



Participation Mystique and the Concept of Rebirth in Paulo Coelho's Veronika Decides to Die

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Abstract – Apart from the major themes that are mostly related to identity, self-exploration, independence and dependence, Paulo Coelho's works can also be suitable for providing multi-layered psychoanalytic perspectives which refer to the creation of psychic identity. When Coelho's novel *Veronika Decides to Die* (1998) is examined in the aforementioned framework, Veronika's, the protagonist, psychic transformation can be observed. The protagonist's unconscious drive to set out on a journey that depicts her changeable mental stage and her transformation is analysed in a psychoanalytical, specifically Jungian, framework. The process of Veronika's psychic transformation is initially based on Jung's observations about the introverted personality type, which is also embodied by Veronika. As this personality type suggests, her existential journey may psychologically emerge in different formations that have the ability to shape and lead the psyche. Within these formations, there are particular unconscious actions that may trigger the emotional state and the psyche which may result in a drastic change, which is mentioned as a form of rebirth, in the psychological state. Accordingly, given its relation to the emotional and mental state, the act of *participation mystique* mentioned by Jung can be associated with Veronika's psychic transformation process. Regarding this context, this study embraces a Jungian perspective to analyse Paulo Coelho's *Veronika Decides to Die* and it explores a connection between the concept of rebirth and the act of *participation mystique* by taking into account key points such as archetypical connection and symbolic merging.

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Paulo Coelho'nun Veronika Ölmek İstiyor Adlı eserinde Participation Mystique ve Yeniden Doğuş Kavramı

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Öz – Paulo Coelho'nun eserleri, çoğunlukla kimlik, kendini keşfetme, bağımsızlık ve bağımlılıkla ilgili ana konuların yanı sıra, psişik kimliğin yaratılmasında rol oynayan çok katmanlı psikanalitik perspektifler aracılığıyla analiz edilebilir. Buna bağlı olarak, Coelho'nun *Veronika Ölmek İstiyor* (1998) adlı eseri bahsedilen perspektiflerden incelendiğinde, başkahraman Veronika'nın psikolojik yolculuğunu yansıttığı söylenebilir. Bu çalışmada kahramanın değişken zihinsel aşamalarını ve dönüşümünü tasvir eden bilinçsiz bir yolculuğa çıkma dürtüsü, psikanalitik, özellikle Jungcu bir çerçeveden analiz edilmiştir. Veronika'nın psişik dönüşüm süreci öncelikle Jung'un Veronika'da da incelenebilir olan içe dönük kişilik tipine ilişkin gözlemlerine dayandırılmıştır. Bu kişilik tipinin de işaret ettiği üzere, Veronika'nın varoluşsal yolculuğunun psikolojik olarak farklı formasyonlarda ortaya çıkabileceği ve bu oluşumların zihni şekillendirme ve yönlendirme yeteneğine sahip olduğu söylenebilir. Bu oluşumlar içinde, duygusal durumu ve zihni tetikleyerek, yeniden doğuş kavramının bir formu olarak bahsedilen, psişede köklü bir değişime yol açabilecek belirli bir dizi bilinçsiz eylem gözlemlenebilir. Buna bağlı olarak, duygusal ve zihinsel durum ile ilişkisi göz önüne alındığında, Jung'un bahsettiği *participation mystique* eylemi Veronika'nın psişik dönüşüm süreci ile ilişkilendirilebilir. Bu bağlamda, bu çalışma Paulo Coelho'nun *Veronika Ölmek İstiyor* (1998) adlı eserini Jungcu bir bakış açısıyla analiz etmekte ve Veronika'nın kişilik tipiyle ilgili arketipik bağlantı ve sembolik birleşme gibi kilit noktaları dikkate alarak yeniden doğuş kavramı ile *participation mystique* kavramı arasındaki bağlantıyı araştırmaktadır.

