**Chapter 1**

**Introduction**

In the epoch of globalization, media like the internet and popular culture have accelerated the dissemination of notions, beliefs, perceptions and cultures all over the globe. Numerous media have amplified interrelation within diverse populaces, ethnicities and traditions, and have ushered in globalization and cultural hybridity. The notion of cultural hybridity has become a key concept and a metaphor to conceptualize and analyze cultural contact, transfer and exchange in postcolonial studies. And therefore, it is an important concept in the study of the postcolonial discourses. Etymologically, "hybridity" means "mixture" and it is derived from the Latin word *hybrida*. The term has been developed from the field of biology, where it is used to explain the phenomenon of a mixture of two different species. It has evolved ever since then and has become one of the most expedient concepts in the perspective of postcolonial studies. The end of colonialism ushered in global liberation leading to foremost social transition which gave new shape to the concept of hybridity. In his article, "Hybridity in Cultural Globalization" (2002), Marwan M. Kraidy has denoted hybridity as the 'cultural logic' of globalization signifying that in the present era, hybridity in culture has been moulded through the synthesis of different populaces and their traditions due to the usage of diverse media. The critique of cultural hybridity is no longer solely associated with the effects of cultural imperialism. In the era of globalization, hybridization occurs "among cultural elements and spheres *within* societies" (Pieterse 55). It can be connoted that globalization is "a process of hybridization that gives rise to a global mélange" (Pieterse 65). In this thesis, "A Study of Cultural Hybridity in Paulo Coelho's Select Novels", the proposed area of study is cultural hybridity in the phenomena like creolization, transculturation, multiculturalism and cross-culturalism. And the select novels of Paulo Coelho have been analyzed on the light of the mentioned area.

**1.1. Aims and Objectives of the Study:**

This thesis attempts to study the concept of cultural hybridity in phenomena like creolization, transculturation, multiculturalism and cross-culturalism by analyzing Paulo Coelho's select novels. In the era of globalization all cultures are in contact with one another and therefore, no culture exists in isolation. It may be argued that traditions and cultures of a particular social group in the world are in one way or the other amalgamated and thus, the purity of traditions and cultures are under consideration. It endeavors to attempt an analysis of multifaceted intercultural phenomena in the society. It aims at establishing an outlook that the contemporary world is a fusion of diverse cultures, all overlapping each other. It also intends to highlight the outcomes of cultural hybridity and develop a comprehension study on them.

**1.2. Review of Literature**

It is seen that far and wide in the course of history the interchange of beliefs, notions, philosophies, perceptions and knowledge have taken place transpiring the probability of hybridity. This particular phenomenon emerged through process of trade and commerce, and colonization of and amid distinct civilizations. The phenomenon of hybridity can be located in the ancient civilizations like that of Eyptian and Greek. These civilizations evolved, flourished and were established by assimilating "foreign ideas, philosophies, and technologies" constructing hybridity as "a key feature of civilizations since time immemorial" (Acheraïou 87). Thus, these ancient civilizations inadvertently constructed hybridized cultures to certain quantities by extensively practicing hybridity. This said, the process of hybridity even though in practice amidst the ancient societies, was not reflected on and conceptualized. In fact in the sixteenth and seventeenth centuries, the method of syncretism, "mixture, 'hotchpotch' or 'mishmash' was viewed as a kind of disorder" (Burke 47). The term "hybridity" was not in proper use until the early seventeenth century and did not become prevalent until the nineteenth century. It attained popularity in the Victorian period when Charles

Darwin used it while referring to his experiments of cross-pollination in plants, the process which leads to evolution of a new species. However, the concept of hybridity was not glorified when "different races were identified with species" in the Victorian period (Guignery 2). It was "tarnished with racial and racist connotations" owing to the notions of "essentialist colonial and national discourses that defended a myth of purity" (Guignery 2). However, towards twentienth century it was considered as a type of "superior cultural intelligence owing to the advantage of in-betweeness, the straddling of two cultures and the consequent ability to negotiate the difference" (Hoogvelt 158). And with the advent of postcolonial discourses, the concept of hybridity amplified and deviated towards linguistic and cultural fields and was no longer solely associated to biological and racial references.

Mikhail Bakhtin, in *The Dialogic Imagination: Four Essays by M.M. Bakhtin* (1981), established the concept of hybridity in linguistic field. He, involving the notions of dialogism, heteroglossia and polyphony elucidates hybridization as the dynamic continuous process of "a mixture of two social languages within the limits of a single utterance", an interaction of "two different linguistic consciousnesses" within the context of an utterance and detached from one another by "an epoch, by social differentiation or by some other factor" (Bakhtin 358). Thus, through his definition of hybridization in linguistics, he destabilizes the perception of a monological authoritative discourse and determines it rather as a fusion of two social languages. In postcolonial studies, the foremost theorists of hybridity are Nestor Garcia Canclini (1990), Paul Gilroy (1993), Homi K. Bhabha (1994), Robert J.C. Young (1995), Stuart Hall (1996) and Jan Nederveen Pieterse (1996). Nestor Garcia Canclini coined the term "cultural hybridization" in the twentieth century. In his book, *Hybrid Cultures: Strategies for Entering and Leaving Modernity* (1995), originally published in Spanish as *Culturas Hibridas* (1989), he explains the sociocultural phenomena in which "discrete structures or practices, previously existing in separate form, are combined to generate new structures, objects, and practices" (Canclini xxv). However, his studies were focused on Latin America, which was a land of mixed races in the post-

