

Portraying the Philosophical Vision of Paulo Coelho in Novels

Raihan

Research scholar in English Literature, Dr. APJ Abdul Kalam University, Indore (India)

ARTICLE DETAILS

Article History

Published Online: 07 August 2018

Keywords

Psychological, Intense, Symbolic,
Classic, Literature

ABSTRACT

Paulo Coelho, Guinness Book of World Records champ of Brazilian inception is the world representative of psychological writing who is likewise one of the most broadly read essayists whose works have been meant upwards of seventy one dialects. What T. S. Eliot once saw about the unique nature of a great writer likewise remains constant for the author, that he "out of extraordinary and individual experience can express a general truth: retaining all the identity of his experience to make it a general symbol". This is in any event the case with Paulo Coelho's *The Alchemist* (1988) in light of the fact that this show-stoppers is loaded up with symbolic portrayals of the unique and individual encounters of his own spirit which can likewise have general appeal. This tale by Coelho can be hailed as a modern classic even in the 21st century, as it goes under the category of psychological books.

1. Introduction

Paulo Coelho, a Brazilian lyricist and writer is currently one of the most well-known Latin American writers. He is the beneficiary of numerous international honors, including the Crystal Award by the World Economic Forum. He is initially from Brazil and has been enchanting peruses around the globe with his charming fictional mastery for almost three decades.

In *The Alchemist*, Coelho paints the experience which is ageless and never dated. Coelho embraces the significance of the journey possibly it is spiritual or physical. He himself is attached to exploring the world and its marvels and uncovers, "without uncertainty it was voyaging that made me make the jump" (195). While illuminating the significance of journey, he says, "Journey has an extremely solid symbolic significance in individuals' life" (Arias 197). He further includes, "Utilizing the similitude of the journey, I consider life to be a train. I don't know whence it came or where it will wind up" (210). Along these lines, in one way or other journey goes about as an allegory in this novel and the questions that the hero appearances turns into the achievement of that journey. One can find that this novel is the side-effect of the creator's extreme spiritual conflict with the contemporary society and what is progressively significant is that he attempts to discover a solution as he is both, the result of his time just as in front of it.

2. Journey / Search for a Way of Life:

Each book of Paulo Coelho resembles a journey or a quest for a lifestyle that enriches the importance of existence. It additionally brings a message of expectation. A man's life is viewed as effective when he struggles and battles in life against his sense of self and his greatest achievement is in the wisdom gained in this process. In *The Fifth Mountain* Elijah says: 'I have found that there lives in me a spirit beyond anyone's imagination I thought.'(29). Life is a ceaseless action including endless deeds, encountering different occasions and confronting triumphs and thrashings. It doesn't have some other reason or point aside from the process of this investment in every such action. Coelho additionally proposes that one

should confront every one of these exercises as a round of entertainment.

In *The Alchemist*, Coelho paints the experience which is timeless and never dated. Coelho attempts the importance of the journey it is possible that it is spiritual or physical. He himself is partial to exploring the world and its miracles and uncovers, "without uncertainty it was traveling that made me make the jump" (195). While illuminating the importance of journey, he says, "Journey has a solid symbolic significance in individuals' life" (Arias 197). He further includes, "Utilizing the analogy of the journey, I consider life to be a troop. I don't know whence it came or where it will wind up" (210). Thus, in one way or other journey goes about as a representation in this novel and the questions that the hero countenances turns into the achievement of that journey. One can find that this novel is the side-effect of the creator's extraordinary spiritual conflict with the contemporary society and what is progressively significant is that he attempts to discover a solution as he is both, the result of his time just as in front of it.

In spite of the fact that carrying on with an ordinary life, Santiago isn't content with unimportant existence, for he will in general accept that the motivation behind life is to carry on with an intentional life. Also, this journey is stirred by a fantasy that visits him recurrently wherein a tyke welcomes him to the pyramids of Egypt looking for a shrouded fortune. Santiago chooses to embrace the journey and in the journey he encounters a few threatening situations and benevolent powers, encounters love, turns into a chemist himself, and inevitably finds the shrouded fortune and accomplishes selfhood. His submersion in the spirit of the World or the collective oblivious causes him to comprehend the idea of life and the estimation of affection. In spite of the fact that the dad of Santiago attempts to stop him yet he pays no notice. This hankering of Santiago has a comparable follow with the hankering of the hero of *The Cyclist* when he says, "A world voyager resembles a bolt shot, never intended to stop. Dad, I'll continue pushing forward, walk forward, ahead . . . not thinking back. There is no turning back" (Tendulkar 33). In like manner, Santiago also feels that once he has chosen to set for his journey there is no turning back. Intentionally, Coelho has put Santiago at the inside or as a subject and he lectures how to

live and how one can adjust one's life by modifying his attitudes.