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1. Introduction

With his usage of abstract/spiritual images mixed with a unique style of narration, Paulo Coelho is the writer of widely read novels like *The Pilgrimage* (1987), *The Alchemist* (1988) and *Eleven Minutes* (2003). His work *Veronika Decides to Die* (*Veronika Decide Morrer*), published in 1998, can be observed through a multi-layered perspective although it has not received much attention as a primary source of psychoanalytic research as his other novels. Coelho's narration shapes around a young adult woman figure's, Veronika's, psychological transformation and her actions related to this process. The novel initially introduces Veronika as a twenty-four years old common young character whose way of live becomes highly monotonous. Owing to such lifestyle, Coelho structures his narration as a journey starting from Veronika's suicide attempt to her joie de vivre. During this journey, Coelho's usage of other characters and setting in a particular way to both elevate and distort Veronika's psychological integrity highly overlaps with this examination. In addition to Veronika's depiction as the protagonist who wants to seek redemption for her death, the psychological aspects of the novel offer a much wider understanding of Veronika's mental journey that reshapes her psychic identity. Throughout the journey, the main setting, which is depicted as a mental hospital, has a significant role in challenging her psychic state with its distinctive social environment. Veronika's interaction with her surroundings in Villette, the mental hospital, not only forces her to recognise herself in a psychological context but also reshapes the significant perceptions of related concepts in a psychological context such as madness and psychic identity. Therefore, the surroundings in Villette and Veronika's psychic state should be taken into account as integrated. Correspondingly, Carl Gustav Jung's (1875-1961) statements regarding personality types can be quite functional in interpreting Veronika's journey. Depending on his identification, Veronika's personality type can be observed as a variation of the introverted personality type which reveals her strict connection to her own emotional state. As a consequence of her strong dedication to her psychic identity, the overflow of her feelings can be observed through her devotion to a sublime concept which can be associated with Jung's archetypical connection. Thus, her mental journey hides a mystic stage where she can explore her unconscious through the act of *participation mystique*. Therefore, considering the change in her mental stage throughout the novel, one may claim that the act of *participation mystique* evolves into a form of rebirth. This form is mentioned as the renewal of her psyche, a form of restored energy. This paper aims to explore the connection between *participation mystique* and rebirth as a form of psychic state in the persona of Paulo Coelho's protagonist, Veronika.

2. Theoretical Framework

After Jung's explanation of the individual and collective aspects of the human psyche, psychic existence is developed as the understanding not only of inner or environmental factors but also with a deeper layered structure belonging to ancient images. These images reflect the inherited mentality as archetypes, complicated feelings and even the clash between personal experiences and collective experiences. As a result of the unconscious internalisation of these ancient images, Jung's theory of archetypes has been shaped. Jung (2004) describes his theory through "[t]he contents of the collective unconscious," (p. 2) known as archetypes. The theorisation of the deepest layers of the psyche as "archetypes", provides a framework to examine the psychic tendencies and practices ranging from the most typical to the most unique human ways of perceiving and feeling by synchronising them with archetypical imagery.

Moreover, the unconscious synchronisation of the human mind with archetypes may result in the emergence of different personalities and their own unique types. Among these types, the introverted personality type is a suitable example of observing the mentality of what cannot be spoken loudly. According to Jung, "introverted consciousness is naturally aware of external conditions, it selects the subjective determinants as the decisive ones" (Jung, 1971, p. 523-524). The subjectivity depending on the personal feelings and thoughts, may include a hint of introverted personality type's emotional state and the level of the depth of feelings. At this point, it is