colonization age. In 1993, Paul Gilroy, by applying a cultural studies approach constructed a breakthrough concept in the study of diasporas in his book, *The Black Atlantic: Modernity and Double Consciousness* (1993). He formulated his theory by focusing on the experience and the legacy of African slave trade and plantation practice in the Americas. He then, framed the term "black Atlantic" in order to describe the amalgamation of black cultures with the other cultures from around the Atlantic, deviating from ethnic absolutism. The "black Atlantic" can be defined as the "desire to transcend both the structures of the nation state and the constraints of ethnicity and national particularity" (Gilroy 19). His study was centred on the study of African scholarly history and its cultural edifice. In *The Location of Culture* (1994), Bhabha in order to form the concept of hybridity highlights the heterogeneity and ambiguities in colonial discourse interrogating the immutable binary of colonizer and colonized in contrast to Edward Said's hegemonic and monological authoritative connotation in *Orientalism* (1978). His concept of hybridity is a theory that contests the notions of homogeneity and hegemony while emphasizing heterogeneity and ambiguities in colonial discourse and power. He associates "the notion of hybridity to the spatial metaphor of the third space, a concept that is inspired by the works on spatiality by historians and philosophers such as Gaston Bachelard, Henri Lefebvre, and Michel Foucault" (Acheraïou 90). He signifies that the "third space" is identical to "hybridity" or "rather hybridity" to him is "the 'third space'"(Bhabha 211). He then, reformulates culture, identity and discourse as mutable and ambivalent rather than rigid and univocal. Thus, on the basis of the mutable location of culture, he suggests that hybridity is an aspect of the postcolonial condition and it "gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation" (Bhabha 211). Bhabha, in his book, thus, connotes that "all forms of culture are continually in a process of hybridity" (Bhabha 211). He relocates "the monolithic categories of race, class, and gender in terms of borderlines, crossings, in-between spaces, interstices, splits, and joins", and indicates that the location of culture can be determined by "focusing on that border area, that liminal, in-between

space" (Guigney 5). Subsequently, Robert J.C. Young conveyed forward Bhabha's concept of hybridity in his *Colonial Discourse: Hybridity in Theory, Culture and Race* (1995). He connotes that Bhabha's space acts as the platform in which "the discourse of colonial authority loses its univocal grip on meaning and finds itself open to the trace of the language of the other" (Young 21). To Bhabha, unconscious hybridity emerges forming a fusion, "the imperceptible process whereby two or more cultures merge into a new mode" which perchance is associated to the concept of creolization (Young 20). Then, in 1996, Stuart Hall, in his book *Cultural Identity and Diaspora* (1996) debated on shifting nature of identities in relation to culture. He then denotes that in postcolonial context "identities can be seen as ever changing phenomenon and they are constantly shifting" and therefore, it is not patent (Stuart 10). The postcolonial theorists, thus, implemented the notion of hybridity to "designate the transcultural forms that resulted from linguistic, political or ethnic intermixing, and to challenge the existing hierarchies, polarities, binarisms and symmetries (East/West, black/white, coloniser/colonised, majority/minority, self/other, interior/exterior...)" (Guigney 3). This said, hybridity celebrates mixing, combining, and syncretism and promotes the fusion, the impure, the eclectic, the heterogeneous, and stands in contradiction to the myth of racial and cultural integrity in conjunction with the absolute and essentialist identity.

In the years that proceeded, the term "hybridity" was resisted, negotiated and debated in terms of racial theory, postcolonial studies and globalization. In relation to the term of globalization, critics like Jan Nerderveen Pieterse (2003), Marwan M. Kraidy (2007) and Peter Burke (2009) analyzed, debated and negotiated the process of cultural hybridity. In the present age of globalization, the concept of "hybridity" is perceived in the perspectives of cultural encounters, contacts, interactions, interferences and exchanges. The globalization has fragmented "the conceptual boundaries of race, class, institutional location, geopolitical locale and even gender" celebrating a world of plural cultures (Shah 82). The cultural panorama in the contemporary world is a fusion of diverse cultures and it is seen that the

