

Experiencing the theme of Love and Adultery in the selected Novels of Paulo Coelho

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ABSTRACT

Coelho's well known 'The Alchemist' isn't a novel on the roles of people and it doesn't own any expression about commonplace love except talking about a mystical Universal Love. But it says about love being one of the most important and valuable treasures that can be found. The other books are similarly mystical inclining much on Eros and Agape. Rather they try to demonstrate the inner paths of agape. To escape from her commonplace routine, Linda takes steps to get rid of her "missing euphoria with something increasingly concrete – a man." She gets alongside a secondary school boyfriend turned politician who uses her essentially for his sexual appetite. On the contrary, Linda pines for him and ponders that she is in love with him. She excitedly admits that, "It's thrilling to fight for a love that's entirely unrequited." This new experience of having no predefined notions, unpredictable conduct of Jacob make her insane to that extent where she endures emotional imbalance and opts groundbreaking decisions.

1. Introduction

The introduction itself unfurls that despite having no reasons to stress, she is exhausted which is uncovered as, "Each morning, when I open my eyes to the purported "new day," I want to close them once more, staying in bed, and not getting up." She feels a sort of absence of desire to live because of her verified and predefined routine existence with no adventure. This discontented and frustrated state of psyche is further filled when she happens to interview a writer who basically mentions, "I haven't the slightest interest in being cheerful. I want to live passionately, which is risky because no one can really tell what might occur next." After this encounter, Linda is distracted with her obsession to get free of her fantasy sort of life. She is exhausted to the point that she communicates, "I realize what lies in front of me: another day exactly a similar like the past one. What's more, enthusiasm? Indeed, I love my better half which implies that I've no cause to get discouraged over living with somebody only for his money, the kids, or to keep up appearances."

To escape from her ordinary routine, Linda takes steps to get rid of her "missing happiness with something progressively concrete – a man." She gets attracted to a previous secondary school sweetheart, Jacob, a prominent politician whom she interviews for the newspaper. At the part of the arrangement, when he locks the entryway and kisses her, she considers pushing him away but the lust takes over. That is the beginning of their undertaking – a more lustful and creature like rather than passionate and human. She clarifies her mentality thus, "I'm having a bit of illicit fun also. I've managed to disrupt the guidelines and the world hasn't caved in on me. I haven't felt this upbeat in quite a while." She gives him the oral pleasure and more than him she feels "better, more daring, more liberated." Then she endures the aftermath of having committed the transgression – the dread of being caught. She stays cognizant throughout the day in the workplace just as home that none should discover the traces of her wrongdoing. What amazes increasingly about Linda is, on that night, she

moves toward becoming "distracted with desire, requiring a man, waiting to be kissed and expecting to feel the torment and pleasure of a body on top of mine." She arouses her significant other and they wind up having intercourse during which she admits of having accomplished "multiple climaxes." As Nicholas Rowe says that, "Lust is, of the considerable number of frailties of our nature, what most we ought to fear; the headstrong beast surges along, impatient of the course; nor hears the rider's call, nor feels the rein," she chooses to "take this little round of seduction a step further-it's a game that has constantly amused me. What do I have to lose? I know every one of the methods, diversions, traps, and objectives." She meets Jacob at La Perle du Lac, an expensive restaurant on the lakeshore, to think about him and his intentions. Initially, Jacob, "entirely focused on himself, his vocation, and his future," is anxious to be seen around the city with a journalist but bit by bit he is completely drawn towards her.

In course of their undertaking, Linda designates their mating thus, "He gets me by the hair like a creature, a female horse, and his pace becomes faster. He withdraws in a solitary motion, rips off the condom, turns me over, and goes ahead my face." To cover their undertaking, Jacob suggests her to take a shower before embracing her significant other and to throw away her panties "because the Vaseline will leave an imprint." Jacob's intimacy for Linda triggers a subverting blend of culpability, stimulation and obsession that is overpowered by nothing but wild lust and negligible sexual appetite. On the contrary, Linda pines for him and ponders that she is in love with him. She excitedly admits that, "It's thrilling to fight for a love that's entirely unrequited." This new experience of having no predefined notions, unpredictable conduct of Jacob make her insane to that extent where she chooses to get free of his better half, Marianne, whom she considers to be the hindrance to her bliss.

