

TRIBHUVAN UNIVERSITY

Contingency of Subjectivity in Coelho's *The Winner Stands Alone*

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Master of Arts in English

By

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Letter of Recommendation

Ms. Ishora Bhandari has completed her thesis entitled "Contingency of Subjectivity in Coelho's *The Winner Stands Alone*" under my supervision. She carried out her research from March 2015 to April 2016. I, hereby, recommend her thesis be submitted for viva voce.

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Letter of Approval

This thesis entitled "Contingency of Subjectivity in Coelho's *The Winner Stands Alone*", submitted to the Central Department of English, Tribhuvan University, by Ishora Bhandari, has been approved by the undersigned members of the Research Committee.

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## Abstract

This research examines Paulo Coelho's *The Winner Stands Alone* from the perspective of the postmodernist idea of subjectivity and agency against the traditional notion. For this, major characters like Igor, Ewa and Gabriela have strongly opposed the traditional figure of high class women. This research raises questions like, "why does Ewa leave Igor satisfy all"? In addition, "why does Coelho present Ewa's conflict with her husband and her conception of Igor as a mentally unbalanced man throughout the novel"? The implication is that, Paulo Coelho presents the traditional notion of one's subjectivity and the ideologies of emerging super class, which from the gap and rivalry between to their own individual identity. Ewa's act of dissatisfaction against Igor and Igor's anger towards the role of society is the protest against the traditional notion.

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## **I. Paulo Coelho and the Notion of Subjectivity in *The Winner Stands Alone***

This research analyzes the novel *The Winner Stands Alone* by Paulo Coelho through postmodernist perspective, examining different characters like Igor, Ewa and Gabriela. The purpose of analyzing the novel with postmodernist and poststructuralist perspective is to prove that the main characters in *The Winner Stands Alone* come forth opposing the traditionally assigned subjectivist roles to the people, and to under construct the traditional notion of subjectivity. The novel is a story of a Russian telecommunication tycoon Igor who does anything to reclaim his lost love- his ex-wife Ewa.

This research explores a multitude of styles and attitudes, which exist partly as a response to high Modernism, and partly as a result of postindustrial mass production and late capitalism. One of the recognizable attribute of it is certain self-consciousness with regard to the methods of production and to the social contexts of any work, together with a playful incorporation of, or gesture towards, previous styles and modes of thought. This research mainly focuses on the rejection of traditionally determined and fixed notion of subjectivity. And it will take the help of post modernism to define and defense the idea. Collectivity is increasingly difficult to conceptualize. This is perhaps due to a long philosophical cold war. This has left us with concepts of social relations the start with an irreducible individual, figuring society as nothing other than the sum total of individual actions, as in social contract theory and various forms of methodological individualism, on the one hand, and aspect of organic or functionalist totality, on other hand.

Coelho has investigated the contemporary world of celebrity and what is hidden underneath the facade. The action surrounds 24 fateful hours at Cannes film festival. Igor has come to Cannes with the intention of winning the heart of his ex-

wife Ewa, who is now married to superstar designer, Hamid Hussian. Knowing that his ex-wife will attend Cannes with other successful celebrities, Igor plans to convince Ewa of his presence. He believes this will motivate her to return to him.

Paulo Coelho's novel *The Winner Stands Alone* opens new avenues on the formulation and interpretation of subjectivity in the realization that only predetermined and fixed notion of one's subjectivity cannot determine the class of people. The interpretation of subjectivity, which arises from life itself and which grows in the individuals themselves from their experiences, struggle, power, forces, capability and proper handling quality of these are the concern of the present research. Gilbert Simondon works on individuation to explore the transindividual production of subjectivity. The conditions of our subjectivity, language, knowledge, and habits, are neither individual nor part of any collective, but are the conditions of individual identity and collective belonging, remaining irreducible to each. These conditions have become increasingly important to the contemporary production process, becoming the source of new forms of wealth. They are the new commons that are increasingly becoming enclosed, privatized. Finally, following the work of Paolo Virno and Bernard Stiegler, the argument is that these commons, the transindividual production of subjectivity, can become the basis of a new politics, a politics irreducible to individuality or totality.

By intensely observing the novel through different characters like Igor, Ewa, Hamid, Javit, Gabriela and others in matters of their actions and words, the research has yielded discursive politics which he reflects in the words, the research has yielded discursive politics which he reflects in the words and actions of his characters. Coelho defends the need to under construct the subjectivity of individual as an emerging



super class experiences take resort to the idea of inclusiveness, not through the lenses of traditional definition of subjectivity, merely defining predetermined and fixed.

Everyone has a particular idea of the world, and for Igor, killing a person is like destroying the universe. Igor feels killing is acceptable if there is good reason for that like avoiding human suffering or bringing back the attention of the women he loves. He also believes that Ewa wants to come back to him but lacks the courage to leave her new husband. According to Igor, each time he destroys the world, he will send her cryptic text message so that she will understand his desperation to get her back into his life again.

Only after destroying four universes, Igor realizes that attempts to get his beloved back were all in vain, the title *The Winner Stands Alone* relates Igor's situations after his half dozen of murders by various methods. All he did for the balance of his power which is related with life and love is also the force for the life which he thinks is one element on the road of success but is not worth of it.

In many societies the traditional notion of predetermined and fixed subjectivity is still dominating to people life. The subjectivity which is also called the shares an intimate experience of traditional fixed and unchanged idea. Its core area of concern is to create discourses regarding the process of subjectivity and somehow, language to express those processes, for the theorist of traditional notion of subjectivity often argues that the history of language has been centered, so, it does not correspond too many of the experiences of marginalized. Therefore, the gist of second sex theories has been to establish the marginalized in the face of the dominant, inverting the structure of domination, and substituting the tradition of centered dominated history of language and discourse formation, where the experiences of marginalized have been undermined.