culture of the West and the East, dominant and subaltern, Self and Other, Orient and Occident are all overlapping each other and the locus of this process is globalization initiated by the internet and the popular culture. Jan Nederveen Pieterse in his book *Globalization and Culture: Global Mélange* (2003), examines the cultural repercussions of globalization in details with an insightful analysis. He contends that a global mélange, a process of cultural hybridization is developing in the contemporary times of the globalized world. In his book, Pieterse, through a series of fourteen conceptual tables, textual analysis, and fascinating examples from throughout the globe, provides a thorough discussion of hybridization in culture. In his analysis of the effects of technological advancement on globalization, he contends that these changes have occurred recently, particularly during the 1990s and financial markets, demand, supply, consumption, and rivalry have all become interconnected instantly as a result of the rapid advancement of technology. He believes that "globalization reconfigures the structure and nature of nation-states" and in a globalized world, "national borders are becoming less relevant, and the different nations are exerting significant influences on each other" (Yeganeh 221). And the fact that globalization coexists with regionalization is one of its contradictions. In other words, globalization simultaneously divides and unites. Pieterse, therefore focuses on dualistic cultural homogenization-differentialism paradigms and provides a third paradigm, which is cultural hybridization.

The third paradigm is cultural hybridization, and Pieterse perceives globalization as hybridization "—structural hybridization or the emergence of new", hybrid forms of social cooperation, "and cultural hybridization, or the development of translocal mélange cultures" (Pieterse 4). The multiplicity of hybridities, from mimicry to counter hegemony, is demonstrated by theories of hybridity and studies of hybrid politics. He defines cultural hybridization as "the ways in which forms become separated from existing practices and recombine with new forms in new practices" (Rowe and Schelling qtd. in Pieterse 70). Pieterse then employs an assortment of historical events to establish the hybridization paradigm and show that cultures have hybridized

constantly. Pieterse effectively opposes the idea of cultural purity and emphasizes that every culture is a mixture of others that build global mélange. The movement of culture from the centre to the periphery does not enter a void or wipe out everything in its path. According to Pieterse, the bilateral relationships between societies are frequently asymmetrical, and one influence may have a more significant impact than others. He also points out that hybridization is more than just the blending, fusing, and synthesizing of diverse cultural aspects. During the process of hybridization, cultures frequently produce new forms and establish new relationships with one another. He denotes that here are several labels for hybridization, including "syncretism, creolization, métissage, mestizaje, and crossover" (Pieterse 55). Therefore, it can be considered that cultural homogenization and differentialism are both aspects of globalization that are at odds with one another and inevitably result in the process of cultural hybridization. In order to demonstrate that cultural hybridity is the inevitable result of globalization, Pieterse absolves it from the limitations of modernity and conducts a historical analysis. Pieterse provides numerous instances that demonstrate that cultures have interacted and blended throughout human history, despite the fears of the novice that may arise from growing degrees of cultural interaction. He considers that "if modernity stands for an ethos of order and neat separation by tight boundaries" then "hybridization reflects a postmodern sensibility of cut'n'mix, transgression, subversion" representing "in Foucault's terms, a "resurrection of subjugated knowledges"" since it centers "those effects and experiences which modern cosmologies, whether rationalist or romantic, would not tolerate" (Pieterse 55). Hybridization in globalization may imply "the reinforcement of or go together with localism, as in "Think globally, act locally" and this type of "tandem operation of local/global dynamics" implicates glocalization (Pieterse 70). The process of cultural hybridization also assists "multiple identities and the decentering of the social subject" and accordingly "globalization is the framework for the diversification and amplification of "sources of the self" (Pieterse 74).

The interplay of cultural hybridization is often described as "the

*creolization* of global culture" which is an approach derived "from Creole languages and linguistics" (Pieterse 77). Creolization exposes what has been concealed and values border crossing by emphasizing and highlighting "the mestizo factor, the mixed, and the in-between" opens up "a different window on the global mélange" (Pieterse 77). In poststructuralist and postmodern contexts, hybridity has become a buzzword and it acts as "the antidote to essentialist notions of identity and ethnicity" (Pieterse 77). Accordingly, Perry Anderson in his book, *The Origins of Postmodernity* (1998) describes the tendency of the period we live in "is not one of delimitation, but intermixture, celebrating the cross-over, the hybrid, the potpourri" (93). The phenomenon of cultural hybridity, "unbound and fluid" and "moving between the spaces of meaning" is inevitable (Yazdiha 31). Marwan M. Kraidy, thus, denotes hybridity as 'cultural logic' of globalization and in his book *Hybridity, or the Cultural Logic of Globalization* (2007), he connotes that cultural hybridity is a phenomenon which involves the fragments of other cultures in a particular culture. This said, it can be denoted that the perception of cultural hybridity is closely related to phenomena like creolization, transculturation, multiculturalism and cross-culturalism (discussed in details in chapter 2). Creolization can be defined as the method of cross-fertilization, interbreeding or miscegenation of human beings between diverse racial groups or indigenous groups procreating mongrels, hybrids, cross-breeds, inter-racial or inter-ethnic individuals, and in the process of which new hybrid languages and cultures are moulded. Transculturation involves the interaction of one culture with the another or encounter between the cultures in the process of which the cultural elements are exchanged, assimilated or altered in order that new cultural elements are constructed. Multiculturalism, in simple terms is defined as the co-existence of diverse cultures and cross-culturalism is the study of the interaction between different cultures where differences of the diverse cultures are accepted and acknowledged.

