

**TRIBHUVAN UNIVERSITY**

**Critique of Bourgeois Culture in Paulo Coelho's *The Winner Stands Alone***

**A Thesis Submitted to the Central Department of English in  
Partial Fulfillment of the Requirements for the Degree  
of Masters of Arts in English**

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**Letter of Recommendation**

Mr. Mohan Prasad Sharma has completed his thesis entitled "Critique of Bourgeois Culture" in Paulo Coelho's *The Winner stands Alone* under my supervision. He carried out his research from November 2009 A.D. to March 2010 A.D. I hereby recommend his thesis be submitted for Viva Voce.

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**Letter of Approval**

This thesis entitled "Critique of Bourgeois Culture in Paulo Coelho's *The Winner stands Alone*" by Mohan Prasad Sharma has been submitted to the Central Department of English, Tribhuvan University. It has been approved by the undersigned members of the Research Committee.

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## I. Introduction to Paulo Coelho as a Novelist

This research attempts to analyze Paulo Coelho's critique of bourgeois culture in his novel *The Winner Stands Alone*. In the novel *The Winner Stands Alone*, the ideological forces on the part of the characters are guided by elements of capitalist culture like film, fashion, art and music which reinforces the capitalist society of the modern world. In this novel, the characters make their world capitalist culturally, prioritized on the materiality of culture the way in which it is produced, distributed and received as a concrete societal practice.

Paulo Coelho, the author of the novel *The Winner Stands Alone*, was born in the Botafago neighborhood of Rio de Janeiro, Brazil on 24th August 1947. Paulo Coelho is not only one of the most widely read, but also one of the most influential authors writing today. He worked as a director, actor, lyricist and a journalist before he plunged deeply into literature. Before the period of gurrilla and hippy movement of 1968, he was follower of Marx and Engles. He took part in election and demonstration. It was during this period, Coelho linked himself with drugs, hallucination and traveling with some money he had earned as an actor and after escaping from mental asylum, he involved in journalism. He also started a magazine that brought him in contact with Raul Seixas, the burning music producer of Brazil with whom he joined as a lyricist. The singer was populated inside as well as outside Brazil. So Coelho too made a lot of money which enabled him economically.

During his working with Raul, he also developed an interest for black magic under the inspiration of Aleister. When he put himself up from black magic, he was kidnapped and tortured by a group of active para militaries during Brazil dictatorship. Almost miraculously, he escaped from the kidnapping and decided to live a normal

life by working as a lyricist for many music companies. But in 1978 his writing passion took him away from Brazil to the UK where he worked as the correspondent for many Brazilian magazines.

Most often he talks about his love affairs with many women turn by turn and his true love for Esther. His alienated situation made him full of pessimism about life. Coelho learned to be disciplined in life but he also lost his religious faith. Yet, his love for art and literature is still strong. Nowadays, Coelho lives in his Rio de Janeiro home located near the Copacabana beach.

Paulo Coelho published his first book, *Waring a Magic* which was later titled as *Pilgrimage*. His journey of writing started from the *Pilgrimage* and wrote other novels such as *The Winner Stands Alone*, *The Zahir*, *The Alchemist*, *Manual of the Warrior of Lights*, *The Bakeries*, *The Fifth Mountain*, *Veronica Decides to Die* and *Eleven Minutes*. His first novel *The Pilgrimage* is about his journey from France to Spain to visit Santiago, a pilgrimage where his training as a white magician is mentioned. *The Pilgrimage* is based on his pilgrimage to St. James of Compostella. In this book he tries to compare his own experience of his black magic period with the journey to a religious place. His *The Fifth Mountain* is a story about fate and importance of destiny in ones life. His next book *Valkries* is an account of his 40 days stay in the deserted land to meet his angel.

In his book *Veronica Decides to Die*, the female protagonist Veronica has everything she could wish but she is not happy. She decides to die for which she takes overdose of sleeping tablets and wakes up in the local hospital. In the hospital she is told that although she is alive now, her heart is damaged and she will live only for few days. In these short living days her attitude is changed and she gets different meanings

of her own past experience. Now she discovers things which she has never before and decides to develop interest for love and she struggles to live if possible.

*Eleven Minutes* tells the story of Brazilian girl Maria whose first innocent love turned to a broken heart. In her young age, she is convinced that she will never get true love. Her negative attitude to love ultimately turns her into a working prostitute to sustain herself. In *Devil and Miss Prim*, a stranger arrives in the small mountain village of Viscas in search of the answers to the questions that torment him. In this famous novel, Coelho, an unusual protagonist, sets a moral challenge from below from which they never recover a fascinating meditation of human soul.

In his popular fiction *The Alchemist*, Coelho talks about the story of Santiago, an Andalusia shepherd boy. The boy Santiago yearns to travel in search of worldly treasures. He journeys to the markets of Tangiers and into Egyptian desert, where a fateful encounter with the alchemist awaits him.

In *The Zahir*, Coelho shows journey of the protagonist to discover his wife who has disappeared. In this novel the main character is the slave of his obsession with Esther. The central unnamed character gives the impression of a man with somewhat shallow feelings; he has been married three times or more and even in his latest marriage he concedes to occasional acts of infidelity which serves to undermine his credibility as a man worthy of the woman he is married to. He was busy playing the literacy star and womanizing while she is off for assignment. Nevertheless, to the narrator's mind, it is a satisfactory marriage.

Paulo Coelho published his twelfth text *The Winner Stands Alone* as the timely critique of the degeneration of the cultural practices of the contemporary world. A novel is profound meditation on personal power and innocent dreams set in the exciting world of fashion and cinema. This novel begins at 3.17 am and ends at 1.55



am the next day, in Cannes the capital of films, during the film festival. Igor, a Russian millionaire is following his run away wife, Ewa to get her love back. Ewa is now with Hamid, a world famous fashion designer from Middle East. This book shows the psychology of Cannes in true fashion and also the corrupt influence of power in determining what types of films get distributed in our society. Most of the characters lead their life with values and norms determined by the commodity they have at present. They consume fashionable dress, Champagne, expensive cars, private jets and Botox injection with glitz and glamour. Therefore, in this novel these characters are living their lives in the capitalist society of cotemporary world.

In most of the novels by Coelho is the theme of intellectual, philosophical and spiritual longing to study the human condition. This novel *The Winner Stands Alone* also shares the same issue of chasing the happiness with a kind of conflict between mind and heart as in his other novels. In his novels we find other issues like love, marriage, chasing fortune and conflict between individual and society. Despite these issues, one more important issue can be found in this novel *The Winner Stands Alone*: bourgeois culture on the part of the major characters can be studied as one important issue. In the preface of the book the writer himself argues that “these manipulators understand that the most effective power is the kind that goes unnoticed by anyone – until it is too late and we are trapped, this book is about that trap” (1). In one of the interview the writer agrees that: “I wanted to explore how our dreams could be manipulated and how far people are willing to go for something that is an illusion” (7). Through these lines, Coelho talks about the manipulation of illusive dreams which we want to fulfill in our lives.

Paulo Coelho uses symbolic language to communicate his abstract ideas. He is right to stress the inability of man to exhaustively express how they are like. He is

inspired to use symbolic language of humankind from Argentinean writer Jorge Luis Borges. Being of catholic, Coelho himself does not see the God distinct from the Cosmos, the soul of the world that communicates with him. In his writing those questions about love, freedom, fidelity and human condition all find their answers in the pages of the most relevant and incredible book ever written.

The novel *The Winner Stands Alone* has been analyzed from various perspectives by different critics and writers. Joy St. Jone Henderson says: “Through his complex characters Coelho illustrates the absurdity of the false dreams we are fed through the strong influences of the fashion and the moviemaking industries” (1).

Likewise, Chris Pearson evaluates this book as a way of thinking. He writes, “In our daily lives we have encountered many decisions and to each juncture in a little voice in our head to help us decide” (2). Through these lines Pearson sees psychology of the people to decide anything that our mind orders to us.

