Chapter 3

Third-World Cosmopolitans and Paulo Coelho's

Art of Fiction

In this chapter, the focus is on the "magical realist writers" who are considered as the 'Third-World cosmopolitans' by Timothy Brennan and Paulo Coelho's art of fiction (Cooper 1). These authors share certain common features in their works and among them is the usage of the magical realism narrative technique. In their fictional world they weave "myth into magic and history into the universal" (Cooper 1). The common parallel themes on the context of postcolonial cultural studies in the novels of the 'Third-World cosmopolitans' are discussed and then, Paulo Coelho's place among the 'Third-World cosmopolitans' is negotiated to define his art of fiction.

Magic realism, magical realism or marvelous realism is a genre, which involves a credible portrayal of the world with surreal elements recurrently distorting the location amid reality and fantasy in literary fiction or art. The genre spans around eight decades through three important time periods, the "first period is set in Germany in the 1920s, the second period in Central America in the 1940s and the third period, beginning in the 1955 in Latin America, continues internationally to this day" (Bowers 7). These periods are associated to the literary and artistic movements as well as to their eminent representatives. The important artists and authors who contributed to develop and form the concept of 'magical realism' are the German art critic Franz Roh in the 1920s, the Italian author Massimo Bontempelli in the 1930s, Cuban author Alejo Carpentier and Latin American literary critic Angel Flores in the 1950s, and Latin American author Gabriel Garcia Marquez in the 1960s. When signifying magical realism as a narrative form in a fiction it is implicit that an unusual situation has occurred in reality and therefore, it is to be noted that the correlation of the terms 'magical' together with 'realism' are to be perceived as their literary terms. The critics related to the magical realism genre have

connoted that it is not associated to a certain time-period and accordingly, the magical realism narrative mode can be understood through numerous critical and theoretical perspectives. In literature, the approaches stimulated by theories like "heteroglossia, cross-culturalism, postmodernism and postcolonialism" are all proven to be appropriate by numerous critics to understand "magical realist fiction and thus, there are associated variants of magical realism" (Bowers 63). As a narrative mode, magical realism incorporates the magical elements as a fragment of ordinary reality and thus, the difference between magical and real is disintegrated. Then, magical realism is a narrative technique that encompasses "commingling of the improbable and the mundane" (Rushdie 9).

According to Maggie Ann Bowers, many writers like the feminist cross-cultural and postcolonial often adopt the magical realism narrative technique as a medium to convey their thoughts because of its intrinsic subversive and transgressive qualities. It is subversive as "it alternates between the real and the magical using the same narrative voices" and then the "magic remains identifiable as magic and real as real, but, unlike in a realist narrative, they are given the same serious treatment" (Bowers 63-64). Thus, in magical realist texts, their subversive nature of "in-betweenness, their all at onceness encourages resistance to monological political and cultural structures, a feature that has made the mode particularly useful to writers in postcolonial cultures and increasingly, to women" (Zamora and Faris 6). Magical realism narrative technique is transgressive because it traverses the margins amid the magic and real to construct auxiliary mode, the magical real. This quality of magical realism genre is "often discussed by critics in terms of post-structuralist theory" which asserts that a narrative has multiple plausible interpretations, and therefore, it "has become the most frequently adopted approach to magical realism since the 1980s" (Bowers 64). Then it becomes a narrative mode exploring and transgressing boundaries, "whether the boundaries are ontological, political, geographical or generic" (Zamora and Faris 5).

The magical realism narrative mode is an alternative approach to the realistic one of the Western writers implemented by numerous postcolonial

writers like Gabriel Garcia Marquez, Salman Rushdie, Toni Morrrison and Ben Okri. It is the most popular narrative mode among the postcolonial writers, especially for those who desires to write "against totalitarian regimes a means to attack the definitions and assumptions which support such systems (e.g. colonialism) by attacking the stability of the definitions upon which these systems rely" (Bowers 4). Therefore, the mainstream magic realist writers predominantly belong to Latin America and the postcolonial English-speaking countries. And most of the magic realist writings are created from postcolonial perspectives that contest the colonialist authoritative conventions and they are mostly set in a postcolonial milieu as well. It is considered to be extremely substantial and pertinent genre for "cultural production created in the context of increasing heterogeneity and cross-culturalism at the end of the twentieth century and into the twenty-first" (Bowers 6).

3.1. Postcolonial Magical Realism

Postcolonialism generally refers to the social and political approach that contests the colonialist authoritative hegemony. It exclusively refers to those nations that have attained sovereignty from colonialism. Therefore, postcolonial discourses is a way of reassessing the identity of a nation by articulating resistance to the philosophies of colonialism. Then, into contact with the postcolonial writers, magic realism becomes a narrative mode through which they are "are able to express their view of a world fissured, distorted, and made incredibly by cultural displacement" (Boehmer 235). Through magical realism, a postcolonial discourse develops into a literary genre in which the perceptible world is fused with the fantasy. The magic realism technique implicates a hint of enchantment in the real world. It can be denoted that the spell of "magical realism lies in its ability to depict reality objectively but with a magical dimension" (Hart 115). Magic realism originated in Latin American Literature and is a postmodern global legacy with a Hispanic origin. In the essay "Magical Realism in Spanish American Fiction" (1955), Angel Flores argues that magical realism is in fact a perpetuation of "the romantic realist tradition in Spanish literature and in its European counterparts" (qtd. in

Bowers 15). Franz Roh, a German art critic, was the first to introduce the term *magischer Realismus* that is translated to 'magic realism' in his book *Nach Expressionismus*: *Magischer Realismus: Probleme de neuesten europaischen Malerei* (1925). His book is an artistic discourse, and the term was use to illuminate a style of painting known as *Neue Sachlichkeit* (New Objectivity), in which the mundane themes with uncanny objectivity was portrayed. In the era that preceded, paintings by numerous artists were assigned to the category of magic realism, namely the psychosomatic self-portraits of Frida Kahlo, Georgia O'Keeffe's the colossal floral paintings and others. Later, the theory of magic realism flourished as a distinct movement in literature. In the essay, "On the Marvelous Real in Spanish America" (1949), a Cuban writer, Alejo Carpentier connoted that the Latin American landscape and history are fantastic to the unfamiliar world outside the realm of Latin America. He, then introduced the technique of magic realism narrative ('*lo real maravilloso*' translated as the 'marvelous real') in literature. Angel Flores delineated the term *realismo magico* (magical realism) in his essay, "Magical Realism in Spanish American Fiction" (1955) and indicated that the Latin American writers located the reflection of their beliefs in "the amalgamation of realism and fantasy" (Flores 112). And thus, their writings impeccably follow the genre of magic realism.