In the literary oeuvres of both the past and the present authors, the concept of cultural hybridity like that of "uncertain crossing and invasion of identities", either class and gender or culture and race, has been implicitly or

explicitly represented (Young 2). Emily Bronte's *Wuthering Heights* (1847), published in the nineteenth century portrays the character Heathcliff who is of mixed race and attains an ambiguous identity in the society. Joseph Conrad's *Heart of Darkness* (1899), published during the second half of the nineteenth century includes the overlapping of the two cultures. Bharati Mukherjee's *Jasmine* (1989) highlights the perception of the multiplicity of identity. In the twenty-first century, India continues to absorb "a bewildering array of influences" and therefore many novels by Indian authors depict the elements of cultural hybridity (Sahni 3). Salman Rushdie's *Shalimar the Clown* (2005) depicts the struggle amidst tradition and contemporary culture; Anita Desai's *The Inheritance of Loss* (2006) portrays the elements of globalization, multiculturalism and loss of identity; Mamang Dai's *Stupid Cupid* (2009) illuminates the components of multiculturalism, ethnic identity and the ambivalences and conflicts rooted within them; *Pashmina* (2018) by Nidhi Chanani illustrates the protagonist's journey of self-knowledge transposing between two cultures. In the twenty-first century, Paulo Coelho is one of the best-selling transnational authors in the globe. And his literary works are abound with elements of cultural hybridity and its outcome.

Paulo Coelho de Sousa, a Brazilian author, is one of the best-selling authors in the globe, a recipient of abundant international awards like the Crystal Award by the World Economic Forum. He writes in Portuguese language and his works have been translated into many languages. He was born in a privileged middle-class family in Rio de Janeiro, Brazil on August 24, 1947. At the early age, he was admitted to a Jesuit school where he commenced writing, which in the later stage of his life would become his passion. His parents, especially his father desired him to follow his footsteps and become an engineer, however, he took a different road altogether. When things did not turn out as his parents have premeditated, he was admitted to mental asylum thrice during his teenage, where he had to undergo electroconvulsive therapy. Coelho started writing again once he was finally set free from the psychiatric rehabilitation, this time, however, for living as a journalist and playwright. Leading a bohemian lifestyle, he traveled

throughout South America, North America and Europe for two years. He transformed from being a playwright and lyricist to a novelist in the 1970s upon his return to Rio De Janeiro. He had a life changing experience when upon friend's advice he took a pilgrimage en route the Road to Santiago de Compostela in Spain in the eighties. This pilgrimage carried a paramount metamorphosis in his life, leading to his spiritual awakening. This marvellous experience as a pilgrim in "the pilgrimage to Santiago drove him to publish what would be his first literary text: *Diary of a Magus* (later re-titled *The Pilgrimage*)" (Arias x). Thus, his evolution into a phenomenal novelist commenced with the publication of his first ever novel, *The Pilgrimage* (1987). Nevertheless, it was not until the publication of his second evergreen best-selling fiction *The Alchemist* in 1988 that he came to the spotlight. *The Alchemist* (1988) has been translated into eighty languages making him a transnational author and with it he has made a Guinness World Record in the category for the most translated book by any living author. A reviewer in *The Times* said his books have had a "life-enhancing impact on millions of people" (Hart 304). His works are wide-ranging and includes both fictional and non-fictional like novels, plays, newspaper columns, blogs and lyrics of the songs. His other noteworthy novels include *Brida* (1990), *The Valkyries* (1992), *By the River Piedra I Sat Down and Wept* (1994), *The Fifth Mountain* (1996) , *Veronika Decides to Die* (1998), *The Devil and Miss Prym* (2000), *Eleven Minutes* (2003), *The Zahir* (2005), *Like the Flowing River* (2006), *The Witch of Portobello* (2006),  *Aleph* (2010), *Manuscript Found in Accra* (2012), *Adultery* (2014), *The Spy* (2016), *Hippie* (2018) and *The Archer* (2020). Some of the important issues and elements prevalent in his works are interpretation of true and liberal love, mysticism, magic realism, cultural hybridity, feminine divinity, the battle between good and evil, presence of omniscient power and the ultimate search for our true self and finally opening ourselves to the energies of the world. Most of his novels are porous and can be catalogued on the genre of autobiography, allegory, spiritual or postmodern novel. In this thesis, his novels namely *The Alchemist* (1988), *The Zahir* (2005), *The Witch of*

*Portobello* (2006) and *Aleph* (2010) are analyzed on the context of cultural hybridity.