Similarly, one of the popular English papers *Publishers Weekly* analyzes characters from the novel *The Winner Stands Alone* in this way:

Spaning 24 hours during the Cannors film festival, this scintillating parable about shallowness and greed of Igor Malev, who’s obsessed with his ex-wife now married a fashion designer turned produced, morphine starlets and producers make Igor’s antics appear almost band in comparison.(30)

Through these lines the critique analyzes the protagonist and the villain Igor Malev, whose behavior appears almost band when his ex-wife EWA, a woman of hope and success, married to a fashion designer Hamid. The psychology of Igor can be vividly seen through these lines since he is the blind follower of his ex-wife Ewa for whom he want to show his power.

Paulo Coelho, regarding this book, in an exclusive interview with Dhurba Painully of *The Himalayan Times* says:

In my wonderings I come to believe that a person has a personal legend to fulfill. What is a personal legend? It is the reason why we are alive. We have dreams that are not necessarily the dreams that our parents or society has for us, so we must get rid of the idea what people expect us to do and start to do what we expect from our lives. (7)

In these lines we see the autobiographical elements including his childhood experiences of chasing fortune and hard times of life because of economic problem.

Though the novel has been interpreted from various perspectives, the bourgeois culture around in which the whole novel revolves is still to be under discussion. In the novel *The Winner Stand Alone*, the people in Cannes to whom the writer dubs the “Superclass” are no human beings but crazy machines, and have all the power, all the limos; all the private jets; who dress fashionable dresses, swill *Champagne* and drive *Maybachs* are in late – capitalist culture. Their ideology of owning more is not found in ordinary people and these people are therefore leading their life with bourgeois culture. This research paper aspires to study the capitalist ideology on the part of the major characters through the theoretical modality of cultural Marxism.

Cultural Marxism was highly influential throughout Europe and the western world, especially in the 1960s when Marxism thought was at its most prestigious and procreative stage. Through this period a large number of theorists throughout the globe of cultural studies that analyzed the production, interpretation, and reception of cultural artifacts within concrete socio- historical conditions that had contested political and ideological effects and uses. One of the most famous and influential

forms of cultural studies initially under the influence of cultural Marxism, emerged within the centre for contemporary cultural studies in Birmingham, England with a large group often referred to as the Birmingham school. Raymond Williams used to describe a theoretical blending of leftist culturalism and Marxist analysis to study the western culture. A cultural study traces its origin to the work of the left-wing literary critic Raymond Williams in a series of his influential books – *Culture and Society* (1958), *The Long Revolution* (1961), *Marxism and Literature* (1977). This had been at the centre of a resurgent interest in a broader category of cultural studies.

Cultural Marxism is a generic term related to Marxist theorists who have sought to apply critical theory to matters of family composition theory to matters of family composition gender, race and cultural identity of western society. It argues for the moral and cultural relativism of contemporary western society that impedes egalitarian politics which provides no ways of distinguishing individual's true needs and false needs manufactured by capitalism. Cultural critics try to explore the relationship between human life and science and technology. It also tries to see the strategically relationship between the mechanical products on the one hand and the essence of life on the other.

The first chapter is the general introduction of this research paper. It clearly states the problem and hypothesis of this research paper with some critical views. The second chapter deals with the theoretical modality of cultural Marxism. It also includes some important Marxist theorists in relation to culture and society. The third chapter will be the textual analysis in which the application of theory to the text will support the hypothesis of this research paper. The fourth chapter will be the concluding part which will again restate the important ideas of this research paper in brief.

## **II. Cultural Marxism**

Marxist literary criticism refers to the sociological, political and philosophical theories developed by German philosopher Karl Marx. Karl Marx developed a critique of society in collaboration with Friedrich Engels. Marxism clearly disproves the bourgeois economic, social and political system establishing the autonomy of the philosophy of proletariats. Marxism proposes a model of history in which economic and political conditions determine the social conditions. Marxism aims at establishing the complete free society with pure order. Marxism with Marx's rigorous effort brought pivotal change in bourgeois ideology. His concept of inevitable process of change brought considerable change in the field of art and literature too.

Though Marxism is primarily a set of theories of social, political and revolutionary philosophies, it treats art and literature with special care. Marxism treats literature as an expression of socioeconomic life, as it is in reality and verdicts on the basis of how far it has functioned. Marxist theorists believe that literature has social economical and political implication and it must be committed on the behalf of common people. Marx and Engels found to raise some basic questions about art, literature and their relationships to the society.

Marxist critics have interpreted Marx's theories in different ways. As Marxists they eventually returned to a few central Marxist concepts: the dialectical model of history; the notion that social being determines consciousness; and the base and superstructure model. They are especially interested in issues of class and social exploitation and are specifically attentive to the culture mechanism-and their literary version – that keep people unaware of their exploited status.

According to Marxism, with the change in base structure, superstructure also automatically gets changed, especially to opine the change in socio-economic

relations brings change in ideology, politics, religion, art, literature and so on. So, Marxism believes that basic characteristics of art and economic factors. Marxist literary critics are especially interested in issues of class and social exploitation and are especially attentive to the culture mechanism and their literary version- that keep people unaware of their exploited status. Therefore, Marxist analysis of human events and productions focuses on relationships among socioeconomic classes both within a society and among societies, and it explains all human activities in terms of the distribution and dynamics of power.

Within Marx's dialectical account of history is the idea that a given individual's social being is determined by larger political and economic forces. Simply, stated, the social class into which a person is born determines their outlook and viewpoints. As Marxism is a set of theories or a system of thought developed in response to the western industrial revolution and the rise of industrial capitalism, it is pretty complicated that the Marxists want to change them; as it decaying in order to alter what they see are the gross injustice and inequalities by capitalist economic relations. For Marx social, political and economic factors are the determinants of human consciousness. In *German Ideology*; he says, "life is not determined by consciousness, but consciousness by life" (qtd. in Adams 625). The economic condition of people determines how they develop language, law, politics, morality, religion and art too. In relation to the same ideas Marx further says:

Men are the producers of their conceptions idea etc– real active men as they are conditioned by development of their productive forces of the intercourse of these, up to the furthest forms. Consciousness can never be anything else than consciousness existence, and existence of men is their actual life process. (qtd. in Adams 625)

Here, Marx relates the production of ideas, conception and consciousness to the material reality in which they live. Marxism aims at establishing the classless society by overthrowing the landlords, the capitalist, and their rights of ownerships but it is also needed to abolish all the power exercising by them and the whole system of private ownership of the means of production.

In the Marxist analysis of the condition of an individual under capitalism, there emerge the antithesis between the isolated individual and the abstract generality within which they find mediated relation. So, it is important to emphasize in every immediate and abstract form of existence as it is simply given, too, we find bourgeoisie and proletariat placed in an immediately similar situation. The transformation of all objects into commodities, their qualification into fetishistic exchange values is more than an intensive process affecting the form of the every aspect of life. The productive forces and the production relation develop into contradictory opposites according to the division of labor in class societies and this in turn leads to social revolution.

It is needless to say that a person should exist in the society with relation to social norms and values his activities and desires are determined by the social relations. Marx also believes that “The manifestation of his life even it does not appear directly in the form of communal manifestation of social life” (manuscripts, 130). In fact, he inherits a lot of things from the society for instance language, tradition, laws etc. Marx believes that, “An individual is a social being”(130). However the attachment to society is unlivable from society in one way or the other. This made the blending of Marxism to the culture inevitable to analyze the social impact upon the social being.

Art for Marxism is part of the ‘superstructure’ of society or a part of a society’s ideology. So, to understand literature, then means understanding the total

social process of which it is part. Literary works are forms of perception, particular ways of seeing the world which is the ideology of an age. Marxist literary approach justifies the inseparable relationship between art and reality. So, the common belief of all Marxist critics is that literature can be best understood within a large framework of social reality. The transformation of all objects into commodities, their quantification into fetishistic exchange values in more than an intensive process affecting the form of every aspect of life. In modern bourgeois capitalist social modes, the globalization of modern science and technology, too, is the factor of exploitation under capitalism. Losing all human ethics and morality, the capitalist bourgeois, therefore, treats, people as ‘a commodity’ like every other article of commerce.