possible to claim that there is a connection between archetypal imagery and the introverted personality type's emotional state since it is assumed that the consciousness of the introverted personality type depends on the subjectivity, and the subjectivity is mostly related with which archetype the person identifies himself/herself. The relation between the archetypes and the opposite personality types is discussed by Petric (2023): “The most inclusive archetype is the notion of self-realization, which can be achieved by attaining a balance between various opposing forces of personality: introversion-extroversion, rational-irrational, male-female and conscious-unconscious”. Jung (1971, pp. 541-543) discusses this case by pointing out the mutuality between feelings and thoughts, which enriches the perception or interpretation of the subject by directing the emotion directly to the object. Sometimes the focus of feelings on the object may be directed to the self, which gives the impression of self-love, but mostly the enormous, intense mountain of feelings cannot be focused, or directed to something concrete (Jung, 1971). The case turns into a devotion to the sublime and the devotion of the intensity of emotion is transferred to a sublimated object. In other words, a passion for a sublimated object would likely appear in the psyche of the introverted personality based on the detachment of extraverted functions of the psyche by an introverted intensive overflow of feelings. The concept of sublimation can be seen as similar to worshipping a kind of God or divinising an object to become a God-like figure such as nature, love, freedom and so on. Continually, the sense of unity with the sublimated object is being sought through traditional relations, and religious or mystical rituals. As Jung (1971) states:

This is the mystical, ecstatic stage [*participation mystique*] which opens the way for the extraverted functions that feeling has repressed. Just as introverted thinking is counterbalanced by a primitive feeling, to which objects attach themselves with magical force, introverted feeling is counterbalanced by a primitive thinking, whose concretism and slavery to facts surpass all bounds. Feeling progressively emancipates itself from the object and creates for itself a freedom of action and conscience that is purely subjective, and may even renounce all traditional values (p. 543).

The act of *participation mystique* is not only conceptualised as the reasoning of the psychological sense of unity with the sublimated object, but also it provides a way of connecting the psychic state with primordial archetypes in an unconscious manner. The consequences of the association with the archetypal state of the psyche through the act of *participation mystique* may depend on and vary regarding the archetype. Colman (2020) discusses the changeable nature of archetypes: “Archetypes do not provide a satisfactory explanation for the products of symbolic imagination, especially once the archetypal hypothesis has been reconfigured as emergent rather than pre-existent” (p. 235). However, analysing the act of *participation mystique* considering its relation to primordial archetypal images, offers the potential of examining the emergence of the archetypes in a pre-existent state. Therefore, the act of *participation mystique* must be perceived as the fundamental theoretical framework of this study.

Nemeth (2017) discusses a type of renewed energy emerges as a result of combining the self with the mythical archetypes and their images. This connection, as has been mentioned above, is an observable process of the emergence of rebirth in the form of renewed energy which is related to regeneration of the conscious by the unconscious. In other words, the process of rebirth as the creation of a renewed energy, is the result of the reciprocal relation of the conscious and unconscious. On one hand, this clash may drive a person to an unstable and unusual state of the psyche where the person would be the target of her/his own mind. On the other hand, the unusual state may deconstruct the psyche of the person, which would lead to a unique state of mind, resulting in “renewed energy.” Therefore, the act of *participation mystique* and psychological rebirth seem quite connected with each other. However, it is essential to focus on Jung’s (2004) statement that the process of rebirth itself cannot be recognised in any way or cannot be quantified in a concrete way since it is absolutely over what we are able to comprehend (p. 57). Although Jung clearly stated that rebirth is not something to be observed in any way, the observable nature of the human psyche may represent the perceivable aspects of the concept of rebirth. Therefore, providing a basis for the combination of the act of *participation mystique* and the concept of renewed energy depending on rebirth, from a Jungian perspective, becomes possible (even necessary) for understanding the intense flow of feelings and their consequences in the human psyche: “Only

the gods can walk rainbow bridges in safety; mere mortals fall and meet their death, for the rainbow is only a lovely semblance that spans the sky, and not a highway for human beings with bodies” (Jung, 1968, p. 57).