2. Depiction of Love in the Alchemist

Love is portrayed as a part of the Soul of the World. Love happens throughout everyday life and Nature, as everything supports one another, they love one another. Santiago tells the desert that it shows love for the alchemist's falcon by offering it game, after which the falcon shows love to man as it offers the game to eat, and the man shows love for the desert as after one passes on, his body is reintegrated into the desert sands. There is likewise love in individuals, demonstrated by Santiago's love of Fatima's beauty, and Santiago realizes that it is part of his Personal Legend to love her. At the point when the story of *The Alchemist* starts, the reader discovers Santiago anticipating a renders with a merchant's daughter he met the earlier year. When he is persuaded to go looking for his treasure, be that as it may, Santiago forgets about the young lady. Then he meets Fatima at the AlFayoum desert spring, and thinks about surrendering his quest to be with her.

Nygren's showstopper *Agape and Eros* (1932–1936) is from a thought that has consistently been present in human life which is "Love." There are many wrong notions about Universal Love. Theological notion of Universal Love is "Agape" in the event that it embraces a major gathering like every matured individuals, all vagrants, all elephants, etc. But it doesn't cover the rest of the living things and others outside that gathering. True love reacts to all of living things. So in the event that one has chosen to limit wanting to a particular category that isn't the genuine spirit of Agape or Universal Love. Nygren called a decent "love" (benevolent and gratuitous) and an awful "Agnostic love" (greedy and needful) – as Agape and Eros respectively. But the love known to standard living creatures, particularly human's is passionate, invested and committed. It appears to converge with the Agape indistinguishably as it appears on an individual genuine, additionally sparkling and furthermore bound by both by emotion and time maybe. The others in Greek thinker's classifications like "Philia" Or Affectionate Love, "Ludus" Or Playful Love, "Pragma" Or Enduring Love, "Philautia" Or Self Love and Storge or Familiar Love are not in domain in this.

Here it is an attempt to indicate how Paulo Coelho consolidates, applies and characterize Agape and Eros in to his selected couple of books, similar to "The Alchemist", "The Devil and Miss Prym", "By the River Piedra I Sat Down and Wept", "Eleven Minutes" and "The Witch of Portobello". Paulo Coelho observes of the three types of love, Agape is total Love, the love that eats up those experiences it. He significantly further continues to affirm that, whoever knows or experiences Agape sees or feels nothing else matters to them. This is the place the author appears to incorporate the sensual love of cherishing human creatures into Agape in his books.

Here the author alludes, might be from his experiences that the love he implies Agape is within our self but it is with the assistance of another it is quite simple to manifest. In the accompanying passage he denotes by the word 'Love' - the sensual love and by the words 'dam' - agape. He takes a gander at the sensual love as a gate, a crack to frame through which the agape streams in. This is some new perception of agape.

"Love is much like a dam. if you allow a tiny crack to form through which only a trickle of water can pass, that trickle will quickly bring down the whole structure, and soon no one will be able to control the force of the current. For when those walls come down, then love takes over, and it no longer matters what

is possible or impossible; it doesn't even matter whether we can keep the loved one at our side. To love is to lose control."

3. Hudson on Personal Experience

Hudson says, "Personal experience is the premise of all genuine literature." According to him, literature is a declaration of personal experiences and he utters, "A great book is conceived of mind and heart of its author; he has put himself in his pages; they partake of his life, and are an instinct of his individuality" (15). He reviews Milton's axiom, "a great book is the valuable backbone of a master-spirit, treated and treasured up on the motivation behind an actual existence past life" (15). Henceforth it is imperative to realize the author so as to understand a gem as literature is soul of the author." For him, "Literature is the vital records of what men have found throughout everyday life, what they have experienced of it, what they have thought and felt about these aspects of it which have the most immediate and suffering interest for us all. It is thus fundamentally a statement of life through the vehicle of language" (10).

So as to pass judgement on great books, one must distinguish between what Carlyle calls 'veritable voices' and 'insignificant echoes' (16). He way to state that in great books the writers represent themselves, though in conventional works they talk on the reports of others. So readers must distinguish essential distinction between the literature which draws its life directly from personality and experience, and that which draws its life predominantly at second hand from contact with the personality and experience of others. Thus, the second type of literature is, as Turgenev says, "smell of literature," but as the student of literature, crafted by the "fullest of unique vitality" are of boss concern (16).