Walter Benjamin, a famous German Marxist critic in his famous essay “The work of Art in the Age of Mechanical Reproduction”; attempts to describe the changing experience of art in the modern world. Benjamin opines his voice against the capitalistic mode of production which unfairly distributes the production. He approaches up on Marx’s view and declares that the process of exploitation to the proletariat by the bourgeois is the process of abolish:

Traditional works of art maintains have an aura of uniqueness, privilege, distance and permanence about them; but the mechanical reproduction of, say a painting, by replacing his uniqueness with plurality of copies, destroys that alienating aura and allows the beholders to encounter the work in his own particular place and time.

(38)

Through these lines Benjamin believes in the mechanical reproduction but by that he also mean that the mechanical production will be accessible for under class people. For him in order to resist the influence of bourgeois art such as cinema, telephone,



radio, television etc. revolution areas have to produce it in their own spheres. For Benjamin art and science are not opposite things because when they mingle together we find a mysterious creation like the architecture.

Cultural Marxism is a generic term related to the critical theorists who have sought to apply critical theory to matters of family composition, gender, race and cultural identity within western society. Cultural Marxism is also known as a critique of western culture through Marxist social criticism to analyze cultural artifacts. The two most influential academic institutions upon western thought are Institute for Social Research (The Frankfurt School) and the next one is Centre for Contemporary Cultural Studies. The later had been at the centre of a resurgent interest in a broader category of cultural studies.

The Frankfurt School is the name usually refer to a group of scholars who have been associated with the Institute for Social Research of the University of Frankfurt, including Theodore Adorno, Max Horkheimer, Walter Benjamin, Herbert Marcuse and Jurgen Habermas which was forced out of Germany by the rise of Nazi party. After 1945 same Marxists returned to the Germany and revived a new generation of Marxists engaged with analyzing matters such as cultural transformation taking place under capitalism and the impact of art and music in traditional culture.

Many scholars in the United Kingdom and the United States developed somewhat different versions of cultural studies after the field inception in the late 1970s'. The British visions of cultural studies was developed in the 1950s and 1960s firstly under the influence of first of all Richard Hoggart, E.P. Thompson, and Raymond Williams and later Stuart Hall and others at the Centre For Contemporary Cultural Studies at the University of Birmingham. This included overtly political, left – wing views and criticisms of popular culture as capitalist mass culture which

absorbed some of the ideas of the Frankfurt School critique of the 'Culture Industry'. This emerges in the writing of early British cultural studies scholars and their influences: the work of Raymond Williams, Stuart Hall, Paul Willis, and Paul Gilroy.

Many of the twentieth century Marxist theorists like Antonio Gramsci, Walter Benjamin, Raymond Williams, Theodor Adorno to Fredric Jameson and Terry Eagleton employed their Marxist theory to analyze cultural forms and their productions, their relation with history and society, and its impact upon the social life. Cultural Marxism was highly influential throughout Europe and western world, especially in the 1960s and a large number of theorists throughout the globe used cultural Marxism to analyze production, interpretation and reception of cultural artifacts within concrete socio- historical conditions in relation to political and ideological effects.

Cultural Marxism argues for the moral and cultural relativism of contemporary western society that impedes egalitarian politics which provides no way of distinguishing between an individual's true needs and false needs manufactured by capitalism. Literature as a cultural production is a form of ideology, one that legitimizes the power of ruling class. Cultural critics try to explore the relationship between human life and science and technology. Cultural criticism tries to see the strategic relationship between the mechanical products on the one hand and the essence of life on the other.

Theodor W. Adorno and his colleague Max Horkheimer, are prominent Marxist philosophers who belong to the Frankfurt school. They reject the realistic theoreticians like George Lukacs and naturalistic trends as well. These critics rebuilt the Institute for Social Research and revived the Frankfurt School of Critical Theory in 1949. This School of Criticism criticizes the formal rules and laws because reality

in this objective world doesn't have systematic form. In their widely influential book *Dialectic of Enlightenment* (1947), Adorno and Horkheimer Located this impulse in the concept of reason itself, which the enlightenment and modern scientific thought had transformed into an irrational force that had come to dominate not only by nature but humanity itself. The enlightenment use of reason is used by culture industry for their benefits. Their view about culture industry is:

The culture industry perpetually cheats its consumers of what it perpetually promises. The promissory note which, with its plot and staging, it draws on pleasure is endlessly, prolonged; the premise, which is actually all the spectacles consists of is illusory – all it actually confirms is that the real point will never be reached that the dinner must be satisfied with the menu. (213)

Here, Adorno and Horkheimer seems very much critical to culture industry and it also shows the capitalist ways of working their view about art culture and beauty are commodity under capitalism. So, in above lines, they are against mass culture.

Adorno in his essay *Cultural Criticism and Society* opposes the cultural practice that favors materiality. He says:

The materialistic transparency of culture has not made it more honest, only more vulgar. By relinquishing its own particularity, culture has also relinquished the salt of truth, which once consisted in its opposition to other particularities. To call it to account before a responsibility which it denies is only to confirm cultural pomposity. (1040)

Here, Adorno sees modern cultural practices with more materiality is of hollowness and useless since it lacks historical, social, political and economic back ground.

Adorno, too, valorizes a work of art that manages to present the contradiction between appearance and reality in modern society.

With Max Horkheimer, Leo Lowenthal, Herbert Marcuse, Erich Fromm, and others, Adorno helped develop a critical analysis of mass culture which interpreted it in terms of the development tendencies of contemporary capitalism. He has served as an ideal type of an approach that homogenizes mass culture, reifies its audience as cultural dupes, as serves as one dimensional and reductive approach to mass culture. For Adorno culture has been fundamentally commercialized, homogenized, and banalized in contemporary capitalism. The culture industry has become throughout to commodity and absorbs and deflects all oppositional culture to subservient ends. This issue Stephen Crook writes:

An important dimension of the fluidity of contemporary culture lies in the apparent necessity for constant and individualized choice in a world where traditional social determinants of taste and belief have lost their binding force, and where a bewildering diversity of goods, services and opinions are constantly on display. It may be that for characters formed after the demise of the psychological corner shop the necessity for even a relatively trivial "lifestyle" choice must be both attractive and threatening. (35)

Adorno's works surveys a broad expanse of his idea about contemporary culture and provides an overview of his positions useful for critique of contemporary mass culture and communication: The products of media culture are aimed at gathering audience and thus must resonate to audience experience, desires and hopes. Consequently if there are progressive images and ideas circulating in society, the culture industries will appropriate and circulate them.

Adorno developed critical methodology to analyze the production, texts and reception of the artifacts of what became known as 'popular culture' this anticipating the approach of later forms of 'cultural studies'. Adorno opposes capitalist view of high culture. He also opposes anti-culture, or the notion of culture in to material life. 'Culture' comes out of the split between mental and material life. High culture fails to escape criticisms any more than popular culture. Adorno was vigilant against any obscuring of splits in reality. This also has implication for scholarly discourse, for example the relation between psychology and sociology:

The Psychological syndrome however, expressed by astrology and propagandized by its advice is only the means to an end, the promotion of a social ideology. It affects the advantage of veiling all deeper-lying causes of distress and thus promoting acceptance of the given. It can easily be seen how well this suits the over – all purpose of the prevailing ideology of today's culture industry, to reproduce the status quo within the mind of the people (164)

For Adorno, media culture by and large keeps individuals ratified and subservient to the logic and practices of market capitalism. The culture industry has become thoroughly commoditized and absorbs and deflects all oppositional culture to subservient and. For him criticisms of popular diminished the experience of pleasure. He links the culture industry to commodity fetishism he is only for a modernism that stands away from politics and everyday life.