Archetypes can be observed not only as the collective parts of our psyche but also as the drives or the instincts that shape and redirect the psychic tendencies of our minds. Each observation, either as collective parts or drives, can be quite functional for interpreting the psyche and its relation to the archetypes. Therefore, a combination of the collective part and the drives of the psyche must be needed for discussing the archetypes that can be counted as both drives in our psyche and the collective part of our mind. This combination can be transferred by the term collective drive. These drives may reveal hidden desires as well as the tendency to depend on universal, timeless concepts such as birth, the sun, myths, or motherhood. Depending on each archetype, a person may behave, think, or act through this archetype. Although Anthony Stevens (2020) discusses Jung’s definition of archetypes through their perpetual existence regarding the human lifespan which is stated as “typical” and “essential” for human nature (p. 20), the archetypes should not be perceived as single-layered images. The multi-layered connotations which appeal to the human psyche and emotions in different ways, can be a way of interpreting an archetype. Jung (2004) exemplifies this situation upon the image of the “mandala” and its relation to the mother archetype “[b]ecause of the protection it implies” (p. 27). On the contrary, regarding the sensory relation between archetypes and the human psyche, the embracement of the term “death” as the archetype, may reveal the reason for a will to death which can be accepted as the death drive that Freud (1975) writes about: “[f]or if death is a *late* acquisition of organisms, then there can be no question of there having been death instincts from the very beginning of life on this earth” (p. 41). Furthermore, the collective consciousness of the human psyche may be accepted as the trigger of unconscious drives apart from its basis for archetypes. Similarly, the concept of death might be related to the unity of sensory feelings, but the connotation of the term may differ depending on various interpretations or environmental factors. The changeable nature of merging with the archetypes is the fundamental of different interpretations of the archetypal concepts. However, Jung (2004) claims that there is a natural cycle between death and rebirth which could be considered as one of the primordial archetypal cycles and this cycle must reveal significant psychic effects. Therefore, it would be natural to argue that the drive for death can be accepted as an archetype that may lead the psyche to the process of renewed energy, counted as a form of rebirth. The archetypal relation to the process of renewed energy can be explained through the act of *participation mystique* through an analysis of the mental journey of Veronika in Coelho’s novel.

To have a better understanding of Veronika’s psychological state, the environmental reflection of her psyche is of central importance. Veronika’s psychic identity is defined as “[i]ntrovert”, “[f]ainthearted” and “[d]epressed” (Prakoso & Daulay, 2020, pp. 92-93). Apart from her depiction as a black sheep in the novel, her intentions, interpretations, or perceptions are also depicted as out of the ordinary. Therefore, the vapidness and flatness of everyday life itself are the motivational points for redirecting her own energy to something sublime. The motivation of searching for a sublimated devotion is described by emphasising the monotonous state of Veronika’s life by Coelho as follows: “[e]verything in her life was the same” (Coelho 2005, p. 7), rather than any anxiety or obsessions caused by a traumatic past. Moreover, the idea of suicide for Veronika, represents both her tendency for a sublimated context of devotion and a salvation as she states “If God exists, he will be generous with those creatures who chose to have leave this Earth early, and he might even apologize for having made us spend time here” (Coelho, 2005, p. 8). Later, Coelho (2005) foreshadows the psychic-based aspect of his narration with an honest confession by Veronika at the beginning of her journey as “it’s what’s happening in my [Veronika’s] soul” (p. 25) which eliminates any issues related with earthly anxiety or obsessions caused by a traumatic past. The psychic state of emptiness is constructed as a fundamental circumstance for the concept of death to reach an abstract sublimated state. Therefore, the feeling of emptiness creates a devotion and a compulsory instinct for the death archetype. Followingly, her suicidal attempt can be observed at the very beginning of the novel, which can be counted as the beginning of her psychic journey.