**1.3. Methodology:**

The method employed for the study of the thesis is an analytical approach. The primary texts include Paulo Coelho's select novels namely *The Alchemist* (1988), *The Zahir* (2005), *The Witch of Portobello* (2006) and *Aleph* (2010). The secondary sources include books and scholarly articles on the concept of cultural hybridity and also on the author, Paulo Coelho and his works. A study of the concept of cultural hybridity along with the cultural philosophies and personal experiences of the transnational author, Paulo Coelho are undertaken with a vision to explore the various multifaceted intercultural contexts prevalent in the societies. This has been considered owing to the fact that hybrid cultural elements exist in the Latin American Literature and that Paulo Coelho is a Latin American author. In this thesis, efforts have been made to conceptualize and analyze cultural contact, transfer and exchange incorporated within the concept of cultural hybridity, pioneered by critical theorists like Nestor Garcia Canclini (1989), Paul Gilroy (1993), Homi K. Bhabha (1994), Stuart Hall (1996) and Jan Nederveen Pieterse (2003). And accordingly, based on the research of both the primary and secondary sources, the concept of cultural hybridity has been applied to analyze the select texts of Paulo Coelho from a postcolonial, postmodern, globalization, and non-essentialist perspectives relating to cultural heterogeneity.

**1.4. Glimpse of the Chapters**

The Introduction chapter is followed by "Cultural Hybridity: Deconstructing Culture and Identity", "Third-World Cosmopolitans and Paulo Coelho's Art of Fiction", "Cultural Hybridity in Paulo Coelho's Fictional World", "Creolizing Diaspora: Songs of Exile in Paulo Coelho's Select Novel", "The Narrative Perspectives and Cultural Hybridity: An Analysis of the Select Novels of Paulo Ceolho" and "Conclusion".

In the second chapter, "Cultural Hybridity: Deconstructing Culture and Identity", by deconstructing essentialist notions of culture and identity, the concept of cultural hybridity is examined. And by following a study of the mutable, volatile and dynamic attributes of culture and identity, the characteristics and numerous phenomena associated to cultural hybridity are emphasized. The very notion that culture and identity is pure and homogeneous is questioned, and the underlying mutability and heterogeneity are therefore highlighted. The cultural landscape in the contemporary world is a fusion of intercultural contact that overlaps with each other. The significant trend of the time we are living in is an intermixture rather than a segregation, celebrating cross-over, hybridization, and global mélange. The phenomenon of cultural hybridity therefore, has become a key concept and a metaphor to conceptualize and analyze cultural contact, transfer and exchange in postcolonial cultural studies. In the age of globalization, the cultural landscapes of the postmodern world are disintegrated and identity is constantly shifting its location and therefore, it is "decentred" (Hall 2). The postmodern man occupies manifold spaces owing to the access to the freedom of choice, voice and mobility with the assistance of various means of communication. This phenomenon of inhabiting multiple spaces then develops a hybrid space sculpting the process of cultural hybridity wherein the postmodern man is considered to have no fixed, essential or stable identity. Therefore, identity is observed as a volatile, dynamic and constantly changing attribute in relation to the cultural structures it is addressed in. Identity is the accumulation of multiple accessible identities "from which conscious representations of the self are constructed" (MacKinnon and Heise 103). Consequently, the objective of this chapter is to study the complex mechanisms of culture and identity, particularly in relation to the phenomenon unfolding evolution of various forms of the idea of mixing and amalgamating which is ultimately related to the phenomenon of hybridity. This chapter also examines the numerous intricate phenomena like creolization, transculturation, multiculturalism and cross-culturalism, which are associated to the process of cultural hybridization. This said, in this chapter the theories of cultural theorists like Canclini (1989), Gilroy (1993), Bhabha (1994), Hall (1996), Pieterse

(2003) and others are analyzed to deconstruct essentialist notions of culture and identity and to define them from the viewpoint of cultural hybridity.

In the third chapter, "Third-World Cosmopolitans and Paulo Coelho's Art of Fiction" the emphasis is on the "magical realist writers" who are considered as the "Third-World cosmopolitans" by Timothy Brennan (1989) (Cooper 1). These authors use the magic realism narrative technique in their works. They highlight certain familiar themes in their narratives and the phenomenon of cultural hybridity is one of them. In this chapter, the shared parallel themes on the context of postcolonial cultural studies in the novels of the "Third-World cosmopolitans" are reviewed. Then, Paulo Coelho's position among the "Third-World cosmopolitans" is negotiated to define his art of fiction. Magic realism is a literary genre that portrays a mundane world fused with fantasy. In it the realistic world exists with a tint of enchantment. The conventional approach of magic realism narrative is the fusion of two literary genres, realism and the fantasy. However, in the perspective of postcolonial theory, magic realism narrative interprets hybrid, mutation of races and cultural boundaries. In the cultural studies approach, magic realism technique "focuses on the cultural politics underlying the ideology of representation" (Hart 308). And it is a device employed by the postcolonial writers to depict the hybridized cultures and identities. Angel Rama, the twentieth-century Uruguyan critic in *Writing Across Cultures: Narrative Transculturation in Latin America* (1982) advocates that literary works of Latin American, South Asian and African authors are the illustrations of transcultural narrative and therefore, hybrids rather than parodies of the Western literary texts. Timothy Brennan has classified these authors as "Third-World cosmopolitans" considering them as "a group of literary celebrities from the Third World who all seemed to share something in common" and originally "included Mario Vargas Llosa, Derek Walcott, Salman Rushdie, Isabel Allende, Gabriel García Márquez, Bharati Mukherjee, and a few others" (Brennan viii). It is seen that "Third-World cosmopolitans" employ magic realism narrative in terms of postcolonial studies and therefore, they combine "foreign techniques with local culture, especially popular culture" (Burke 18). Their novels are influenced by the