So as to unfurl the secrets of the heart and the spirit, Paulo Coelho proposes numerous ways and with the assistance of these secrets Santiago accomplishes his fantasies. Coelho says that these basic principles are-tuning in to the heart, after that following the signs of the world, appreciating the interconnecting idea of the things in this world is one of the most essential highlights, and finally understanding the estimation of those signs to pursue the individual legend is a definitive thing. Coelho has utilized abstract and solid symbols which speak to different orders like History, Geography, Theology, Philosophy, Psychology, and Mythology to build up these four basic principles. While Santiago is himself the greatest psychological symbol, a portion of the significant symbols are according to the Andalusian young lady and Egyptian pyramids (History); Andalusia, Africa, slope, Sahara desert, sand ridges, and Al-Fayoum desert spring (Geography); Santiago's life, elemental power, general language, Soul of the World, heaven, battle and speculative chemistry (Philosophy); Melchizedek (Theology); Santiago (Psychology); Santiago's dad and the leader of the displaced people from the tribal war (Mythology).

3. Madness in Life

Coelho through his background had internally grappled with the way that everybody should experience their madness. A tad of madness is very empowering. In one of his meetings with MarikaSchaerti he says, "If madness means being other than "ordinary" that approves of me. On the off chance that it is compromising for oneself and society, there is an issue. My aphorism is: A smidgen of madness is very empowering".

In *Veronica Decides to Die*, Paulo utilized Zedka as mouth piece to express his way of thinking about madness. Zedka says, "In spite of the fact that I'm experiencing a fix, on the grounds that my concern is that I come up short on a specific substance. Notwithstanding, while I trust that the concoction disposes of my chronic discouragement, I need to keep being frantic, carrying on with my life the manner in which I dream it, and not the manner in which other individuals need it to be". (30)

Then again, he found another most significant thing in his refuge trials. He tells that on the main day he was shocked to see himself there. Following day he found his solid temptation of living claiming to be frantic and sitting idle. By the third day he wound up used to the life, he discovered life isn't so awful there. He felt even agreeable and shielded there from the issues outwardly. He contrasted it and maternal belly that gives serenity. When he investigated his idea that arrived, he inferred that "The huge peril of madness isn't madness itself, yet the propensity for madness."(Arias, 36)

Coelho asserts that numerous individuals appreciate being a refuge to avoid their responsibilities and commitments and this he finishes up from his very own understanding. Coelho censure this attitude all through the novel. In the novel Dr. Igor reveals to Mari that the individuals possibly permit themselves the luxury of being frantic when they are in a situation to do as such. With the course of time, Mari comprehends importance of struggle, duty and risk and chooses to leave the shelter to embrace her responsibilities of the life outside. Truth be told,

the novel '*Veronica Decides to Die*' the bucket is a powerful articulation of Coelho's tryst with madness and haven.

4. Coelho's philosophy

Coelho's way of thinking is voiced in the expressions of Mari in '*Veronica Decides to Die*' the bucket when Mari reveals to Eduard that everything occurs in one's life is one's own fault. Many individuals experience similar troubles however they respond in an unexpected way. Individuals search for the least demanding way out which they call it 'separate reality'.

Coelho accepts that every person is unique, each with his very own senses, types of pleasure and want for experience. Nonetheless, society consistently imposes on us a collective method for carrying on. Since the ages individual is attempting to discover answer to the inquiry why one must pursue a specific conventional personal conduct standard. When we reject to carry on as indicated by that pattern, the general public dislikes us. One who breaks the custom and conflicts with the conventional codes will be known as a crazy person. Dreading this, man likes to stroll on the trodden route by following the socially separated way. Be that as it may, Coelho's books celebrate unconventional personal conduct standard. He accepts that one must set out to have diverse identity. Dr. Igor tells Mari, "You're somebody who is extraordinary, yet who needs to be same as every other person. Furthermore, that, in my view, is a genuine ailment." (153)

5. Struggle in Life

Like Coelho, Eduard too languishes over perceiving and seeking after his actual job by conflicting with conformity. His folks accepting it as an indication of insanity and they concede him to shelter. Mari reveals to Eduard that the value he paid for managing those minor problems is far not exactly the value he would pay for not remembering they were his. While '*The Alchemist*' reveals to Santiago that it is much better beyond words the middle of attempting to realize one's very own fate at that point kicking the bucket like a large number of other individuals, who never at any point comprehended what their fates were.

As per Coelho life is progressively lovely at the times we struggle. When we quit battling, life ends up unimportant. For Coelho, Ithaca by Constantine Cavafy is legitimate way of thinking of life. Every one of his books gives off an impression of being founded on the theme of the ballad Ithaca. Truth be told, he celebrates in his books the idea of this lyric. The heroes of his books assume journey to obscure position and return home getting to be astute. Ithaca-is a metaphor of birth and death, that great journey we as a whole need to make, regardless of whether we need to or not.

He demonstrates how the great points, dreams and musings get positive outcome process of sustenance of the spirit of the world. Just the exemption is *The Winner Stands Alone*. The hero also feeds the spirit of the world however with fiendishness point and thought. As a consequence, however he wins, his reality is crushed and he is disregarded on the planet totally hopeless. Truth be told, his victory is his outright defeat. A similar way of thinking Coelho envisages in his *The Alchemist* – the world is the main visible aspect of God. Also,

what speculative chemistry does is to carry spiritual flawlessness into contact with the material plane.