Coelho (2005, p. 10) describes Veronika's experience as follows: "She was even happier than she would not have to go seeing those things for another thirty, forty or fifty years." Veronika's admiration for her suicide attempt must be associated with the exploration of the deepest layers of the psychic identity. However, "Veronika felt fear, a terrible fear of the unknown" (Coelho, 2005, p. 10), merging with the concept of death also reveals an uncomfortable state. The excitement of combining these layers with the self, reveals the sense of happiness and misgiving at the same time. Considering the symbolic meaning of the two sensations, such combination between the self and psychic layers, can be seen as similar to Jung's statements about the binary oppositions of the psyche. As Jung (2004, pp. 59-60) clearly states, the human psyche and its capability of holding two opposite concepts such as "good or evil", is part of our "energetic structure of the physical and of the psychic world," and the opposition cannot reveal itself without the other. Therefore, the moment of coalescence reveals binary sensations, the act can be called as exploring the deeper layers of the psyche even before death itself. There are two possible sensory outcomes for Veronika; the sensation of happiness which is related to the sense of salvation and the sensation of fear depending on not recognising the deeper layers of the self which is related to the lack of experience in exploring the unconscious. The two concepts cannot be separated like the relationship between death and rebirth since each duality may overlap with Jung's aforementioned arguments related to human psyche's capability of holding two opposite concepts. Hence, the act of *participation mystique* must be taken into account while interpreting Veronika's psyche, as there is, clearly, an example of coalescence with the primitive stage of human nature, death itself. Considering her psychic experience with herself, without any disturbance or collectiveness, the act of participating in a mystical concept, such as death, must be interpreted as the devotion to a more sublimated concept where the deeper layers of the psyche are a deep ocean to be explored. Although death has been described by Coelho (2005, p. 8) as the "freedom at last" or "[e]ternal oblivion" for Veronika, the consequences of uncompleted synchronisation would be psychologically intense for her. She opens her eyes inside of somewhere she just knows it is not heaven, and the frustration of her failure can be observed in her own words "[h]eaven would never use a fluorescent tube to light a room, and the pain [...] was typical of the Earth. Ah, that Earth pain—unique, unmistakable" (Coelho, 2005, p. 11).

Furthermore, the setting evolves into a more concrete place after Veronika's suicide attempt rather than an abstract setting like the inner voice of the protagonist. Coelho (2005) represents Villette, the mental hospital, as a place "where people not ashamed to say that they were crazy, where no one stopped doing something they were enjoying just to be nice to others" (p. 40). Not only the emphasis on the independence of free thought and will, not depending on any moral or ethical code, but also the fact that Villette, metaphorically, stands for someplace deeper than a mental hospital, can be seen in the definition of Villette. Its bare nature provides the patients with a way of exploring their psychic identities. Therefore, there should be a relevance between the environment and perception. This perception initially depends on the psychological aspect of the mind. Because a mental hospital has a tendency to be associated with insanity in common sense, the term insanity should not be taken into account within a single perceiving/meaning as well. Regarding this issue, what the term insanity means, is stated as follows:

Once in a mental hospital, a person grows used to the freedom that exists in the world of insanity and becomes addicted to it. You no longer have to take on responsibilities, to struggle to earn your daily bread, to be bothered with repetitive, mundane tasks. You could spend hours looking at a picture or making absurd doodles. Everything is tolerated because, after all, the person is mentally ill. (Coelho, 2005, pp. 53)

Variable aspects of such strict concepts become a type of localised unconscious where there is a special minority with their special customs and perceptions. The localised unconscious can be considered as shared-differences which provide the patients, in this case Veronika, a sense of belonging which may occur not only in a physical context but also in a psychological context.