Hudson states that as literature is an outflow of the writer's personality, one must start one's perusing with the writer's personality. A work of literature is the record of the writer's personality. These records of the writer's personality cannot be understood without understanding writer's life. Henceforth it is essential to take this personal trait as a 'corpus' or organic entirety. One must consider crafted by the author not separately but all in all body – "not just as works, but as his work" (19). He likewise articulates that there ought to be sincerity, originality, and, validity of expressing life in great literature as without this, a literary work ends up inanimate. He solidly accepts, "without sincerity, no vital work in literature is conceivable" (17)

4. By the River Piedra I sat down and wept

The book *By the River Piedra I sat down and wept* is about a young lady named Pilar, whose expectations from life are getting an occupation, wedding, having children and carrying on with a typical life. Her life takes a turn when she meets her childhood companion who is currently a spiritual head, who has spent 12 years of traveling the world over, learning different cultures, religions and the representations of ladylike aspects of God in different cultures. They both set off on an adventure through the French Pyrenees. During the adventure, he tries to teach her whatever he has learnt but the primary objective was to proclaim his since quite a while ago treasured love for her. The experience of her seven days voyage profoundly affected her life. The adventure offers her an opportunity to recapture both her faith and love. She continuously comes to realize that

the man she loves is being called upon to pick between her and his spiritual calling. True love causes them find themselves and they locate a significant existence through love. The book is seen as autobiographical as it conveys many of Coelho's life themes, for example, spiritual path, RAM practices, the ladylike side of God, the problems of faith and conviction, the fight for one's fantasy and the combat of dread.

5. Veronica Decides to Die

The epic, *Veronica Decides to Die* (1998) is about Veronica, a beautiful young lady from Slovenia who chooses to commit suicide by taking many resting pills as everything in her life was same and everything on the planet is utter disorder and she couldn't take care of business. Instead of kicking the bucket, she stirs in "Villete", a mental hospital in Ljubljana. She has been told that she has just a single week to live because the pills had caused irreversible harms in her body. During seven days, Veronika experiences various changes in her perception towards life and death, in her convictions, her attitudes and her personality. She learns the significance of life and how to live more cheerfully. The nearness of Veronika in the hospital has influenced all patients and urged them to think about their very own life and value it more and has urged them to leave the hospital to accomplish their fantasies.

At last, the readers find that Veronika didn't experience the ill effects of any harm. It was just an experiment of Dr. Igor who chose to stun her by death to make her value the existence she had and it was fruitful because it helped Veronika see the world in another light. The last message given by the author is interesting: life is worth living despite contradictions one can notice around; one just needs to change one's perception of life, face the difficulties and defeat one's fears so as to sound good to those contradictions. The book touches on one of the significant experiences of Coelho. He recollects his experiences in the mental hospital, the electroshock therapy, the viciousness of his father and his relationship with his parents. Coelho is of the opinion that no life is complete without

a touch of franticness. He says a little franticness is important to take one more step. He explains,

"When love is not total madness, it is not love. I am not saying that madness is love. But a good, true, intense love is not complete without madness." His unique perspective of madness is revealed through Veronica. Veronica says, "I want to continue being mad, living my life the way I dream it, and not the way other people want it to be. (31)

6. Conclusion

Paulo Coelho clearly pioneers a thought of new interpretation through his books, of Agape. Until now it is seen as an attainment propelled spiritual practices in confinement, but the author says it need not be so. The most well-known manifestation of agape is exceptionally straightforward and amongst us in everyday life. There are different paths to discover it. Suggesting mundane love as a tool to discover isn't just experimental by the author but a definite happening, an assertion in the entirety of his books constantly. He appears to swear the mundane love everybody feels in day by day life is the thread of trial to be pursued or treaded cautiously to search out the agape from which it overflows or leaks out.

Coelho doesn't appear to rebuff her for the sexual sin or cause her to admit the goofs she commits. Instead, he has portrayed her to be a strong and interesting character fit for accomplishing selfhood in her own particular manner. She doesn't appear to feel remorseful or ashamed of her involvement with Jacob. In fact, this encounter has improved her ability to have a clearer vision of herself. The author appears to assert the opinion of Victor Hugo, the French poet, novelist, and dramatist of the Romantic Movement in *Les Miserable*, that "To love or have loved, that is sufficient. Ask nothing further. There is not a single other pearl in sight in obscurity folds of life." The little youngster Santiago, whose quest takes him crosswise over continents to discover the treasure, at last realizes the treasure is in his country, where he started his adventure. Likewise he finds the quest for voyage is the treasure.

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