variances amidst their own cultures and that of the dominant culture of Europe. The novels promote ideas of culture and identity that are not essentialist. This chapter includes parallel reading of Gabriel Garcia Marquez's *One Hundred Years of Solitude* (1967), Salman Rusdie's *The Satanic Verses* (1988) and Isabel Allende's *Daugher of Fortune* (1998). Consequently, from the analysis of the select novels by writers referred to be "Third-World cosmopolitans", it can be concluded that they "do share 'a declaration of cultural "hybridity"—a hybridity claimed to offer certain advantages in negotiating the collisions of language, race and art'" and this hybridity becomes "the heart of the politics and the techniques of magical realism" (Cooper 20). Then, the reading of Paulo Coelho's *The Alchemist* (1988) indicates that Coelho, like Garcia, Rushdie and Allende "celebrates hybridity, impurity, intermingling, the transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics, movies, songs" in his novels (Rushdie 394). Thus, Coelho can be located in the group of "Third-World cosmopolitans". Coelho's cosmopolitan viewpoint constructs him as an author of diverse cultures and his narratives involve the quest for personal legend, which is achieved by transcending boundaries and accessing multicultural worlds. Coelho's novels are set in familiar real places and the transnational readers follow the protagonists through their journeys across numerous countries. The important plot development takes place between diverse countries. The protagonists who are multi-racial biologically or culturally experience existential crisis in the beginning of his novels. However, towards the end of the novels, they undergo transformations by encountering diverse cultural elements, become transcultural and ultimately achieve their personal legends, which is associated to self-enlightenment. His novels are based on "sociological approach depicting a monotonous or integrated society of hybrid culture, the boundary less vicinity of imagination thus adopts it all in its true form" (Upadhyay and Gautam 3202).

The fourth chapter "Cultural Hybridity in Coelho's Fictional World" includes the analysis of the concept of cultural hybridity in the various phenomena like transculturation, multiculturalism, creolization, culture, nation

and globalization in Coelho's fictional world. Paulo Coelho's fictions are extraordinary and transcend beyond an ordinary novel. His novels depict the concept of culture and identity in the perspectives of cultural hybridity. The central characters seek for their personal legends encountering and exploring cultural diversities and rupture the constrains of boundaries and essentialist concept of culture and identity. Coelho's characters, like those of Salman Rushdie's, celebrate "mongrelization and fears the absolutism of the Pure" (Rushdie 394). In this chapter, based on the study of the concept of cultural hybridity by Canclini (1989), Gilroy (1993), Bhabha (1994), Hall (1996) and Pieterse (2003), Paulo Coelho's novels namely *The Alchemist* (1988), *The Zahir* (2005), *The Witch of Portobello* (2006), and *Aleph* (2010) are analyzed to highlight the concept of cultural hybridity. In *The Alchemist* (1988), the protagonist Santiago seeks for his personal legend in cultural diversity. *The Zahir* (2005) portrays the spiritual journey of the narrator and his wife, Esther. They endure spiritual modification subsequently wandering about in Spain and Kazakhstan, learning and imitating their cultures. In *The Witch of Portobello* (2006), the central character, Sherine Khalil aka Athena and some of the minor characters living in a multicultural society are the author's approach for breaking down the limitations of boundaries and essentialist notions of culture and identity. Thus, towards the end of the novel it is seen that Athena had become a transcultural spiritual leader embracing the alterations to cultural norms brought about by the infusion of elements from other cultures. *Aleph* (2010) is Coelho's autobiographical account of his quest for self-discovery. The novel depicts his journey throughout Europe, Africa and Asia where he encounters the diverse cultural elements and then undergo a spiritual change which renews his self. Thus, Coelho's select novels are predominant with features of cultural hybridity, where the protagonists attain self-enlightenment by encountering the cross-cultural aspects, which they come across while pursuing their personal legends.