Raymond Williams is one of dominant British Marxist critic who positively responds the late twentieth century developments in art and culture. He disproves the idea that an artist's activity is purely creative or an artist creates something entirely new. Explaining artistic creation from Marxism point of view he vividly justifies the

inseparable relation between art and ordinary experience. In his view, art can be neither dismissed as unpractical nor is distinguished from ordinary living. In his book *The Long Revolution* (1961) talking about the art and culture in contemporary novels he says:

It is not only that there is still a concentration on contemporary themes, in many ways elements of every day experience are more evident in the modern novel than in the 19<sup>th</sup> century novel through the disappearance of certain taboos. (277)

In these lines, Williams views the features of contemporary novels which replaces the nineteenth century tradition of realistic novels with psychological states and the consciousness of the characters which is the fundamental in contemporary novels. In contemporary novels the impact of socioeconomic as well as political situation can be seen in the part of the characters.

Raymond Williams in his most popular book *Culture and Society* shows the history of the ideas of the culture as a reactions in our thought and feeling to the changed conditions of our common life. Culture is according to Williams, “a reaction to changes in the condition of our common life” (285). Williams, views that different reactions and resulting situations have related different culture which is not common but diverse, as our starting points were diverse. He notices the word ‘Masses’ and find out the tendencies about how it emerged. He further says:

Yet the ‘masses’ was a new word for mob, and the traditional characteristics of the mob were retained in its significance: gullibility, fickleness, herd-prejudice, lowness of taste and habit. The masses, on this evidence, formed a perpetual threat to culture. Mass-thinking, mass- suggestion, mass- prejudice would threaten to swamp considered

individual thinking and feeling. Even democracy, which had both a classical and a liberal reputation, would lose its savor in becoming mass democracy (288)

Here, Williams finds a certain prejudice in the term 'mass –democracy' as he sees new problem of media power to change public opinion. Democracy is the rule of majority and Williams wonders whether this might also constitute mass rule. For him masses are always the other whom we don't know and can't know though we are with them.

Matthew Arnold in his book *Culture and Anarchy* (1869) defines culture in different way. His definition of culture was different from what Raymond Williams later called as 'way of life'. Arnold distinguished between the good culture and bad culture, and the high culture and the low culture. Arnold's Judgment of culture was class-based hierarchy of cultural taste. He divides society into three classes. He says:

[...] we have got three distinct terms *Barbarians, Philistines, Populace* to denote roughly the three great classes into which our society is divided; and though this humble attempt at a scientific nomenclature falls, no doubt very far short in precision of what might be required from a writer complete and coherent philosophy, yet, from a notoriously unsystematic and unpretending writer, it will, I trust be accepted as sufficient. (105)

Arnold sees hierarchy in culture because there is lack of judgment in aesthetic work and popular culture with the passing of time and the increased interest in popular culture a new set of theorists argued that there were no legitimate grounds for drawing these lines between the worthy and the unworthy. He further says:

We see, then how indispensable to that human perfection which we seek is, in the opinion of good judges, some public recognition and establishment of our best self, or right reason. We see how our habits and practice oppose themselves to such recognition, and the much insolvency which we therefore suffer. (128)

Arnold sees difficulties in analyzing the cultural production of meaning. He separates human habits and practices in different classes but, he too, find difficulty to place out culture as we behave differently. For him, culture means perfection of individuals in their habits and practices. So Arnold sees anarchy in cultures.

For Raymond Williams, this 'others' is sometimes exploited though for political and cultural motives. Though by 'culture' he means 'way of life', he distinguishes 'bourgeois culture' and 'working class culture' in this way:

We may now see what is properly meant by 'working class culture'. It is not proletarian art or council houses, or a particular use of language; it is rather the basic collective idea, and the institutions, manners, habits of thought, and intension which proceed from this. Bourgeois culture, similarly, is the basic individualist ideas and the institutions, manners, habits of thought and intention which proceed from that.

(313)

Thus, Williams regard 'working class culture' as social culture which is guided by collective ideas and institutions and bourgeois culture as individualistic and self motivated rather than democratic and social. Williams's notion of culture came to pervade the work of many Victorianisms at the time. A sense of the particular historical location of the idea of culture and the peculiarities of the culture of the Victorians became important to study culture of the nineteenth century. E.P.



Thomson's *Making of the English Working Class* was enormous importance in shifting attention of literary scholars from the most obvious canonical writers to activities of writers concerned with the working class and, indeed, to working – class and political writers. From Thompson social history became new interdisciplinary to study the human culture. The development of the media has brought a means of communication that is more impersonal Williams raised a question for the emergence of television, broadcasting programs and art of film.

For Williams, the purpose of cultural analysis is to explore and analyze the recorded culture of a given time and place. In doing so he seeks to reconstitute the structure of feeling' or shared values and out look, of a culture. At the same time, we need always to be aware that cultural records are part of a selectively perseverant interpreted 'tradition'. Williams insists that culture be understood through the representation and practices of daily life in the context of the material conditions of their production. According to *Williams* (1981) culture means:

- Institutions* of artistic and cultural production, e.g. artisan o market forms;

- Formations* or schools, movements and factions of cultural production;

- *Modes of production*; including the relations between the material means of cultural production and the cultural forms which are made manifest;

- *Identifications and forms of culture*, including the specialty of cultural products, their aesthetic purpose and the particular forms that generate and express meaning.

- *The reproduction*, in time and space, of a selective traditional meanings and practices involves both social orders and social change.
- *The organization* of the 'selective tradition' in terms of a realized signifying system'. (45)

Hence, culture is always political. This is not to say that the crimes of the ruling class can be read off from a film or an advertisement only more than they can from a party political broadcast. Still less does it imply that work which aims for that level of explicitness is the best or most important. Rather, culture is political because the social process addressed by political analysis is always embedded in culture. Williams reversed the term of the usual analysis. Rather than being a specialized area in which we see reflectance of the political processes government society, culture is the “whole way of life” which makes up human society; political analysis is a specialized framework which can be used to understand it.

Raymond Williams in his next influential book *Television* clarifies the idea about the technology and its impact in the society with its authenticity of emergence and practices. Williams believes that in communication technology there is dominative theory of penetrating the mass mind for his communication is not only transmission but also reception and response to the cultural artifacts. Regarding the relation between technology and society he says:

What Television could do relatively cheaply was to transmit something that was in any case happening or had happened. In news, sports, and some similar areas it could provide a service of transmission at comparatively low cost. But in every kind of new work, which it had produced, it became a very expensive medium, with in the

broadcasting model. It was never as expensive as film, but the cinema, as a distributive medium, could directly control its revenues. (24)

Here, Williams views technology as one productive way to change the social practices as its different productions. This sort of broadcasting technologies like film, cinema and television are products to guide the people's perception about their culture practices. Transport links have improved as have telecommunications and the emergence of broadcasting, television and film in rapid way. From these developments great number of paper publications at a lower price, more bills and posters, the rise of broadcasting programs and art of film came into practice.

The development of the media has brought a means of communication that is more impersonal : using photography of actors rather than actors , radio broad casts rather than meetings for him , the result of mass communication has simply been a change in the activities an which time is spent . He further says:

We have how become used to a situation, about which broadcasting is a major social institution, about which there is always controversy but which its familiar form, seems to have been predestined by the technology. This predestination, however when closely examined proves to be no more than a set of particular social decisions in particular circumstances, which were then so widely if imperfectly ratified that it is now difficult to see them as decisions rather than as (retrospectively) inevitable results. (16)

For Williams, the audience has grown as a result of growing general education and technical improvements and by some it is labeled as mass communication. With such large number of audience, broad casting technology can no longer retain such a personal feeling. Williams' main question is what type of information is being

communicated and through which method it is communicated. His main argument is that we can't always compare conventional and mass communication fairly.

Raymond Williams in his most popular book *Culture and Society*, under the title *Marxism and culture* relates his interpretation of culture with Marxists' notion of socio-economic formation. Williams, in this section talks about the emergence of Marxist idea in economic problems fails to be cultural theory purely. He defines Marx's idea of *superstructure* and human consciousness in this way:

The superstructure is a matter of human consciousness, and this is necessarily very complex, not only because of its diversity but also because it is always historical; at anytime, it includes continuities from the past as well as reactions to the present. Marx indeed at times regards ideology as a false consciousness: a system of continuities which change has in fact undermined. (266)

For Williams, the economic mode of production shapes the cultural superstructure. Culture is political because it is expressive of relations of power.