However, as a result of the intensity of these shared differences, a patient may experience this sense in a form of symbolic merging through not only sharing these differences but also participating in the differences as well. On one hand, this *participation* may seem provisional, referring to the possibility of the fact that the patient's bond may unwind as she/he is treated medically. This situation is quite understandable since the *participation* depends on the shared-differences, and when these differences are not shared anymore, they would eventually be lost. On the other hand, if this *participation* turns into an overflow of feelings, both psychologically and physically, the merging could be a psychic turning point for the patient not regarding the treatment. Jung (2004) exemplifies this type of *participation* depending on the shared-differences in an example of Mass, “[i]f we observe the congregation during this sacred rite we note all degrees of participation, from mere indifferent attendance to the profoundest emotion” (p. 59). This profound aspect of *participation*, therefore, can be considered as a form of symbolic merging depending on its surroundings. The mental hospital in the novel, Villette, is a suitable setting for providing this localised unconscious where the differences are shared and welcomed in a common sense. The shared and unique understanding of insanity has been described by Villette as a setting that offers people the opportunity to achieve anything by acting in a strange, insane mental state (Coelho, 2005, p. 40). In this case, the definition of insanity/craziness differs from the common assumption of insanity and becomes the patients’ shared-difference in Villette. Accordingly, Veronika’s embracement and even her accustomedness to these shared differences is represented after she declines one of her friends’ offer. This representation is stated as Veronika’s friend “was, after all, ‘crazy’ too, and she [Veronika] no longer had to worry about pleasing anyone” (Coelho, 2005, p. 40). Therefore, as the setting, Villette does not simply impact Veronika but also reshapes her psychological identity as she merges herself with the setting and its gatherings as well. While she introduces herself as “I am not crazy” (Coelho, 2005, p. 31) in a quarrel with a nurse on her first day at Villette, after a couple of days, she comforts herself by saying “I’m crazy. I’m allowed to do this [to play piano temerarily]” (Coelho, 2005, p. 70). Her transformation related to her psychological identity, due to merging with Villette, can be seen in her definition. The relation with other patients should not be ignored because the social aspect of psychic transformation can be counted as crucial as well as the setting itself. Apart from Veronika’s other social relations, Eduard is introduced at the moment of the first encounter as a patient with the diagnosis of schizophrenia with no chance of treatment (Coelho, 2005, p. 71) while Veronika is described as:

She turned to moon and played a sonata in homage to it, knowing that the moon was listening and would feel proud, and that this would provoke the jealousy of the stars. Then she played music for the stars, for the garden, for the mountains she could not see in the darkness but which she knew were there. [...] The music could penetrate even his [Eduard’s] remote world, more distant than the moon itself; it could even perform miracles (Coelho, 2005, p. 71).

Although there is no schizophrenia diagnosis for Veronika, she shares some qualifications that Eduard also has. The meeting with Eduard holds its significance in terms of the representation of their shared differences as a sense of closeness and a foreshadowing of what might happen between the two characters in the future. The music, on the other hand, becomes a meeting point for the two different characters with different mental issues. At this point, the triggering effect of music becomes a tool of communication without using words. Instead, their communication depends on their different nature, and it is made by the language of music. In fact, Eduard’s silent requests for Veronika to play the piano can be seen as a request for communication, considering the fact that he does not talk until the end of the novel. The more the two share their differences, the more Veronika’s archetypical connection drastically changes into a more vivacious state. This transformation is observed in the following remark: “[i]n the last days of her life, she had finally realized her grand dream: to play with heart and soul, [...] It did not matter to her that her only audience was a young schizophrenic” (Coelho, 2005, p. 113).

On the other hand, having an awareness about sharing differences, may not be adequate to become a turning point for a psychic journey like that of Veronika’s. The merging with this difference is needed through an act of *participation* that reveals the true self of the person. Veronika’s self-interrogation has already started with

the questioning of the real psychic identity and is shaped around the concept of experiencing emotions (Coelho, 2005, p. 102). In this context, her self-interrogation must be completed with an act of *mystique participation* formed as the merging with the self. Therefore, Veronika's tendency to purify herself by merging with her sexuality, the primitive side, in front of Eduard, must be taken into account as the final stage of her psychic journey. After undressing in the piano room, Veronika realises that "[s]omething was exciting far more than any physical contact with this man", and she realises that there are no limits at this particular moment (Coelho, 2005, p. 132). Fully naked, she begins masturbating in front of the schizophrenic boy. Compared to the emptiness that drives her soul to suicide, in the scene where "[s]he wanted to die of orgasmic pleasure" (Coelho, 2005, p. 133) the more vivacious act of *participation* can be seen. On the other hand, a change in Eduard's way of looking at Veronika is portrayed as a "different light in his eyes, as if he understood" (Coelho, 2005, p. 133). The process of purification, in mutual perspectives, can be seen throughout the act of merging, and Eduard's perception of this act as "the energy, heat, sweat and smell" (Coelho, 2005, p. 133) represents the archetypical connection of the act *participation mystique*. Therefore, this act stands not only for its relevance with *the participation mystique* but also its connection with the concept of rebirth. The rebirth has been constructed in the form of renewed energy, being the last stage of Veronika's mental journey. The emergence of this renewed energy has been described after Veronika's act of *participation* has been completed:

Her soul was light, and not even the fear of death tormented her now. She had experienced what she always kept hidden from herself. She had experienced the pleasures of virgin and prostitute, of slave and queen, albeit more slave than queen (Coelho, 2005, p. 136).

The drastic change in her energy not only stands as the consequence of her *mystique participation* but also has the potential of standing as evidence of the concept of rebirth in the form of renewed energy. The act of merging depending on the overflow of feelings, both physically and mentally becomes a turning point in Veronika's psychic journey. This turning point, as the representation of the ending of her mental journey, has been described by Veronika as "I'm not afraid or indifferent or anything. I want to live [...] I want to leave here [...] I want to feel rain on my face, to smile at any man I feel attracted to" (Coelho, 2005, p. 137-139). Through perceiving the unconscious by participating in her surroundings, Villette and Eduard, and exploring herself through a rebirth ritual, Veronika has completed her mental journey in the form of a new Veronika, a new energy. The transformation has been completed by the devotion to a more sublimated concept where she faces with her primitive nature and her reshaped mental identity. This transformation is associated with the concept of rebirth which becomes the unconscious aim of Veronika's mental journey.

3. Conclusion

Through her mental journey, Veronika faces her repressed external feelings. The repression flares up the feeling of emptiness in her psyche. This emptiness can be counted as the basis for reshaping her psychic identity. Being the initial reason for setting out on her mental journey, Veronika tries to commit suicide. This attempt is associated with her effort to devote herself to a more sublimated concept. Death stands for the initial sublimated concept for Veronika, as she seeks redemption for what is beyond her monotonous life. Therefore, the concept of death is counted as an archetype that exists in our unconscious. Although its connotations may differ, the concept of death must be seen as a way of starting a mental journey. Because of the way Veronika embraces death so willingly, it represents her act of *participation mystique* to her own unconscious which is related to the wish of renewing her psyche. Therefore, the wish to renew her psyche is associated with *mystique participation* in death, one of the most primordial instincts, or in this case, killing herself. However, after a failed suicide attempt, the setting changes to a mental hospital, Villette. The setting, having a significant role in her psychic change, offers a common sense which is related to sharing differences in a social aspect. The shared differences provide a place where the common perception of strict concepts like insanity has been challenged. Thus, Veronika's perception of herself and life itself drastically changes through her devotion to these shared differences which can be seen as the local shared-unconscious. By participating in the shared

unconscious that Villette offers, the acceptance of her own repressed external feelings emerges as a form of a sexual ritual. At the moment of her renewal through this ritual, she explores her own psyche without any moral, ethical or social concerns. Her sexual ritual, therefore, should be taken into account as her merging with her psyche through devoting herself to her psychic instincts. The devotion emerges in the form of participating in the mystical concept of her surroundings, the shared-unconscious in Villette. In the end, Veronika's drastic renewal of her own energy can be observed as the form of the act of rebirth. Veronika's psychic journey can be analysed through her archetypal connection to her unconscious and her merging through symbols that Villette offers. Consequently, this research aims to explore the connection between the act of *participation mystique* and the concept of rebirth through analysing the connection between Veronika's personality type and psychological journey.

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The author read and approved the final version of the paper.

Conflict of Interest (Compulsory)

The author declares no conflict of interest.

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