In literature, the German author Franz Kafka's *The Metamorphosis* (1915) marks the dawn of marvellous Realism, magical realism or magic realism. However, the golden period of magic realism is celebrated in Latin American Literature. In literature, the genre of magic realism blends dual opposing fragments –the realism and the magical. The differences between the contrasting terms realism and magical are disintegrated in the approach of magic realism and therefore, it is frequently "considered to be a disruptive narrative mode" (Bowers 3). In the technique of magic realism narrative, "the realistic details and esoteric knowledge are intertwined with dreamlike sequences, abrupt chronological shifts and complex, tangled plots" and it also includes "fairy tales and myths into their works" (Murfin and Ray 242). The traces of magic realism is explicit in Miguel de Cervantes' *Don Quixote*

(1605). Nevertheless, it is the father of Latin American Literature, Jorge Luis Borges who introduced the technique of magic realism narrative in his short story *A Universal History of Infamy* (1935). The others who followed him and popularized it in their literary works are José María Arguedas in *Deep Rivers* (1958), Gabriel Garcia Marquez in *A Very Old Man with Enormous Wings* (1955) and *One Hundred Years of Solitude* (1967). Carpentier coined the term 'marvelous realism' to illustrate the distinctive features of Latin America which is the fusion of the diverse cultural elements and the "variety of experiences that create an extraordinary atmosphere, alternative attitude and differing appreciation of reality in Latin America" (Bowers 14).

With the advent of postcolonialism movement, the "new version of magic realism were the final stages of the internationalization of the movement that had begun in the 1960s with Garcia Marquez and that meant that the term no longer just referred to Latin America" and it "now included the fiction of various post-colonial nations of the world" (Hart 307). Thus, magic realism, to Aijaz Ahmad is a movement, which "after the Latin American boom, becomes the literary language of the emergent post-colonial world" (qtd. in Cooper 30). The concept of magic realism thereafter underwent transitions, "new theories of magical realism were on the horizon, theories that initially were inspired by cultural studies and later by postcolonial theory" and these "theories provided new readings that honed in on the portrayal of cultural boundaries, the cross-mixing of cultures, the mixing of races, the mixing of high and low cultural styles" (Hart 307). Therefore, its "internationalization often was accompanied by a flagrant promotion of the mixing of races and cultures, what Salman Rushdie called "mongrelization"" (Hart 308). This said, a postcolonial discourse stimulated by cultural studies applies the technique of magic realism to explore unique themes like the cultural margins, the cross-pollination of cultures, creolization, transculturation, multiculturalism, cross-culturalism, hybrid identity and the volatile state of identity. The technique of magical realism contradicts the very notions of "fundamentalism and purity; it is at odds with racism, ethnicity and the quest for tap roots, origins and homogeneity", and therefore, it has become a significant mode of narrative in

the literary works of the writers from "Latin America and the post-colonial English speaking world" (Cooper 22). Hybridity, "the celebration of 'mongrelism' as opposed to ethnic certainties, has been shown to be a fundamental aspect of magical realist writing" and therefore, a "syncretism between paradoxical dimensions of life and death, historical reality and magic, science and religion, characterizes the plots, themes and narrative structures of magical realist novels" (Cooper 32). This said, fictions of the postcolonial magic realists writers are implemented in "urban and rural, Western and indigenous, black, white and Mestizo—this cultural, economic and political cacophony is the amphitheatre" and "the plots of these fictions deal with issues of borders, change, mixing and syncretizing" with a view "to expose what they see as a more deep and true reality than conventional realist techniques would bring to view" (Cooper 32).

3.2. Third-World Cosmopolitans and Magic Realism

In the postcolonial discourses, magic realism technique is employed in the narratives to interpret hybridity, mutation of races and melting of cultural boundaries as per the perspective of postcolonial theory unlike the conventional approach which involves the fusion of two literary genres, realism and the fantasy. And thus, it is a device applied to depict the limitations of rigid and immutable identity, and to highlight that the concept of identity itself is ambivalent and heterogeneous associating it to the process of hybridity.

The works of post-colonial authors are dissimilar to the works of European authors which are considered as a benchmark. These authors produce their works amidst the diverse cultural elements unlike the European authors. In their works, they combine the raw ingredients of the local culture along with the foreign culture. Most of the authors write in their mother tongues, and those who write in English language fabricates it with their own mother tongues, and the result, in Rushdie's own word, is *chutnification* indicating fusion of Indian language and English. Their novels are influenced by the discrepancies within their own cultures and that of the dominant culture of Europe. Therefore, it can be connoted that their literary texts are not the imitation of the Western texts,

rather they are the specimens of transcultural narratives of hybridity. They create a cosmopolitan world in their works celebrating the aspects of cultural hybridity while opposing the essentialism. The novels depict cultural hybridization rupturing the boundaries between ethnic diversities, exploring ethnic identity and hybrid identity in paralllel synchronization. Their fictional world is tinted with mongrel characters, sometimes biological and other times transformed through cultural fusions and thus, they possess several ambivalent role identities. Their works are a sort of tale in which a personal narrative is fused with the wide-ranging transcultural experiences of the self of the protagonist leading to their ultimate achievement of the self-knowledge. Timothy Brennan has positioned them in a group known as "Third-World cosmopolitans" (Brennan viii). It is considered 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). The word 'cosmopolitan' denotes those "authentic voices of the Third World – who in a sense, allowed a flirtation with change that ensured continuity, a familiar strangeness, a trauma by inches" (Brennan ix). This authors deconstruct the concepts of culture and identity celebrating "hybridity, impurity, intermingling, the transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics, movies, songs" (Rushdie 394). According to them, humans are imitations who, since prehistorical times have been "aboriginal foreigners, relocated from birth" and from their "respective countries of origin" (Lihn qtd. in Yudice 8). To explore the concepts of culture and identity in the works of the 'Third-World cosmoplitans', the novels *One Hundred Years of Solitude* (1967)*, The Satanic Verses* (1988)*,* and *Daughter of Fortune* (1998) by Gabriel Garcia Marquez, Salman Rushdie, and Isabel Allende respectively are analyzed.

Gabriel Garcia Marquez, a Colombian author in Spanish language and one of the most eminent authors of the twentieth century was member of a Latin American literature boom in the mid twentieth century. In 1982 he was awarded the Nobel Prize in Literature. His best known works are *One Hundred*

Years of Solitude (1967), *Chronicle of a Death Foretold* (1981) and *Love in the Time of Cholera* (1985). He is skilled with "a forte for blending the everyday with the miraculous, the historical with the fabulous, and psychological realism with surreal flights of fancy" (Geetha 345). He is considered to be one of the pioneers of magic realism genre and his *One Hundred Years of Solitude* (1967) is a "revolutionary novel that provides a looking glass into the thoughts and beliefs of its author, who chose to give a literary voice to Latin America" (Geetha 345). He is known to implement the technique of magical realism to convey intricate historical, political, social and cultural themes.