Culture is not static but dynamic, that functions according to the changed conditions of social structure. He defines Marxist theory of culture in this way:

A Marxist theory of culture will recognize diversity and complexity, will take account of continuity within change, will allow for chance and certain limited autonomies, but with these reservations, will take the facts of the economic structure and the consequent social relations as the guiding string on which a culture is woven, and by following which a culture to be understood. (269)

Thus, Williams relates culture with Marxist idea of social structure and sees rigid definition of dynamics of culture in classical Marxist definition. He sees diversity and

autonomy of culture with its social relations and economic structure in which it functions. Culture should be understood in relation to material and economic conditions of society.

Richard Hoggart is another dominant Marxist critic of the twentieth century. In his book, *The Uses of Literacy*, under different titles, he relates impact of modern culture in working class people. In this book under the title Summary of Present Tendencies in Mass Culture; Hoggart views the abstract depiction of culture in contemporary novels. He says:

There has been particularly during the last few decades, a great increase in the consumption of many kinds of material designed to entertain; there have been an absolute increase, not simply on proportionate to the increase in population. Something of this was inevitable, as the technical capacity to provide entertainment on a large scale and as the money available to the majority of people for its purchase both increased. (331)

Hoggart means that the majority of people in present society since they have money to entertain are more eager to search an entertainment. These people demand it through different sources available for them in modern mass culture. In the conclusion part of this book *The Uses of Literacy*, regarding the cultural changes. Hoggart further says that, ‘what I have illustrated, unless my diagnosis is wrong, is what the accompanying cultural changes are not always an improvement but in some of the more important instances are a worsening (318). As time and society has been changed the modern way of exploitation has been changed. The worsening cultural practices are the results of the changed capitalist exploitation.

Cultural identity has become the major concern in cultural studies since the 1990's. Identities are perceived within the domain of cultural studies which has no essential or universal qualities. They are not which exist, rather they are discursive constructions. In other words, identities are constituted, made rather than found, by representation. It is a product which is never complete, always in process and always constituted within, not outside representation. So, cultural identity is a discourse of tradition that keeps on changing with the flow of time. In this regard, Stuart Hall argues:

Cultural identity is not fixed essence at all, lying unchanged outside history and culture. It is not some universal and transcendental spirit inside us on which history has made no fundamental mark. It is not once and for all. It is not fixed origin to which we can make some final and absolute return [...]. It has its history and histories have their real, material and symbolic effects. (113)

So, the domination and superior culture has the power to influence or dominate the other. Culture in this sense, is a determining force in human relationship.

Fredric Jameson was a significant figure in cultural studies in the late 1960s and 1970s, break with economical and theoretical determinism and the granting autonomy to the levels of culture and ideology. Jameson views contemporary society as the current of capitalist society Jameson sees continuation of capitalism in postmodernism. He sees the postmodern culture as only to hallmark the effects of late capitalism. In his essay *The Cultural Logic of Late Capitalism*, clarifies the idea of cultural productions that entangled late capitalism as he says:

The postmodernism has in fact been fascinated precisely by this whole " degraded " landscape of schools and kitsch, of TV series and *Readers*

Digest culture, of advertising and motels of late show and the grade B Hollywood film, of so called Para literature, with its airport paperback categories of the gothic and the romance, the popular biography, and the science fiction or fantasy novel. (3)

For Jameson, this sort of exploration in technological electronic media became one of the cultural productions out of *late capitalism* which engaged people to stable the mind of the postmodern period. He sees the negative effects of late capitalism as psychological states in which people are living in late capitalist society. His idea about late capitalism is therefore subjugation of people through culture in the name of postmodernism as he says, "[I]t seems to me essential to grasp postmodernism not as a style but rather as a cultural dominate : a conception which allows for the presence and consistence of a range of very different, yet subordinate features. 4" for him postmodernism is not a style of life but only way of capitalism through cultural practices to bring people under it.

Jameson sees the earlier concept of autonomy of culture that has become false in postmodernism as it came in to practice as late – capitalism. In late capitalism people are in the sense of loss of cultural autonomy. To clarify this idea, he further says:

What we must now ask ourselves is whether it is not precisely this semi autonomy of the cultural sphere which as been destroyed by the logic of late capitalism. Jet to argue that culture today no longer endowed with the relative autonomy it one enjoyed as one level among other in earlier moments of capitalism (let alone in recapitalize societies) is not necessarily to imply its disappearance or extinction.

(14)

Here, for Jameson the logic of late capitalism as postmodernism or the style of life is false and the culture under it is not autonomous but subjugated through different cultural practices. He too compares earlier moments of capitalism with late-capitalism and found different strategically relationship between them.

Though ideology simply means as “ideas” or “consciousness”, Marxist critics examine the behavior as a product of the ideological forces carried for example by film, fashion art, music, education and law. Capitalist ideology wants to own their own property because they unknowingly acknowledge that this desire is created in them by the capitalist culture in which they live. Marxism is non-repressive ideology which acknowledge that it is an ideology because repressive ideologies prevent us from understanding the material / historical condition in which we live. Marxist critics will show us the ways in which family dysfunctions are themselves products of the socioeconomic system and the ideologies it promotes.

Thus, though the society has been exercising a different type of power game by which the capitalist agents accumulate more and more, the way of exploitation has been changed. The exploitation of capitalism is turned towards pains, sufferings, brutality and corruption like all sorts of vices. Cultural Marxist like Adorno and Horkheimer, Raymond Williams, Walter Benjamin and Richard Hoggart are slightly different in their view about culture and ideology but the very essence is the same. Marxist reading is not and can not be the same identical approach or even that their conclusions will be the same as time is progressing. This is because we favor art as “part of society” Marxist relation to society and culture seems inevitable to study the social impact of late – capitalism in modern society.



### **III. Critique of Bourgeois Culture in Paulo Coelho's *The Winner Stands Alone***

In the novel *The Winner Stands Alone*, Paulo Coelho talks on late – capitalist society and the psychology of the people under it as his subject matter. According to him bourgeois culture has engulfed the economic and social belief through its different apparatus to achieve its goal. The present society and economic structure of capitalism is clearly depicted in the novel. In the contemporary capitalist society, people became so selfish and obsessed with money and women that they like forget kinship, brotherhood and humanity. These people are in the way of treachery or black mailing to change the place and their name for their business. In this way all most all the characters are roaming around money by forgetting law, norms, values, humanity and co-operation. So, the best way to approach to this novel is cultural Marxism to study the psychology of characters under capitalist society.

The story centers in the Cannes Film Festival where all the people are attracted towards fashion and movie making who have gathered from different parts of the world. In Cannes, people from high culture and with their capitalist ideology to promote their business are celebrating 24 hour film festival with glitz and glamour. Behind the bright lights and glittering dresses, everybody is stogie live to be celebrity and earn name and form than they house before. The producers, directors, actors, models, make –up artists; agents hope to claim the mountain of capitalism through the help of money power and glamour. These people to whom writes dubs as *Superclass* are gathering in Cannes want celebrity syndrome as well as fame, ego and money with their cultural practices.

What strikes you most is the luxury and the glamour, but the real heart of the festival is the film industries and sellers from all over the world

who come together to do deals on films that have already been made or to take investments and ideas. (65)

Igor is a Russian millionaire, who is handsome, rich and effortlessly personal designer with his own private jet. He comes to the film festival in pursuit of his ex-wife, even, who has run off with Hamid an Arab cloths designer and also with his own jet.