6. Coelho's views on Spirituality

Paulo Coelho is an enchanting storyteller, rousing individuals everywhere throughout the world to see past the common and into the noteworthy. He needs to pass on his perspectives about how we get spiritual guidance or wisdom. His point of view includes discussing both the psyche and the heart. The fame of his instructing owes a lot to the rejection of sorted out religion just as the manner by which it offers an antidote to the inadequacy of agnostic existentialism in providing importance, worth and reason. For Coelho spirituality is an individual and individual methodology. The Times properly watches, 'His books have had a real existence upgrading sway on a huge number of individuals'. Paulo Coelho is a storyteller with the power to rouse countries and to completely change people.

A non-traditionalist that he is, Coelho accepts the obscure, while arming him with apparatus of spirituality, which lectures tolerance and shuns fundamentalism. He is persuaded that the spiritual interest, a solid moral duty from each person and the estimation of tolerance can go far in battling the wrongs generally modernity. The spiritual hunt, he accepts, is simply the quest for absolute awareness. Making this an embodiment of his scholarly truth, he develops as a creator looking for himself. Accordingly in progressing in the direction of the edification of oneself, Coelho winds up being a spiritual yet he really starts on an existential note when his self-goes up against the aimlessness, the nothingness, the preposterous, the impulse of decision, the tension and the apprehension of an existence encompassed by fatigue. His existential contribution goes back to his young years when he got inspired by the writing of Heidegger and Sartre. As an essayist, he grabs their absurdist state of mind and causes his characters to endure the weariness, the repetitiveness underlining their 'ungainly nearness' (The Zahir, 249) in reality as we know it where they 'didn't request to be conceived' (Eleven Minutes, 64) and where they are constrained to pick 'so as to offer importance to their

lives' (Eleven Minutes, 109). With existential trials and tribulations impeding them, Coelho's characters dream, endure as they satisfy their fantasy and in the process turn out with another view of things, making progress towards spiritual transcendence. Starting with an existential self, struggling to make significance out of futility; Coelho's books end with a spiritually evolved self.

7. Conclusion

Regardless of whether it's anything but an undeniable and methodically created one, Coelho's view is life is a basic however admirable one. He doesn't trouble for the unwound secrets of the creation nor about the unsolved inquiries of the idea of the universe opposite life. He is keen on contemplating the conventional stresses of a typical man and endeavors to give harmony and joy to such. The remedies he recommends may not be of an eminent metaphysical dimension. Be that as it may, his recommendations to give harmony and thriving to the people are persuading and effectively practicable. The exercises of life that *The Alchemist* instructs are many - life is weariness without having a fantasy, it requires a great deal of fearlessness and quality of character to seek after one's fantasy despite chances and temptations, the importance of tuning in to one's heart, the significance of perusing the signs and learning through doing, taking decision and staying responsible for it, solving problems with grit, and above all, understanding the enormous power of affection. The product of the journey lies not in its destination however the journey itself. Life is itself a riddle yet it gives a few pieces of information and opportunities to unfurl its riddle. What is required from our side is to have the sparkle and soul that can help our intuition to realize those pieces of information. Coelho proposes these principles and builds up his vision of life that when an individual truly needs something, the whole world will assist him with achieving it. What is required is a touch of boldness, a will to take experience and heaps of adoration. To put it plainly, *The Alchemist* is a perfect work of art of life the board through natural or supernatural signs yet with unconquerable human soul.

References

1. Mishra, Jyoti. Paulo Coelho's Fiction Existential and Spiritual Preoccupation: Select Study of Seven Novels. Germany: LAP LAMBERT Academic Publication, 2012. Print.
2. MarikaSchaerti, An Interview with Paulo Coelho. Focus Munich. 19. December.2007
3. Arias, Juan. Paulo Coelho: Confessions of a pilgrim. Trans. Anne Mclean London: Harper Collins 2001 Print
4. Coelho, Paulo, *The Alchemist*, Trans. Alan R. Clarke. New Delhi. Harper Collins. 2004, Print
5. Villas-Boas, Luciana. "Para QuemEscreve o Author Local?" Folha De São Paulo, 23 Feb. 2014, www1.folha.uol.com.br/ilustrissima/2014/02/1415721-para-quem-escreve-o-autorlocal.shtml.
6. Storey, John. Cultural theory and popular culture: a reader. Routledge, Taylor & Francis Group, 2013.
7. Premack, Laura. "Dead Man Talking." Boston Review, vol. 40, no. 2, Mar/Apr2015, p.62.
8. Moulton, Richard. "The Unity of Literature and the Conception of World Literature." *World Literature: A Reader*, Routledge, 2013, pp. 28–35.
9. Phelan, James, and Peter J Rabinowitz. "Authors, Narrators, Narration." *Narrative Theory: Core Concepts and Critical Debates*, the Ohio State University Press, 2012, pp. 29–38.
10. Johnson, Richard. "What Is Cultural Studies, Anyway?" *What Is Cultural Studies a Reader*, Rawat Booksellers, 2011.