Salman Rushdie, a postmodern Indian born British-American author is a significant figure of South Asian literature. Rushdie has had a tremendous impact on Indian writings in English and he has attained prominence in the literary world and the admiration of readers and therefore, he is considered as "a writer whose energetic and vibrant use of English galvanised a new beginning for Indian writing in English" (Ghosh 150). He uses strange characters, melancholy humour, and an exuberant and melodramatic language style in his allegorical novels to explore historical and philosophical issues. His best known works include *Midnight's Children* (1981), *The Satanic Verses* (1988), *The Moor's Last Sigh* (1995) and others. His novels fit the norms of a postcolonial novel with elements of magical realism. He deliberately uses magical realism in his novels "to bring out the surreal and unbelievable aspects of the Indian subcontinent" making them a postcolonial work (Moolchandani 739). Rushdie believes that the author combines preceding language with his or her own culturally, historically, and politically distinctive viewpoint to produce a third entity that, while it originates at some place, is not the same as the point of departure. Therefore, an author may borrow language from earlier cultural contexts, but may also combine different languages and discourses to create new ways of saying "or – particularly relevant to Rushdie – new forms of cultural expression" (Teverson 57). And postcolonial writing requires such a competent author who is capable of constructing new ways of viewing the world.

Isabel Allende is one of the most prominent Latin American female writers from Chile. She writes in Spanish language and her works have been translated into thirty languages. In her works she combines the realities of the socio-political issues with the components of magic realism. She has been compared with Gabriel Garcia Marquez due to her apparent mastery of the magical realism writing style. Allende uses a distinctive literary method for addressing cultural challenges as a postcolonial Latin American author. By using colonial techniques that have already been abandoned, "she and her literary characters pass through the phase of inversion, and by presenting their active agency, enter the realm of subversion" and their tactics "smack neither of acculturation nor deculturation, but rather, transculturation" (Behabadi 6). Her novels include *The House of the Spirits* (1982), *Daughter of Fortune* (1999), and *Zorro* (2005) and others.

3.3. Analysis of the Select Works of Third-World Cosmopolitans

Gabriel Garcia Marquez, a Columbian and an eminent writer of Latin American literature is known to the world as the maestro of a magic realism narrative technique. He denotes "magical realism is reality reimagination" and to him, it becomes a "key literary device, it is the most accurate and proper device to represent the true soul of Colombian identity along with the history of the Spanish colonisation of South America with its cultural heterogeneity of political bloodshed" (Valsen 46). His *One Hundred Years of Solitude* (1967) "can be observed as a confined history of Latin America where the past and present "is intermingled throughout the novel" (Valsen 40). It is a representative of magical realism, in which "the supernatural is presented as mundane, and the mundane as supernatural or extraordinary" (Geetha 347). The novel revolves around the tale of seven generations of a native South American Buendia family in a fictional place of Maconda. Aureliano Babilonia, the last member of the Buendia family "decodes the manuscript of the wandering gypsy named Melquiades" which is about "the history as well as the future of the Buendia family lineage" (Valsen 40). Through the manuscript, Babilonia "understands the history of his grandparents, parents, as well as his

own" (Valsen 40). In this novel of supernatural realism, "Marquez creates his central figure of Melquiades" who is "'a heavy gypsy with an untamed beard and sparrow hands' and unnatural powers" highlighting "the gypsies and their 'dances and music'" in the beginning of the novel which "sowed a panic of uproarious joy through the streets, with parrots painted all colours reciting Italian arias, and a hen who laid a hundred golden eggs to the sound of a tambourine, and a trained monkey who read minds" (Cooper 25). And these "powerful images of ambivalent festivity and laughter, of paradoxical bodily revulsion and celebration, of reconstructions of human shapes and forms, normality and aberration, recur fundamentally and very significantly" as the magic realism narrative technique (Cooper 25). In *One Hundred Years of Solitude* (1967) the "cultural hybridity is also another aspect of the novel which states magical realism" (Valsen 44). The tale of Macondo town "allegorically parallels the foundation, consolidation and eventual violent decline of the Colombian national state" (Dhanabal 94). His novel "thus tells a myth about the birth, not of man as a biological being, but of Latin America as a culture" and in "this cultural birth narrative, it is believed that Latin America is born out of the union of two peoples and their cultures" (Dhanabal 96). It involves an impeccably congenial juxtaposition of magic and realism, and which are both important to express Marquez's thoughts of the world. And thus, using the technique of magical realism he represents a reality that merges and perfectly fuses with the elements of magic, history, and culture of Latin America. He implements the magic realism narrative technique in order to portray the distinctive feature of Latin America, "caught between modernity and pre-industrialization; torn by civil war, and ravaged by imperialism" and where "the experiences of people vary much more than they might in a more homogenous society" (Geetha 349).

Salman Rushdie, a South Asian author in his numerous works have highlighted the notions of what he calls 'mongrelization' and the 'mogrelized identity'. His, *The Satanic Verses* (1988) celebrates cultural hybridity and the alteration that results from the fusions of diverse cultures and ideologies. It admires the aspects of "mongrelization and fears the absolutism of the Pure"

(Cooper 20). *The Satanic Verses* (1988) involves the tale of two Indian expatriates, Gibreel Farishta and Saladin Chamcha, in contemporary England. With the technique of magic realism, the sequences of the subnarratives are narrated as a dream and premonitions experienced by one of the protagonists. They are impeccably interweaved with the main narrative of the novel. The magic realism narrative also focuses on the ambivalent and heterogenous nature of identity and culture which are experienced by both the protagonists, who are actors from Indian Muslim cultural background. Farishta is a superstar of Bollywood, who is a skilful actor and an expert in portraying Hindu Gods. While Chamcha is an immigrant who works as a voiceover artist in England and is alienated to his Indian identity. Both the protagonists undergo alteration of personalities after miraculously surviving a plane crash. Farishta imitates archangel Gabriel and Chamcha that of a devil. Throughout the novel, the identity of both the protagonists is ambivalent. Towards the end of the novel, Farishta attains disillusioned identity and commits suicide, while Chamcha reconciles with his alienated father and his Indian identity. He, then ultimately, attains self-enlightenment and decides to live in India. Rushdie's novel has as much to do with England as with India and Pakistan. The novel, thus represents diaspora, cultural hybridity and hybrid identities, "the 'in-betweeness' of the cosmopolitan" which is "accounted for on every page of his work" (Brennan x).