The fifth chapter, "Creolizing Diapora: Songs of Exile in Paulo Coelho's Select Novel", examines the cultural reconstruction process of diaspora population which involves the mechanism of cultural hybridity in the

select novel of Paulo Coelho. Diaspora is defined as the dispersion of masses of people with similar ethnicity, displaced from their homeland to places all over the globe. During the process of migration from the original homeland to a new one, the diaspora population carries and transmits the elements of their culture through cultural memory (a kind of collective memory of customs, traditions, memories and legends shared by a group of individuals who have an identical ethnicity). However, as the diaspora migrate from one place to another, their culture from the old homeland is involuntarily fused with the one in their new homeland. This process in the course of time cultivates double consciousness in the diaspora population. The unconscious hybridity emerges forming a fusion, "the imperceptible process whereby two or more cultures merge into a new mode" which perchance is associated to the concept of creolization (Young 20). In the recent times, creolization has been used to denote new cultural aspects due to the fusion within civilizations and displaced populaces. Consequently, creolization is associated with the formation of new civilizations as well as hybrids with a limited degree of mobility. It is best seen as an inventive disorder that contradicts oversimplified and inflexible cultural ideas. As the creole cultures move toward a point of consistency, they have the potential to fuse elements in new directions, and to establish means to create hybrid cultures and identities. The diaspora groups display the physiognomies of creolization, emphasizing the fact that individuals of these populations have a "double consciousness, a privileged knowledge and perspective", in agreement with "postmodernity and globalization" (Agnew 14). The cultural theorists like Paul Gilroy (1993) and Stuart Hall (1996), studied the process of cultural hybridity by applying the phenomenon of creolization in the diaspora population. And on the basis of the study of their works, Coelho's novel *The Witch of Portobello* (2006) is analyzed.

In the sixth chapter "The Narrative Perspectives and Cultural Hybridity: An Analysis of the Select Novels of Paulo Ceolho", the theme of cultural hybridity in Coelho's select novels is analyzed on the basis of the narrative perspectives. In doing so, this chapter also offers a rhetorical analysis of the theme of cultural hybridity in Coelho's select novels in terms of its impacts

on the audience of the postmodern globalized world in relation to Coelho's cosmopolitan personality. Coelho employs both the techniques of rhetorical narratology and unnatural narratology. In *Rhetorical Narratology* (1999), Michael Kearns fuses the methods for examining audiences used in rhetoric with those used in traditional narratology. The speech-act theory serves as the theoretical foundation for Kearns' method. It emphasizes the rule-governed perspective in which any text that is written and read provides the means for articulating how the structures of a narrative may effect different audiences in different ways. Kearns model of rhetorical narratology includes Mikhail Bakhtin's concept of heteroglossia, which is associated to the notion of dialogism. Mikhail Bakhtin in his essay "Discourse in the Novel" (1934), introduces the concept of heteroglossia, which means a variety of voices or point of views, centered to the knowledge that it is a reflection in the language of diverse techniques of assessing, conceiving and experiencing the world. Consequently, according to Bakhtin a novel implicitly entails a 'sociological stylistics', which is a synthesis of several heterogeneous stylistics situated across multiple language phases and significantly emphasizing on certain stylistic controls (Bakhtin 259). It can be defined "as a diversity of social speech types (sometimes even diversity of languages) and a diversity of individual voices, artistically organized" (262). It is argued that the embodiment of a novel is stimulated with heterogeneous stylistic unities through the assimilation of distinctive voices, viewpoints and perspectives, philosophies and styles. The multiplicity of conflict in the voices, points of view and perspectives in a novel define its embodiment. In this context, Bakhtin also developed the theory of polyphony in *Problems of Dostoevsky's Poetics* (1963), which in a narrative refers to a multiplicity of different voices and consciousness in addition to points of view. Thus, studying the concept of heteroglossia and polyphony in terms of dialogism by Bakhtin, the mimetic-thematic narrative perspective in Coelho's select novels is analyzed to highlight the theme of cultural hybridity. Unnatural narratology involves an unnatural narrative which is a sort of narrative that incorporates a storytelling fundamentals like characters, spaces, narrators, situations, which is not

probable to occur in the real world. The unnatural narrative includes the techniques of magic realism and intertextuality. The concept of intertextuality was introduced by Julia Kristeva in the essay "Word, Dialogue and Novel" in the 1960s, which was published in *Desire in Language: A Semiotic Approach to Literature and Art* (1980). It is a narrative technique indicating that the meaning of one text is influenced by another one and is "constructed as a mosaic of quotations; any text is the absorption and transformation of another" (Kristeva 66). Then, on the basis of the concept of intertextuality by Kristeva, the anti-mimetc narrative perspective is analyzed to highlight the concept of cultural hybridization in Coelho's select novels.

The "Conclusion" chapter is a closure of the entire thesis. In the era of globalization all cultures are in contact with one another, therefore, "no culture is an island" (Burke 102). It may be argued that traditions and cultures of a particular social group in the world is in one way or the other amalgamated and thus, the purity of traditions and cultures are under consideration. It is observed that traditions are like "building sites, under constant construction or reconstruction, whether the individuals and groups who participate in those traditions realize this or not" (Burke 103). Peter Burke, in *Cultural Hybridity* (2009), has proposed four outcomes constructed on the dynamic flexibility nature of hybridity. First, evaporisation of distinct cultures as a result of globalization leading to homogenization. The second outcome includes resistance of the phenomenon of globalization. Thirdly, hybridity hints the dawn of glocalization and fourth, the creolization of the world. The ultimate mutation of all cultures due to globalization, that is hybridity in the global melting pot could possibly shape the creolization of the world. The rise of global culture is seen everywhere, from habitual activities to contemporary art forms and it is inevtiable. The hybridization of all cultures in a "global pot is a stage in their eventual homogenization" and this phenomenon is celebrated and resisted as well (Burke 104). The argument remains on the preservation of the ethnic culture and identity, to retain every little thing that is local. The phenomena of glocalization, which is a way of leading a life of biculture, has emerged in conjunction with the celebrated and rejected hybridization aspects