The action surrounds 24 fateful hours at the Cannes Film Festival, as Igor kills off members of an elite upper class in a sociopathic rage against his ex-wife, Ewa. Igor Malev who is obsessed with his ex-wife, Ewa has married to a fashion designer turned producer is in the same Cannes festival. Igor tells his reality why he is following Ewa in that festival:

Because, we so rarely travel together. Besides, you know what I think about the world we live in: that we are being suffocated by lies, encouraged to put our faith in science rather than and spiritual values and to fit our souls with the things society tells us are important when reality we are slowly dying because we know what's going on around us, that w are being force to do things we never planned to do, and at even so, are in capable of living it all up and devoting our days and nights to true happiness, to family, nature love. And why is that? (103)

The focused consumption of the bourgeoisie ideology creates the protagonist and villain Igor to be faller in to the trap, an extreme cobweb of an individual evil force. Capitalist norms and values victimize. People in order to full fill the capitalistic motto that they explicit and victimize others for their will and benefits.

The capitalistic comforts rooted in him creates ego to murder the people who he seeds as his rivals. The number begins with Olivia, a beachside jewelry vender,

followed by Javits, a key film distributor than Maureen, an independent film director hoping to pitch Javits, and Jasmine. Along with Igor, these all victims too fall under the trap of movie, power and glamour. All sorts of vices like exploiting others, murder, seduction and corruption in the hand of capitalist ideology and so on can be seen in Cannes.

Here? , In Cannes? Forget it. There's no such thing as friends, only self-interest. There are no human beings, just crazy machines who mow down everything in their path in order to get where they want or else end up plaguing in to a lamp-post. (286)

In capitalist society power circulates in a culture through exchanges of material goods, exchanges of ideas through the various cultural products.

In Cannes, entertainment industry wanted to be viewed in the wages that a media production might not be viewed in the same way of normal norms of morality and behaviors. Therefore, characters, rather than education or business acumen was considered the foundation of the self made man. Yet some of the moral failing of self-made millionaires were the very factors that enabled them to rise to the top of enabling than to ruthless and often unethically distress their business rivals. Here, Igor is the agent of the same society who entertains destroying the world that is against him. Igor reveals, what is the motif for him that he became so cruel:

Yes love too. But for me it was also important to earn enough money to show my parents that I was capable of succeeding. I did that how they're proud to me. I met the perfect women, we married and I would like to have had children, to honor and fear God. The children, alas, never came (17).

The story tries to map the changing ideological functions that a given cultural production performs at the hands of those who respond to it. In capitalism the politics and the ideologies of socioeconomic systems shapes the psychological experience and behavior of individual and groups.

The central scene of this novel is Cannes where these Super class people are hanging out to become successful in their business world:

[...] World of luxury and glamour is accessible to all those with the courage to pursue an idea, to avoid any non-lucrative wars and to promote aggression between countries or companies where they felt this might bring them more power and more money, to pretend that they're happy, even though they're now hostage to their own success, to continue struggling to increase their wealth and influence, even when both those things are already vast, because the vanity of the super class consists in competing with itself to see who is the top of the tops.(7)

These *Super class* people are suffocated by lies encouraged putting our faith in science instead of spiritual values, and they feed their souls with what society tells them are important. As a result they are unable to give up all these for true happiness – that is family, nature and love, "how perverse; just when everything seems to be in order and as families gather round the super class appears selling impossible dreams: luxury, beauty power. And the family falls apart" (11).

Capitalist ideology leads these people mentally, spiritually and culturally inferior in against of social ethos. The socioeconomic realities of human culture or the system that structures human societies come under the social and political activities that people do. The ideologies and all related to class positions and thus, in turn, to

material conditions and the struggle for their control but these are not to say that they provide reliable picture of these:

They acquire hundreds of business cards, well dressed men who make proposals of work they know to be false but they phone them how and then to keep in touch, conscious that they might need help one day, even though that help comes at a price. They all fall into the same traps. They all dream of easy success only to realize that it does not exist. By seventeen, they have all suffered innumerable disappointments, betrays, humiliations, and yet still they believe. (119)

It is because of the capitalist ideology and mode of production which function in such a way that the reality is always doomed under its norms and values. This makes capitalism success in victimizing the individual with its difference approaches. It was supposed to teach us that we were responsible for creating the perfect society, namely communism, he goes on.' We were all brothers and sisters, they said, but, in fact, we were spies trained to betray each other' (361).

Igor is the major victim of capitalist ideology who kills other people in the name of his ex-wife, Ewa. Since bourgeois culture gives priority to privatization and individualism, Igor can't escape from sentries of murders to which he says "destroying universe". He has everything except love mercy and kindness that make him hedonistic thinker of distorting the universe to get his love back:

I'm not one of those traumatized war veterans who goes into a vesturing and machine –guns people. I'm not a terrorist. Of course, I could say that life has treated me unfairly and taken from me the most important thing there is love. But –there are other women, and the pain of love

always passes I need to act, I'm tired of being a frog slowly boiling to death. (25)

In Cannes, on the one side, capitalist ideology is generated through bourgeois culture and on the other side there are vices like corruptions, murder, and forgery. Nobody is there to help and all are there behind money as money is the supreme to all of them. It is because of the same capitalist ideology, Cannes becomes the place of perfection which movie makers and young people dreamed.

The society is framed by the social norms and values but the capitalist society function according to its own ideology. There is no proper identity of power to exercise in right place for right person. It is their very nature that by this or that by hook or crook there is chasing for fame at any cost. There is no feeling of love and emotion. They want to buy everything with the money which is in reality gathered by black mailing the society with its capitalist apparatus:

All the members were millionaires, and they all worked from dawn until that at night always wanting to go further, however charging tack – acquisitions, stock markets, market trends, money, money, money. They worked not because they needed to, but because they judged themselves to be necessary; they felt that thousands of families dependent on them and that they had a huge responsibility to their governments and this associates. They germinal thought they were helping the words which might be true, but they had to pay for this with their own lives. (176)

Bourgeois culture makes people think it is their fate to what happens to them. It is providing vices in every sector. Nothing can be found sacred from the capitalist society. In order to be power, millions of dolors were furnished by these people. The

society is so corrupt that each and every thing are split everywhere. The belief in capitalist dream to be wealthy in position of power is bourgeois ideology of capitalist society. It sells itself as natural necessity to earn more wealth without acknowledging that this desire is created in this people by the bourgeois culture in which they live.

The slogans of capitalist - ideologies are as 'better than I had before' or 'better than other people' and something like this. So getting ahead, completion and rugged individualism are the key parts of capitalist society:

The different classes of model A, B and C – are all suffering from varying degrees of nerves, with the least experienced being the most excited [...] There must be ten or twelve of them, each with their photo pinned up above the place where the clothes they'll be wearing are hung up in the order they'll be worn so that they can change in a matter of seconds and return to the catwalk looking completely relaxed, as if they'd been wearing the clothes all afternoon. The final touches have been given to make up and hair the models are repeating to themselves.

(236)

The tentative understanding of experience in that particular time and place, in which individual identity shapes and is shaped by cultural institutions. For all cultural productions can be analyzed to reveal the cultural work they perform—that is, the ways in which they shape our experience by translation or transforming ideologies—which means, of course, the role of cultural productions in the circulation of power.

The story is an embodiment of the discourse created about the self- made men who reveal the complexities and contradiction that informed the attitude of Coelho's western societies toward the achievement of financial success. Such an ideology did not permit them to see the debilitating effects of the poverty they escaped on those

who did not manage to do the same. Olivia, the first victim of Igor, is beachside vender, who has her own experience about her life. "This is all dream; thinks Olivia she remembers her parents, who should have been here with her this morning, but who had been up all night- making jewelers because the day looked likely to be a busy one" (22).

In this modern capitalistic society debates concerning women's rights and responsibilities for example women's suffering economic independence, marriage and motherhood are the chief concern to these female characters. Capitalist society treats women as commodity to fulfill its purpose. In Cannes, these women who are inspired to be model are divided into different groups to rank them accordingly.