Isabel Allende, a Chilean author is noted for employing the magic realism narrative in her works. In her novels, themes of historical incidents, women centred issues, personal experiences are impeccably knitted with the yarns of fantasy and realism. *Daughter of Fortune* (1998), is a magic realism narrative of a young biracial Chilean woman, Eliza Sommers and her pursuit of self-enlightenment. In the novel, the enchanted elements are interlocked with mundane life of the protagonist. The magical incidents in her life are familiarized as normal events and not as a separate entity. Through the rendezvous of numerous magical episodes in her monotonous life, Eliza learns to accept the diverse concepts of religious dogmas in Christianity, beliefs of Mapuche indigenous inhabitants and the religious principles of the Chinese.

The term magic in the magic realism narratives "can be synonym for mystery, an extraordinary happening, or the supernatural", for example, "Native American indigenous beliefs" (Bowers 4). In the novel, Eliza learns about numerous Indian myths and legends, also the art of cooking from Mama Friesa, a native Mapuche. With the influence of Mama Friesa she unravels the mystifying legends of Mapuche traditions and she discovers the art to decipher the concealed meanings of her dreams, learns the sign language of animals, patterns of the sea and understands the norm of the spirits. Similarly, Eliza assimilates the knowledge about Chinese religious principles and beliefs from Tao Chi'en, her Chinese physician (*zhong yi*). The beliefs of Mapuche and Chinese cultures intermingle with her already existing Christian identity, and towards the end of the novel she becomes transcultural. The characters, Madam Friesa and Tao Chi'en mould Eliza's personality, and she attains self-enlightenment.

Thus, from the analysis of the select novels of the authors classified as the 'Third-World cosmopolitans' it can be considered 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" in their writings (Cooper 20). It can also be noted that the societies about which they write are "various and mixed in their economies and cultures, then their populations are also hybrid and heterogeneous, constantly undergoing transformation" (Cooper 17). Consequently, it is seen that in the narratives of their novels, the concept that there is no such thing as 'pure culture' is acknowledged through the representations of amalgamated cultures and transcultural characters like Aureliano Babilonia, Eliza Sommers, Gibreel Farishta and others. The protagonists in their novels, conscious of the encounters between diverse cultures, embrace and adapt themselves to the process of cultural transformations. They familiarize themselves to the changes in a way creating a fusion between their indigenous culture and the foreign culture that they are encountering. They tend to imitate the foreign culture and evolve into transcultural individuals. The evolution due to the mutation in their

cultures create an ambivalence in their perception of identity. They become alienated from their cultural identities and that inspire them to form a hybridized sort of heterogeneous identities. The constantly evolving mutable state of culture and identity are thus, prevalent their novels. Their works are transnational, a literature which is "beyond its traditional boundaries", where the features of diverse cultures fuse together (Damrosch 129). Their literary works highlight various phenomena like multiculturalism, transculturalism, cross-culturalism and creolization. The genre of magic realism can be denoted as a "highly appropriate and significant concept for cultural production created in the context of increasing heterogeneity and cross-culturalism at the end of twentieth century into the twenty-first" (Bowers 6). And these transnational authors, through the technique of magic realism narratives interpret culture and identity from various dimensions mingling historical accounts, religious dogmas and often citing allegories from the folktales and legends of diverse cultures. Their literary works involve ideologies detached from their own homeland declining traditional ideas and thoughts, but connected to the global cultural flows accepting transcultural beliefs. And therefore, they can be included in transnational literature, which is filled with "fictional countries, alternate histories, and science-fictional worlds because fantastic locations create communities that replace national cultures" (Trousdale 2). The relationship of their literary works with transnational literature construct them as an epitome of the "world literary space" (Casanova 281). World literature embraces the eclectic and national literature of diverse countries that flow into the vast realm past their birth-place. It can be connoted that a "work enters into world literature by a double process: first, by being read as literature; second, by circulating out into a broader world beyond its linguistic and cultural point of origin" (Damrosch 6). If the hybrid culture is the light, then the technique of magic realism is the mirror that reflects the perception of self-knowledge of the individuals in the works of the 'Third-World cosmopolitans'. The universal theme in their works can be summed up with the words of Trousdale, that their literary works highlight "hybridity, the fusion of disparate cultural elements" (2). Thus, the characters constructed in the

narratives of their works consist a potpourri of diverse role identities breaching the boundaries to explore a new form of identity, the "hybrid identity" which consists patterns of a new-fangled culture intermingled with the aspects of the already existing one making it circumstantial.

3.4. Third-World Cosmopolitans and Paulo Coelho

Paulo Coelho de Sousa is a Brazilian writer who writes in a Portuguese language. He is considered as one of the most eminent figures of Latin American Literature and his works have been translated to many languages making him as one of the best-selling authors in the globe. To draw a parallel between the works of those mentioned 'Third-World cosmopolitans' and Paulo Coelho, his novel *The Alchemist* (1988) is analyzed. *The Alchemist* (1988) is an allegorical novel and it follows the journey of a young Andalusian shepherd, Santiago, who seeks for his personal legend in cultural diversities and ultimately attains self-enlightenment. A dream about a hidden treasure recurs to him several times and subsequently, he travels through the Eyptian pyramids away from his home, Andalusia, to discover the hidden teasure. Coelho employs the technique of magic realism narrative to elevate the perception of identity on the basis of cultural hybridity. The protagonist, Santiago, an Andalusian Christian boy encounters elements of Arabian culture on his voyages through Morocco and Egypt. He finds himself amidst the crossroads of Christian, Hebraic and Arabian cultures and transforms attaining a transcultural attitude, the state in which the elements of diverse cultures liquefy into each other. And eventually, he achieves self-enlightenment through the fusion of diverse cultures. *The Alchemist* (1988) is a manuscript of a culture "in which different cultural surfaces slide over one another, supplanting each other momentarily" (Hart 311). Through the analysis of *The Alchemist* (1988), it that can be said that Coelho's works consists "delicate hints of magical realism" strikingly similar to the works of 'Third-World cosmopolitans' like that of Gabriel Garcia Marquez, Isabelle Allende and Salman Rushdie (Hart 305). For instances, "the alchemist functions in Coelho's novel in a way reminiscent of Melquíades in García Márquez's *One Hundred Years of Solitude*—that is, as

the sage who knows the answer to all of life's questions" and "the appearance of the King of Salem to Santiago smacks of the appearance from beyond the grave of Clara's ghost to Alba when she is in prison in Isabel Allende's *The House of Spirits*" (Hart 305). 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). Coelho is identical to all these writers who are included in 'Third-World cosmopolitans' who implement the magic realism narrative technique to "wage a war against totality" and thus, "disrupt fixed categories of truth, reality and history" (Bowers 77). This said, Coelho's position is thus negotiated and located in the group of 'Third-World cosmopolitans'.