of cultures. It is a form of "cultural diglossia" which involves the process of following what is global while retaining the local (Burke 111). This construction of new hybrid practices is "the crystallization of new forms, the reconfiguration of cultures" (Burke 115). In this context, it is perceived that Paulo Coelho's literary works are abundant with the aspects of cultural hybridity and its outcomes as described by Peter Burke. He depicts the search for spiritual growth and renewal through the delicate interconnection between people and cultures through time and space. Accordingly, indicating that his novels celebrate hybridity and impurity, the accumulation of new forms, its possible repercussions which have been time and again connoted by numerous cultural theorists like Nestor Garcia Canclini (1989), Paul Gilroy (1993), Homi K. Bhabha (1994), Robert Young (1995), Stuart Hall (1996) and Jan Nederveen Pieterse (2003).

Thus, a wide range of cultural and sociological theories have been developed towards the end of twentieth century most notably in the postcolonial cultural studies and the globalization movement by the eminent theorists like Nestor Garcia Canclini (1989), Paul Gilroy (1993), Homi K. Bhabha (1994), Robert Young (1995), Stuart Hall (1996) and Jan Nederveen Pieterse (2003). And their theories have provided additional importance to the postcolonial concept of cultural hybridity. In this context, the perception of cultural hybridity contributed to a comprehensive understanding of both historical and contemporary global cultural flows. Globalization and the advent of the new media era in the twenty-first century have intensified cross-cultural contact on a worldwide scale. The concept of cultural hybridity has been the subject of numerous discussions, which has given rise to a number of literature in the recent years. It has been frequently used in association with phenomena like creolization, transculturation, multiculturalism, cross-culturalism and therefore, it has gained popularity in cultural and literary studies. The concept of cultural hybridity is inextricably intertwined wth diasporic communities, migrants, and multi-cultural populations. These in-between people or groups may create a sense of separation, displacement, and disruption, both in terms of space and time, because they inhabit a dislocated position and therefore, they

no longer have firm roots that could sustain them to a country or an ethnic group (Gilroy 3; Hall 222). Alternatively, they travel along inconsistent cultural routes that could carry them imaginatively or physically to various locations and into contact with a diverse group of individuals. This said, cultural hybridity develops an alternative discourse that contests the absolute notion of a dominant culture and subverts monolithic power structures. In the contemporary times, the concept of hybridity is identified as a cultural outcome of globalization where the concepts of boundaries and national identity are continually being reinterpreted and consequently in a postmodern globalized society, it becomes necessary to consider the various interpretations of the word hybridity associated to diverse cultural phenomena as proposed by Anderson (1998), Pieterse (2003), Kraidy (2007) and Burke (2009). Pieterse argues that globalization and culture "is a live-wire theme in constant flux—in lifestyles, cross-cultural encounters, migration, global-local relations, music, media, movies, marketing, fashion, cuisine, and so forth" and consequently, the idea of most discussion currently is not to contend "for or against hybridity but to explore finer points and meanings of hybridity" (Pieterse 44).

This thesis, therefore, examines the various ways in which the cultural theorists have portrayed individuals who have multiple identities and mixed ethnic backgrounds, who accept their hybridity to various degrees of compassion in a postmodern society and who feel their hybridity to various degrees of tranquillity. It is seen that in the contemporary globalized world where individuals can get access to information within a fingertip, the literary texts have transcended national and cultural boundaries transforming the literary landscape. Thus, numerous literary works flow beyond their country of origin giving rise to numerous transnational authors. In this thesis, the transnational author Paulo Coelho's select novels have been taken up for studying and analyzing the concept of cultural hybridity associated to diverse phenomena like creolization, diaspora, transculturation, multiculturalism and cross-culturalism. Coelho, being born and rasied in Brazil, a country, which is a part of Latin America and where the concept of cultural hybridization originated is able to acutely connect to the processes of mixing and syncretism

of culture. In his works, he, therefore, draws attention to the process of mixing, fusion, or the cross-over that deconstructs conventional dichotomous structures and the erroneous notion of an idealised absolute form of purity or essentialism in culture and identity. In this context, the concept of cultural hybridity comprehends transmutations that subvert and undermine the concepts of fixed, steady, absolute cultural patterns and rigid identity in association with the concept of essentialism. Therefore, in the next chapter efforts have been made to deconstruct the conventional structures of culture and identity and to emphasize the non-essentialist concepts of them, which include attributes like heterogeneity, mutability and volatility in order to highlight the perception of cultural hybridity.

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