The lap of luxury in which Igor lives does not exist vacuum. It is supported by very dark and sinister world of corruption crime and death. He credits his *Superclass* with unlimited criminal connections. Igor is a humble origins willing to work hard to make his way in the world and had more than enough imagination and nerve at his disposal when operating unexpectedly knocked him. Igor's lack of discretion with the people such as his loud and aggressive behavior; his rudeness can be seen as an attempt to reassure himself that his money and power are all that count an attempt to show that his wealth insults him from considerations of class or refinement. This is why the people are being innocent victims of commoditization for their cold sacrifice under capitalist agent like Igor:

Like any good soldier he knows all that battles hare more to do with aims and objectives than with the actual fighting. Like any good strategist – he did after all, build up his company from nothing to become one of the most respected in Russia– he knows that one's



objective should always remain the same even if motive belied it may change over time. (322)

These characters are suffering from family conflict and psychological wounds that determine individual and groups behavior. This behavior is the product of ideological forces carried out, for example, by film, fashion, art, music education and law. Their nature would be viewed as evidence of the capitalistic dreams debilitating ideological agendas. For these people family dysfunction is themselves products of the socioeconomic system and the ideologies it promotes. An ideology is a belief system not an innate or natural way of seeing the world which supports the socioeconomic inequalities of capitalist society. This false ideal or false consciousness is the real purpose of the people to form their ideology culturally under capitalism:

There own beauty. They become celebrities, start to charge for attending parties, they're asked to appear in advertisements, promoting various products. They end up meeting the most powerful men and the sexist actors in the world. They earn a vast amount of money because they're young and pretty and their agents get them loads of contracts. (184)

In Cannes the functioning of the social, economic and political force and power structures that produce all forms of ideologies is the chief concern to the most of the characters.

The dominant class defines "high" and " low" culture in order to reinforce its own image of superiority and than its own power. Javits Wild one of the most important people to the Cannes Film Festival is from the high – class modern world.

He is from *Superclass* and is respectable in Cannes. He has all the things that Superclass people possess. In this regard, he says:

I have been to thousand of parties like this, and I'm not here in this marquee for any particular reason, except that I can't sleep, even though I flew to France in my private jet, a technological marvel capable of flying at an altitude of over 36,000 feet from California all the way to Cannes without having to make a refueling stop. I changed the original configuration of the cabin. It can comfortably carry eighteen passengers, but I reduced the number of seats to six and kept the cabin separate for the four crew members. (50:51)

Ewa wants to consume more and move to beautify herself. She wants to grasp love, posers and time with Hamid which she has never got with her ex-husband Igor. She is one of the consumers of the capitalist market of the modern Western world.

Work is needed to balance life but workaholics think they are doing and it is not something society wants to fix because it helps human progression in the expense of the obvious. Capitalist society use work as a competition not as a source of happiness. These people don't seek for true happiness in family, nature and love something work does not provide you with. Gabriela is a woman with high motif to become one popular actor since her school days. Her mental dissatisfaction ultimately leads her to be the victim of the same capitalist society:

In order to lose her inhibitions, she drank more than she should and ended up not knowing where she was or what she was doing there. Every thing seemed strange to her - Europe the way people dress, the different language, the phony jollity – when the truth was everyone was wishing they could have been invited to some more important

event – invited to some more important event, instead of being in that utterly insignificant place, listening to the same old music and having to hold shouted conversations about other peoples' lives and the injustices committed by the powerful on the powerless. (31)

Western ideologies concerning class, gender and social justice are brought in to question in almost every domain of Western life. The bitter and sour relationship among Western business companies, government agencies and individual citizen. This promotes the ideologies that supported and / or undermine the prevailing power structures of the time and place in which it takes place.

Williams viewed culture as a "ways of life". As we know culture is the way of life ' of the group of people consisting of learned patterns of behavior that passed on from one generation to next. This means culture includes the groups ' beliefs, values, language, political organization, and economic activities to govern their lives. The impact of culture on human behavior and relationship can be analyzed through the dialogues expressed by the characters and also even the narration to these characters. In Cannes culture is directly influenced by the capitalism because all are running after the material prosperity even violating the social law:

They go up the stairs, turn right and walk to the corridor. The security guard there knows them already and barely acknowledges them. They walk past glass cases full of Jewelry studded with diamonds, rubies and emeralds and emerge into the sunlight on the first floor terrace. The same very famous jewelers firm hires the area every year to receive friends, celebrities and journalists (145).

The sum total of these relations of production constitutes the economic structure of society or the material life conditions, the social, political and intellectual life process

in general. To analyze the impact of culture in the human relation of particular society, and all these truth and power, ideology hegemony and discourse are created and circulated in the modern capitalist society. Not only the character description but also the setting reflects the contemporary social and economic structure of late capitalism the western developed city like Cannes is only for the powerful people to their cultural practice.

Since the social and cultural base of the novel *The Winner Stands Alone* is capitalism, de finitely their consciousness behavior, rules and regulations of that society and people are directly influenced by the materialistic mode of capitalism. So, we can say that the society is the production of their life; men enter into definite relations that are indispensable and independent of their will relations Paulo Coelho presents different setting for the action of the plot in which he has highlighted different situation of the characters and their social status through the description of their living standard. All the characters are roaming for materialistic culture by neglecting social law values, norms co-operation and humanity:

The celebrity syndrome, it can destroy careers, marriages and Christian values and can blind both the wise and the ignorant. A few examples Great scientists who, on being given an important prize, abandon the research that might have helped humanity and decide instead to live off lectures that feed both their ego and their bank balance. (171)

The upper class people are always the work provider in the capitalist society where negotiation between them takes place to fulfill the needs of the upper class people from the dominated group.

This is to say human relation is created on the basis of material prosperity. Upper class people not only hegemonies lower class people but also do seek new techniques for profit and benefit in their business as we see in the female models:

They've all been on stage and experienced the agony and the ecstasy of seeing the audience and knowing that every eye is fixed at them; they've felt the electricity in the air and heard the applause at the end. They've imagined a hundred times are that there will come a night when a member of the *Superclass* will be in the audience and visit them in their dressing room after the performance with something more substantial to offer than an invitation to supper, a request for their phone number or compliments on a job well done. (77)

In the novel the phantoms formed in the mind of men is necessarily sublimities of their material life process, which is in the foundation of material premises. For these people metaphysics morality and religion are secondarily as their conception is set by material living. For Williams culture is everyday meanings and values is part of an expressive totality of social relations (Williams, 63).

In this novel, meanings are generated not by individuals but by collectives. So, the idea of culture refers to the shared meanings. All characters claim that their culture is based on money where everyone is running after it. They are so much blind in their materialistic culture:

The city will begin to show its true face. Luxury and glamour will be replaced by tension, insults, wasted time and the cool, indifferent gaze of the police. People will feel more and more isolated, this time by the system itself, rather than by the eternal arrogance of the chosen few. (274)

Raymond Williams viewed culture as a "productive process" or part of the means of production, than culture is often identifies by what he called "residual", " emergent " and " oppositional" cultural elements. As we come to know the power structure and ideology of the novel is based on capitalistic culture and society, the human relationship, behavior and thinking are definitely influenced by that culture. Cultural Marxists seek to draw attention to the process being employed by contemporary power structures to disseminate ideology.

All forms of consciousness are under the same cultural paradigm of human relations as Igor says:

My business was prospering and I could keep control of myself during the day, but at night, I would plunge into black depression. I had lost a part of myself I could never recover. I thought I might be able to do that by coming here to Cannes but when I arrived, I realized that the part of me that had died could not and should not be resuscitated. (359)

Igor is well- equipped with material prosperity. This fascinate picture of Igor is the one way praise for capitalist dream of material prosperity.

The people and society is entangled in such a net that they always seek jobs and opportunities to do something for their prosperous life. Superstructure is always in favor of dominator and against dominated. The dominator mobilizes truth, power, discourse and ideology to fulfill their demand and control them for the betterment of their policy. Gramscian hegemony is represented in these lines:

They believe in the unwritten rule that says the world is for the strong and only the fittest survive. If that were true, human beings would never have survived because, as a species, we require care and protection for several years. (138)

The evil in modern capitalism is to have wrong people in the power to control all the cultural panorama of the society. The descriptions of the characters highlight the situation of present capitalistic society of the western world. Cultural practices in western society provides no ways of distinguishing individuals true needs and false needs manufacturer by capitalism.