3.5. Paulo Coelho's Art of Fiction

Paulo Coelho is a prodigious transnational literary symbol and conquers the galaxy of world literature. He employs numerous devices in his literary works such as the profound knowledge of storytelling, a focus on imagination and fantasy, "the use of extremely rich, figurative language in the form of symbols, motifs, metaphors and a new, multiple point of view" of these concepts and also a foremost interest in the spiritual lives and philosophical viewpoints of the characters (Raihan and Banerjee 1819). His works wander over and above the culture they have been created. They have been translated into more than eighty languages and accordingly, they can be considered as hybrid texts. Over three hundred fifty million copies of his books have been sold worldwide. His fictions indeed have "broken out of the shell of a mere novel" and can be referred to as books on "the new age philosophy" (Hart 305). 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 noteworthy novels include *The Alchemist* (1988) *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). The significant themes prevalent in Coelho's literary oeuvre 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 one's true self and finally opening oneself 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.

Paulo Coelho is a great admirer of Jorge Luis Borges. And like Borges' works, Coelho's novels are postmodern allegory with a hint of magic. He has always acknowledged the fact that there is "much of Borges in his works, beginning with *The Alchemist* (1988) that brought him worldwide fame" (Arias viii). Coelho employs magic realism narrative technique in his literary works to unearth the protagonist's quest for self-awakening. He uses magic realism in his novels to interweave the themes to construct a magnificent mirror image of enormous literature produced within a massive literary grid, "where the worldwide literature and cultural codes coexist while being continuously invigorated" (Raihan and Banerjee 1819). He perceives the world with his Brazilian eyes with a belief that everything is magical and profane and simultaneously everything is ordinary and sanctified. In his novels, by employing magic realism, he incorporates myths, legends and folklores of diverse cultures from all over the world and construct symbolism to explore intricate philosophical themes. Along with the symbols, he engages omens and dreams to develop the narratives of his novels. Like the 'Third-World cosmopolitans', he demonstrates his devotion of magical realism where the theme is intermingled with diverse cultures and does not limit exclusively to a single culture or a society. In his novels, the presence of magic permeates everything, palpating beneath the events taking on in the outside world and "is engaged to unfold the cultural hybridity that fabricates the core of magical realism" (Raihan and Banerjee 1823). Through the blending of magical and

sacrilegious elements, Coelho echoes the blending of cultures in his writings, which according to Rushdie can be denoted as "a little of this and a little of that" (Rushdie 394). Latin American Literature has also influenced Coelho and therefore, it is seen that he includes various magical realist themes on historical eras, pre-Hispanic mythological elements and racially intermingled cultures or ethnicities in his literary works. Coelho's novels can be considered as postmodern fables decoding the in-depth meaning of life. They are parables of contemporary life and amplifications on the condition of the postmodern subject. His works can be categorized under "postmodern writing with the blend of Aesopian attitude" as his works involve "subjects and components of writing like characters, historical evidence, religious events, and beliefs, and language and structural pattern" from diverse cultures surpassing the country of origin and thus, his works become transnational (Mousume 6). His works act as fables because they impart didactic lessons in a postmodern approach incorporating the technique of imagery, symbolism and metaphor. According to Idelber Avelar, a literary critic and a professor of Latin American Literature at Tulane University in New Orleans, Coelho applies "the pattern of the parable as a convincing component for modern commercial literature" (Mousume 1-2).

Paulo Coelho's outlook on culture and identity comes from the lens of his hybrid eyes, which originates from his Brazilian cultural background. Brazil is a country with colossal diversity of cultures. The cultures of indigenous Brazilians, people of African descendants, Portuguese people of European descendants to name a few coexist leading to the formation of numerous forms of cultural hybridity. This particular phenomenon of cultural hybridity experienced by Coelho in his native country is reflected in his literary works. Coelho, in *Paulo Coelho: Confessions of a Pilgrim* (1999) stated that being Brazilian to him means "living in a permanent breeding ground, in a mixture of races unique to the world, with African, indigenous Brazilian, Japanese, European influences" (Arias 154). His novels celebrate hybridity and impurity, the accumulation of new forms and its possible consequences. He articulates that he is worried of the idea of globalization and "a homogeneous

culture made to everyone's measure" and "dogmatically valid for everyone, as opposed to the personal" which can be discovered through the interactions with the individuals from diverse cultures (Arias 80). His novels, therefore, depicts the search for spiritual growth and renewal through the delicate interconnection between people and cultures through time and space. His novels construct the concept that culture and identity are always in a state of mutability, continually evolving. And in the novels of Coelho often innovative new-fangled practices evolve from fusion of two or more distinct cultures. These new-fangled practices "are a consequence of migratory processes, as well as of worldwide material and immaterial communications systems and economic interdependencies and dependencies" (Welsch 197). Then, he, proposes that single identity of an individual is not a fixed indicator of her/his self-knowledge. Thus, the characters in his novels like Santiago, Athena, Brida, Paulo, Mikhail and others seek for their 'personal legends'.

Personal Legend, the term coined by Coelho first emerged in his transnational best-selling novel, *The Alchemist* (1988). It is described as a person's aspirations to fulfil his or her dreams in life. Personal legend is "what you have always wanted to accomplish" (*Alchemist* 20). In alchemy it is a positive force called "the Soul of the World" (*Alchemist* 75). It is the medium through which a person regards life as entirely gratified. It is similar to the theory of *Ikigai*. *Ikigai* is a Japanese concept and is derived from '*iki* which means life' and '*kai* which means worth'. It means the pursuit of one's motive in life, the achievement of an object or entity that bestows contentment. Once you discover your *ikigai*, "pursuing it and nurturing it every day will bring meaning to your life" (Garcia and Miralles 182). The concept of personal legend is associated with the notion of the personal identity or self-identity of an individual. The several experiences that an individual comes into acquaintance with are distinct from those of others. According to John Locke, the personal identity adheres to psychological continuum (Locke 1689) . The memory of consciousness initiates personal identity. Thus, personal identity depends upon the sort and quantity of self-knowledge an individual possesses about the self accumulated in their memory. The self is acknowledged as an

integrated entity correlated to cognizance, consciousness and awareness according to the philosophy of self. Rene Descartes argues that the shape of self-identity is constructed through the cognizance which regulates consciousness, motivating our desires, passions and other activities. In *A Treatise in Human Nature* (1739), David Hume suggests that the self identity is just a bundle of perceptions linked in a chain, and therefore, he denotes that identity depends on the three relations of "resemblance, contiguity and causation" (393). Self-knowledge is simply defined as wisdom of the self, the ability to perceive one's own purpose of existence. According to Socrates it means to know oneself. And to Lao Tzu, it is the enlightenment of the self. It is uniquely associated to the development of personal identity, the identity in relation to the understanding of the self of an individiual in a duration of a time. Peter Weinreich in *Analysing Identity: Cross-Cultural, Societal and Clinical Contexts* (2003) defines personal identity "as the totality of one's self-construal", and it depends on the process of one's interpretation about oneself in the present and its relation to one's knowledge of oneself in the past and one's aspiration to be in the future (80). In *Paulo Coelho: Confessions of a Pilgrim* (1999), Coelho while in conversation with the Brazilian writer and poet, Roseana Murray, mentions that in his fictional world, the characters on the personal plane sails on the voyage of their personal legend acknowledging the fact that one can never be separated by fears. However, on the collective plane, the characters continue their journey of personal legend "by avoiding all forms of cultural, political or religious fundamentalism" and by ardently embracing "all new experiences: communication among men, co-participation" (Arias 81). Consequently, personal legend illustrates that humans are all intertwined. And thus, their cultures are correlated. Coelho believes that "each human being is unique, each with his own instincts, forms of pleasure and desire for adventure" and that "one must dare to have different identity" which can be achieved by seeking one's personal legend (More 17-18). The narratives in his novels direct the discourses to explore the 'personal legends' of the protagonists.

Coelho is massively inspired by the poem *Ithaca* (1911) by Constantine

Cavafy and all "his novels appear to be based on the theme of the poem Ithaca" (More 18). The philosophy of this poem is celebrated in his novels. The protagonists as well as other minor characters in Coelho's novels are identical to the protagonist, Odysseus of the poem *Ithaca* (1911). Like Odysseus, the protagonists of his novels seeking their personal legends travel to unknown places, encounter with unknown cultural elements, become transcultural and "return home becoming wise" (*Zahir* 18). According to the Coelhoian philosophy, the personal legend is associated to spirituality and to him "spirituality is a personal and individual approach" (More 20). As a non-conformist he "believes the unknown, while armoring himself with tool of spirituality, which preaches tolerance and eschews fundamentalism" (More 20). Thus, the characters in his novels in order to achieve their personal legends, self-enlightenment acquire inspirations from diverse cultures. The characters by attaining knowledge from diverse cultural elements become transcultural individuals, obtain their personal legends and gain spirituality. Coelho is inspired by diverse religious and cultural objectives varying from mysticism to monotheism, eastern to western and thus, he becomes emissary of cosmopolitan culture. Coelho, himself, had led a hippie life in his early days, which involved the journey of searching his own personal legend. In this journey he encountered diverse cultural and religious elements like that of Islam, Christianity, Buddhism, Arabian, Indian, Romanian, Spanish and others in the world which inspired him and through which he gained self-enlightenment. And thus, the diversity of these cultures and religious philosophies are portrayed in his novels. Various philosophers belonging to numerous countries also inspire him and he himself has acknowledged this fact in the epilogue of his novel, *Hippie* (2018). He dedicates his novel to "*Kabir, Rumi, Tagore, Paulo de Tarso*, *Hafez*" who have been written part of the story of his life (*Hippie* Prologue). And he has also often quoted their works and ideologies in the prologues of his novels.

In his novels, Coelho amplifies the theme of spiritualism by incorporating narrations from diverse cultures and religions like "Arab, Islam, Christianity, Buddhism and Hare Krishna movement" (Upadhyay and Gautam

3201). Thus, he "conventionally writes about self-realization journeys and celebrates cultural hybridity" (Murta 17). Coelho's narratives include multi-racial characters biologically as well as culturally and through these characters the phenomenon of cultural hybridity is explored in the form of religious practices and philosophies. For instances, the protagonist named Athena, a biracial woman, in *The Witch of Portobello* (2006) is adopted by a Lebanese couple and the character named Hilal in *Aleph* (2010) is a Turkish woman who has embraced Russian culture and is therefore, transcultural. In his narratives there is "artistic device of representing the encounter of two or more religious consciousness - normally separated by time, class, culture or any other factor – seems to come from the idea that religious hybridization is part of the evolution of all religions, that religions change historically by means of hybridization" (Murta 90). In his narratives there is representation of Buddhist, Christian, Herbraic, Islamic or Arabian philosophies, and sometimes these philosophies exist simultaneously in a single narrative. The crossroads amidst ancient cultures as well as the contemporary cultures are also portrayed in Coelho's narratives. His technique of "oversimplifying amalgamation of religious practices" serves as narratives basically by emphasizing the significance of hybridity in the transnational experience (Murta 90). It can be denoted that his perception of "religion as evolving from hybridization and his curiosity for or open-mindedness to different religious practices and beliefs all over the globe is, in some ways, a reflection of his upbringing in Brazil" (Murta 92). Thus, Coelho's novels find popularity among the religiously diverse transnational audiences.

His art of characterization involves the representation of postmodern subjects who are often inspired from real life individuals with whom he had interacted during his tours in various parts of the world. In fact the various aspects of his novels come "from a myriad of situations and people" he met along his way (*Witch of Portobello* 335). And the individuals are most of the times multi-racial biologically or culturally. For instances, the tale of Athena in *The Witch of Portobello* (2006) was inspired by "a Romany stewardess" who was "adopted by an Austrian family" and whom he met in Transylvania (335).

In his novels, the characters being a postmodern man experience identity crisis due to the fact that they have multiple identities. For instance, in *The Zahir*, Mikhail, a multiracial man in his mid-twenties with Mongolian features identifies himself with a variety of labels like Mikhail, Kazakh, poor, epilepsy, voice-hearer and preacher. Therefore, they seek for their personal legends and by interacting individuals from diverse cultures they experience cultural hybridization and then they attain self-enlightenment and achieve their personal legends. The search of identity then becomes an essential fragment of his fictional world. He himself has acknowledged the fact that his works are "committed to a new political attitude: man in search of his own identity" and it do not "deal with the old and worn-out categories of right and left" (Ortolano and Coelho 58).