The developments in broadcasting television and film have emerged which has brought more impersonal cultural practices by comparing real with artificial depictions through different representations; photography has become more important that the real actor which can't always compare conventional and mass communication fairly . The development of mass media demands huge audiences to make its huge profit at any cost . In the novel all the major characters are always seeking new ideas of making profit in their business. So they always try to make themselves updated with the new technique of market:

If the government asks : where did this money come from ? They answers who believe in what were selling. After that , it can be invested in more shares , more land , in planes and other luxury goods , in houses with swimming pools , in credit cards with no cash limit. (165)

Morality , metaphysics religion and rest of the ideology as well as the forms of consciousness has no longer retain the semblance of independence . They have no history , no development but men , developing their material productions and their alter with their actual world .

The commodity products in human relation proves that their society is not anything else but capitalistic in which power and money can rule over others who has nothing to do rather only labor to sell in the market . It is so , than it is

easy and helpful to analyze the impact of culture in human relationship of particular society:

The trend adopters want to know what will be the next thing to culture the consumers imagination. Young people don't have enough money to buy luxury goods and so have to invent new ways of dressing since they live glued to their computer screens, they share their interests with like - minded others and these interests can often become a kind of virus that infects the whole community. (152)

The developed capitalist society is going against its prophecy and primarily against human values and human achievements which engulfed them for being the agents of commoditization. People are suffocated by lies and are, encouraged to put faith in science instead of spiritual values and they feed their souls with what society tells them are important . As a result they are unable to give up all these things for true happiness – that is family , nature and love . To combat it we must use work as a source of happiness but not compulsion.

We seek true happiness in family, nature and love that somebody's work does not provide with us. The capitalistic dream of success ultimately make people to forsake there nightmare since they never accept the reality of human limitations:

The super class tries to promote its values. Ordinary people complain of divine injustice, they envy power, and it pains them to see others having fun. They don't understand that no one is having fun , that everyone is worried and insecure , and that what the jewels , cars and fat wallet conceal is a huge inferiority complex. (267)



In any historical era, the dominant ideology embodies and serves to legitimize and perpetuate the interest of the dominant economic and social class of the time . So, it is the production of the position and interest of the particular class. Culture, in this narrower sense is the primary bearer of ideology because it reaches to so many people in what seems to be an innocent form : entertainment . So it is necessary to analyze how that ideology supports or undermines the socio-economic system in which that cultural production plays a significant role.

The novel is concerned particularly with culture and ideology and with the role of capitalist status:

Celebrities are idols , icons if you like , after all they do resemble the paintings you see in churches and can become cult images in the bedrooms of adolescents or housewives , and even in the offices of industrial magnates , who , despite their own enormous wealth , envy their celebrity. (109)

The state of socialism or communism is emphasized through psychological liberation instead of political revolution for cultural harmony in western capitalist society . The moral and cultural relativism of contemporary western society impels this egalitarian politics , politics , because it provides no way of distinguishing between an individual's true needs and false needs that are manufactured by capitalism.

Contemporary capitalism is in the form of poison that kill innocent people of the society not only materially but also mentally and psychologically. That is to say , the story of this novel is directly related with the culture where people can be betrayed, deceived and can do anything because of their capitalistic concept and culture:

It is not a question of choosing the best film but committing crimes against humanity, forcing people to buy products they don't want putting fashion above art, choosing to go to a lunch or a supper rather than watch a film. (173)

Coelho is using his characters like human dice coming up with different combinations to express the indeterminacy of relationships with their hopes, betrayals, transient scores and inevitable cropping out in the materialistic base of society. The mode of production of material life that governs the general characters of the social being determines their consciousness, so all the characters are running after their well being. That's why the relationship or behavior between and among the characters is the central focus. Neither human event nor human condition is understood without the material circumstances in which it is produced. When we read this novel, one question always arises in our mind. Does the novel provide more optimistic view of the human condition or leads to The entertainment industries conception of the viewing public?

It is crystal clear that power structure and bourgeois culture of the novel is based on capitalistic culture and society, the human relationship, behavior and thinking are definitely influenced by the same culture. The conversation between the character exposes what type of docilely is this where one provides all types of jobs and opportunities to do something for his/her prosperous life. In the novel Hamid and Ewa expose their unsatisfied life in this way:

[Y]ou could have told me that our marriage was not working out as we both hoped. We had build so much together; couldn't we have found a solution? There is always a way of allowing

happiness in, but for that to happen, both partners have to acknowledge there are problems. (362)

Since the characters are involving different kinds of relationship between and among them, it is the outcome of their cultural living education, family, law, religion all are the products of the psychological and ideological needs of the viewing public is a belief system which is the product of cultural conditioning.

Cultural Marxism studies the strategic relationship between the mechanical reproductions on the one hand and the essence of life on the other. Since literature is a cultural production it is a form of ideology one that legitimizes the power of ruling class.

The novel shows the strange and bitter reality which peoples' destined involvement in the capitalist society is of psychological suppression they have felt and experienced. People are restraints of logical reasons, standard morality, social and cultural conventions and norms. Cultural displacement generates negative consequences for individual and communal identities. The feeling of character is made inferior not by nature but by social mechanism in which they are living.

The characters are the revelations of temporalities in human affairs and the strange, unusual tendencies of bad attitudes or desires to buy anything with money not with love, emotion, sympathy and kindness. They are able to make the dream of fullness, sweetness and peace to do the work of reality. This tendency on characters gives birth to victimization, triviality, powerlessness and betrayal which make their life vulnerable, fragile, twisted and deformed.

Paulo Coelho, the writer of the novel *The Winner Stands Alone*, is trying to create and authentic literature which could reflect actual life of the people and which could be able to correct the psychological and sociological aspects in contemporary

world to reconstruct distorted images of our society. In this sense, Coelho is able to capture the nervousness and anxiety of people who live on a tightrope of bourgeois culture. Human virtues are doomed under materiality of culture which is the main cause to bring anarchy and disharmony in human world. Human culture depends on economic conditions under the bourgeois social system.

#### IV. Conclusion

Paulo Coelho's *The Winner Stands Alone* is one significant critique of the capitalist culture on the powerfully chilling image of the life leading by the people of the Western world. It is also a critique of the fragmented world and alienated human beings produced by the capitalism. In today's society like Cannes, the social moral and institutional values victimize people morally since they are from the same cultural practices. The capitalist culture in which the major characters like Igor, Ewa, Hamid, Javits and Gabriela living truly are guided to be successful in their world through their cultural practices.

The development of their material powers of production is the sum total of social production they enter and their indispensable and independent will to be success materially is clearly understood through these characters. Abundances of capitalist will band these characters to organize politically and change their culture collectively to form their world culturally.

The negative influence of the capitalist culture is responsible for all the negative consequences in the novel. The mode of production of material life that governs the general character of the social being determines their consciousness. This book *The Winner Stands Alone* shows how this negative influence of capitalist culture works to seduce or coerce in to collusion with their repressive ideological agendas. That's why the relationship or behavior between and among the characters is the central focus in the novel from the perspective of Cultural Marxism.

From the very beginning of the novel, characters, are roaming around the exploitation, corruption, deceive and black mailing for their material prosperity without caring other sphere of their life. Their relationship between and among them

is the outcome of their culture in which they are living. So, there is no doubt that the culture is a determining force in human relationship.

The capitalist bourgeois culture prevent people from understanding the material conditions in which they live and refuse to acknowledge those conditions by posing it as natural ways to see their world. The cultural practices of rugged individualism and consumerism are the products of oppressive ideology under capitalism to involve in neck-to-neck material competition which severely undermines human values. In the novel *The Winner Stands Alone*, evils of the capitalist system set the social norms and values under its capitalist ideology which is the degradation of the social ethos.

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