Coelho is a non-conformist who believes in the concept of spirituality that encourages tolerance and pluralism on one hand and evades rigidity and fundamentalism on the other. In this context it can also be said that he also believes in the indecipherable mysteries of life. According to him, spiritualism is based on the idea that individuals are interconnected rather than being an isolating pursuit, and which can be achieved through intercultural interactions. He perceives that there is no connection between spiritualism and religion. He believes that God is a spiritual encounter. It is incredibly personal and therefore, lacks any form or shape. He denotes that the pursuit of self-enlightenment is associated with spiritualism. And to him, achievement of self-enlightenment through spirituality is accompanied to "the search for total consciousness of oneself" (More 20). And thus, owing to this, the pursuit of personal legend becomes an epitome of his literary works. In Coelho's fictional world, the pursuit of personal legend is instigated on an existential desire. The characters in his novels represent postmodern subjects in a postmodern world. He implicates the ideology of existentialism correlating it with the concept of spiritualism in terms of postmodern perspectives. He is inspired by Jean-Paul Sartre's theory of existentialism, which connotes that "existence precedes essence" signifying that the personal objective is not determined by any external controlling force (Sartre 20). This said, then the "appearances which

manifest the existent are neither interior nor exterior" and they are "all equal, they all refer to other appearances, and none of them is privileged" (Sartre xlv). The existence of an individual is not determined by fixed essences rather the individual specifically establishes the essence of life and even culture is solely not able to construct the identity of an individual. The only thing that influences the formation of identity is the will to exist or the existential desire. According to Sartre, an individual first exists, confronts himself, evolves in the world, and then defines oneself. Coelho as an absurdist creates characters experiencing existential crisis emphasizing their "'awkward presence' (The Zahir, 249) in a world where they 'didn't ask to be born' (Eleven Minutes, 64) and where they are compelled to choose 'in order to give meaning to their lives' (Eleven Minutes, 109)" (More 20). The characters encounter the emptiness and insignificance of existence, which is related to the conflict in his narratives. In Coelho's novels, the conflict frequently highlights characters' inspirations, ethics, and flaws while illuminating a story's underlying meaning. Coelho employs external along with internal conflicts in his novels. Most often the conflicts like Character vs. Self and Character vs. Society occur prominently in his narratives. And owing to these conflicts, on the collective plane, the characters experience existential crisis and then it acts as the catalyst to initiate a journey for the pursuit of personal legend in Coelho's characters. The characters cruise on a voyage in search of their personal legends and the characters achieve their personal legends through self-enlightenment by evading any manifestations of fundamentalism in culture, politics, or religion and by intensely accepting pluralism of all sorts which is comprehended by interacting and learning from the individuals of diverse cultures. And in the process, the characters attain new perception of things edging closer to spiritual enlightenment and their personal legends. For instance in the novel, *The Zahir* (2005), due to the internal and external conflicts, the narrator seeks for his personal legend which takes him to places all over Europe like France, Spain, Croatia and then ultimately to the Central Asia in Kazakhstan. And while moving all over different places he interacts with the individuals from other cultures, accumulates diverse experiences and finally become a transcultural

individual attaining self-enlightenment. It can be considered that Coelho's characters serve as projections of the collective unconscious, and the narrative is imbued with the cultural fusion he continually ingested while travelling throughout his life. The social and theological instability that Coelho portrays in his works indicates the diffusion of cultural cohesiveness of numerous communities that Coelho encountered and which ultimately resulted towards the purification of his soul. In his novels, Coelho frequently expresses a fusion of cultural attitudes. This cultural outlook also supports a greater sense of self-worth, which develops into a universal message echoing the present contemporary beliefs of knowing the self-worth of oneself.

The paratextual contexts, peritexts and epitexts are the hallmarks of Coelho's novels. The allegorical references from Bible as well as allegories from other sources like Greek mythology often are included in peritexts. For instance, his novel, *The Zahir* (2005) includes an altered version of the Greek myth of Narcissus. He has also often quoted the works and ideologies of numerous philosophers. For instance, in *Hippie* (2018) he has quoted lines from Rabindranath Tagore's collection of poems *Gitanjali* (1912). His use of the texhnique of paratextual contexts, peritexts and epitexts signify intertextuality (discussed in details in chapter 6). Coelho's interpretation of textual interaction, like that of in Salman Rushdie's works, is explicitly directed toward revealing the fact about the means in which cultures intermingle. His metaphorization of "the process of in-flowing and in-fluence" is then eventually the outcome of a concern with the methods in which "the cultural products of one community interpenetrate and cross-pollinate another", instead of the ways in which language constructs a text (Teveren 58). In this sense, Coelho's idea of intertextuality and the idea of hybridity are closely related and thus, "the mixing of texts and textualities within the novel" is a metaphor for or an outcome of "the mixing of cultures in society" (Teveren 58). Then, the intrinsic plurality of the text conforming to the intertextual theory extends assertion, which is represented in thematic and aesthetic expressions that each culture is intrinsically plural and intertextual, that any ideological assertion on purity, singularity or segregation is a falsification of

culture comparatively as it would be a falsification of language. In this context, Coelho's portrayal of narrative consists of plurality of vocalities signifying Bakhtin's concept of intricate linguistic intertextuality. In the narratives of Coelho's fictional world, the characters achieve self-enlightenment by encountering mechanisms of cultural hybridization. This can be understood through the fundamental concepts of heteroglossia, polyphony and dialogism proposed by Mikhail Bakhtin which is derived by "first, recognizing another's perspective, second, engaging in continual inconclusive, but transformative conversations" (Murat 80). Thus, in his writing mode as well as characterization, he involves a process of hybridization. In other words, like the 'Third-World cosmopolitans', he skilfully demonstrates the "use of magical realism and the creation of a new character type, the mestizo, are examples of hybrid formative structures" (Behabadi 6).

The narratives in Coelho's novels "are stories told in the contemporary context of cultural and economic globalization" (Murta 10). And thus, "the transnationalism vs nationalism duality is "the stuff" of hybrid identities, crucial to character development" (Murta 13). The universe of Coelho's fictional world can therefore be defined as the postmodern world, which is "intermixture – celebrating the cross-over, the hybrid, the pot-pourri" (Anderson 93). Coelho's cosmopolitan outlook builds him as an author of varied cultures. His narratives involve the quest for personal legend, which is achieved by transcending boundaries and accessing multi-cultural worlds. Coelho's novels are set in familiar real places and the transnational readers follow the protagonists through their journeys across numerous countries. It is between the countries that the significant plot development occurs and the protagonists undergo transformations leading them to their personal legends. 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). A postmodern subject, for instance, like that of an Indian man draped in English attire eating Chinese cuisine watching a Korean drama somewhere in New York, is able to relate and connect to the narratives of Coelho's novels. Coelho's narratives,

thus, allure transnational audiences "because mobility to them is a significant familiar experience and because they are based on the autobiographic accounts from both author and the "real people" on which he bases his characters" (Murta 89). The transnational audiences can also relate to the theme of personal legend, the self-realization journey for numerous reasons: "For one, they embody the idea that intercultural encounters fostered by travels can result in the betterment of the self", moreover, "they signify an overall positive resolution to internal cultural identity conflicts, one of personal growth", they also postulate a "cathartic experience to an all-too-common migrant emotion: the longing for or fantasy of returning home" and "lastly, they convey the palatable message that cultural diversity is ultimately beneficial" (Murta 89). The relationship of his literary oeuvre with transnational literature builds a room for his novels in the cosmos of the world literary space. Coelho, like the 'Third-World cosmopolitans' in his novels constructs characters with diverse role identities wandering, exploring distinct cultural elements and then, form a sort of hybrid identity which consists transcultural elements.

Coelho involves various characters ranging from commoners to kings like priests, common folks, children and so on to express his perceptions. He is a proponent of diverse cultures and various religious philosophies like that of Islam, Buddhism, Hinduism, Zionism and Christianity are apparent in his works. He skillfully uses figures of both abstract and physical to illustrate concepts from many different fields, including science, history, geography, theology, philosophy, psychology, mythology, and the arts. He utilizes simple day-to-day language and words to keep the narrative style approachable for the reader and make it simple for everyone to comprehend the meaning of the messages in his novels. Thus, his language becomes universal and a variety of cultural phenomena, which depict the process of cultural hybridization, are easily accessed and understood by his multicultural readers. His characters and cognitive processes tend to be cosmopolitan in the majority of his works. Coelho, a Brazilian author writing in Portuguese language embraces a cosmopolitan approach to writing and therefore, his works appeal to the readers who are cosmopolitan; as a result, his works act as a cultural nexus between

nations, obliterating preconceived assumptions of national barriers. His technique of using a cosmopolitan approach to writing constructs his works in a way that they transcend national boundaries and his literary oeuvre falls within the umbrella of Latin American Literature, which is made up of works written in a number of different languages, including Spanish and Portuguese.

Thus, 'Third-World cosmopolitans' share an agreement on cultural hybridity, which is claimed to provide some benefits in manoeuvring the "collisions of language, race, and art," and therefore, cultural hybridity "becomes the heart of the politics and the techniques of magical realism" in their works (Cooper 20). Also, another point to be noted is that the societies they write about are diverse and intermingled in their economics and cultures and therefore, their characters of such societies are also hybrid and heterogeneous, continuously experiencing metamorphosis (Cooper 20; Bowers 63). In this context, it can be observed that the narratives of their novels recognize the idea that there is no such thing as an absolute, pure idealized form of culture through the representations of fusion of diverse cultures and transcultural characters like Aureliano Babilonia by Marquez's in *One Hundred Years of Solitude* (1967), Eliza Sommers in Allende's *Daughter of Fortune* (1998), Gibreel Farishta in Rushdie's *The Satanic Verses* (1988) and others. Their literary works are transnational transgressing beyond the established borders and culture of their origins and the correlation of their literary works with transnational literature build them as an embodiment of the world literary space. Thus, multiple phenomena, which includes multiculturalism, transculturalism, cross-culturalism, and creolization, are portrayed in their literary works. In their literary works, they express concepts that are alien to their own culture, rejecting traditional ideologies, while remaining connected to global cultural flows and embracing transcultural ideologies. In this light, they can be regarded as part of transnational literature that is comprised of fictional countries, alternative histories, and science-fictional universes since imaginative settings construct communities that transcend national cultures. Their literary works highlight hybridity, the confluence of diverse cultural aspects, which is the underlying focus of their

works.

In this chapter, Paulo Coelho's location among 'Third-World cosmopolitans' is negotiated. It is seen that identical to the authors of 'Third-World cosmopolitans', he employs the magic realism narrative style to subvert absolutism and redefine the assumed fundamental frames of reality, truth, and history. And he also appreciates the unanticipated and new blendings of people, cultures, ideas, and politics that result in cultural hybridization. As a transnational author from Brazil with a cosmopolitan worldview, he reflects the process of cultural hybridity through a wide range of phenomena related to it. In his novels, the characters' desire for their own personal legends are attained when they cross borders and wander across multicultural contacts, ultimately experiencing the phenomena of transculturation. Thus, his narration includes the process of spiritual awakenings in the characters, especially the protagonists, which is attained only through the interactions with the characters from diverse cultural backgrounds. The characters of Coelho's novels are thus, transcultural and depict postmodern subjects existing in a postmodern world in a globalized multicultural society and accordingly, his novels appeal to his multicultural readerships. And in this context, his works can be considered as a part of World Literature and he as a transnational popular novelist. The spiritualism elements in his novels are the result of the blending of diverse theological ideologies, emphasizing the idea of cultural hybridity. Thus, owing to his postmodern interpretation of spiritualism, he can be considered as a postmodern mythical sage, a "Post-modern Aesop" (Mousume 7). He is an extraordinary storyteller who inspires people all around the world to contemplate past the ordinary and into the extraordinary. In his novels, Coelho successfully incorporates the genre of parable into popular literature. His narratives are most often drawn from his own experiences of being a postmodern Brazilian man with a cosmopolitan outlook. He then turns them into parables of postmodern existence to demonstrate the complex nature of culture and identity in association to the concept of cultural hybridization. He suggests through his characters that a person's singular identity is not a fixed indicator of who they are, and that in the postmodern world, cultures are in

general represented by hybridization indicating that in the context of each culture, all other cultures have evolved to become its intrinsic component. In Coelho's opinion the construction of a culture that serves as a "universal mind-control" instrument is the greatest threat presented by global capitalism (Arias 80). Nevertheless, it has increased the rate of cultural hybridity and prompted numerous conformist hegemonic ideologies to be reexamined. In this context, transnational literary works, like Paulo Coelho's novels, have now become a progressive way to understand the concept of cultural hybridity. Thus, the narratives of Coelho's novels focus on the personal experiences of transnational readers whose sense of self is profoundly impacted by cultural hybridization, and who then achieve their personal legends. In this thesis in order to highlight the theme of cultural hybridity in Coelho's works, his four novels have been selected and analyzed in the next chapter, chapter 4. The select novels include *The Alchemist* (1988), *The Zahir* (2005), *The Witch of Portobello* (2006) and *Aleph* (2010). These novels are analyzed based on the study of the works by cultural theorists like Ortiz (1970), Rama (1974/1982), Canclini (1989), Gilroy (1993), Bhabha (1994), Hall (1996), Pieterse (1996) and Parekh (2000).

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