They seek to create marginalized language and marginalized discourse to give an outlet to their experiences which the traditional history of centered dominated language and discourses could never have navigated, nor explored for the theorists of subjectivity believe that marginalized experiences are unconcern to center (274).

Set during the Cannes film festival, the novel- in typical Coelho style- philosophically explores notions of fame and power. With a thriller-esque story (which may surprise avid fans of *The Alchemist*), the narrative follows the main character, Igor, whose determination to win back his wife has great effects on the other characters in the novel and their pursuit of success. Igor sends messages to his wife – in the form of murder. While this occurs, the “underworld” of Cannes is explored – the manipulation of dreams, the faux celebrity, the trap of fame, money and power. Challenging the cult of celebrity, Coelho’s raw representation of success in the film and fashion industries is prefaced with the statement: “This is not a thriller, but a stark portrait of where we are now”. Javits keeps a list of “what being normal means” and the forty-six statements listed made me laugh, cry, shiver, and wonder why we do this to ourselves. He says “Working from nine to five every day at something that gives you no pleasure at all just so that, after thirty years, you can retire. Waking up each morning to a hysterical alarm clock on the bedside table. Always saying ‘I tried’ when you didn’t really try at all (54).

The recurrent theme in Coelho’s novel has been the importance of paying the price of following our dreams. But what extent can our dream are manipulated? During the past few decades, we have lived in a culture that has privileged fame, money, power. Many of us behind the scenes manipulators remain anonymous. These manipulators understand that the most have been led to believe that these were the only values worth pursuing, unaware that the real, effective power is the kind that

goes unnoticed by anyone until it is too late, and we are trapped. This book is novel is about the trap. In the winner stands alone, three of the four main characters allow their dreams to be manipulated. Igor a Russian millionaire, who believes that killing, is acceptable if it is done for good reason, such as alleviating human suffering or getting back the women he loves. Hamid, a fashion magnate, who started out with the best of intension only to be caught up in the very system he was trying to use. Gabriela, who-like most people today-is convinced that fame is an end in itself, the ultimate reward in a world that consider celebrity to be the supreme achievement.

Subjectivity, capitalism, and politics the current conjuncture is marked by a fundamental impasse in terms of how to engage the question of politics. This is in part due to the fact that the various figures through which one engages with politics – the citizen, worker, or militant – have become exhausted of their meaning; the citizen has been replaced by the interest group, the worker by the investor in his or her own human capital, and the militant by the terrorist. Alain Badiou writes: This political subject has gone under various names. He used to be referred to as a ‘citizen’, certainly not in the sense of the elector or town councilor, but in the sense of the Jacobin of 1793. He used to be called ‘professional revolutionary’. He used to be called ‘grassroots militant’. We seem to be living in a time when his name is suspended, a time when we must find a new name for him (114).

Rather than work in the direction that Badiou supposes, finding a new game for the political subject, he would like to focus in this essay on the ‘production of subjectivity’. The ‘production of subjectivity’, the way in which human beings are constituted as subjects, through structures of language and power; to adopt such a concept is often seen as tantamount to a denial of political agency altogether, to the assertion that everything is an effect of power, that agency and action cannot exist.

What he would like to purpose is that far from being a theoretical dead end for politics the production of subjectivity is the condition for its renewal. It is only by examining the way, in which subjectivity is produced that it is possible to understand how subjectivity might be produced otherwise, ultimately transforming itself, turning a passive condition into an active process. The connection between production and politics that lies at the root of the Marxist project remains as valid as ever, but production needs to be understood in the broadest sense, not just work, the efforts on the factory floor, but the myriad ways in which actions, habits, and language produce effects, including effects on subjectivity, ways of perceiving, understanding, and relating to the world.

Under construction generally means to define something that has been on the process of construction. Traditionally, the society has assumed that subjectivity is always fixed and predetermined. It has been defined to be unchangeable. It has been taken as only power in hand of high class who already was in that position power but this society gives other marginalized people a job of working under them, obey their command, which confined them within the walls of the weakness and hopeless. The main characters of the novel *The Winner Stands Alone* strongly come in opposition to this traditional definition of subjectivity and they try to define the state, position of subjectivity in a way different from how it has been defined in a traditional way. The need to problematize and redefine the concept of subjectivity is core area of this study. Redefining the traditional concept of centered defined world of subjectivity by marginalize can find the meaning of marginalize lives based on their individuality. This is what the researcher is trying to deal with through the main emerging class characters and their activities in the novel.

As a philosophical perspective, or line of inquiry, 'the production of subjectivity' is fundamentally disorientating, primarily because it forces us to treat something that, in liberal individualistic society, is generally considered to be originally, the subject or individual, as produced, the cause and origin of actions as an effect of prior productions. The perspective cuts through the established binaries of philosophical thought, mingle effects with causes, material conditions with interior states, and objects with subjects. As an initial gesture of orientations propose that the production of subjectivity can at least be provisionally defined along two axes that it cuts across: that of base and superstructure and that of structure and subject.

Thus the production of subjectivity demands that two faces of social reality, that of the constitution of ideas and desires and that of the production of things, must be thought of not as hierarchically structured with respect to each other, but fully immanent, taking place at the same time, and within the same sites.

Paulo Coelho is not only one of the most widely read but also the most influential writers in the world today because of his outstanding representation of social reality in his texts. He was born in Rio de Janeiro, Brazil on 24 August 1947. He has a dream of pursuing an artistic career, which his so-called upper middle class family disliked. Coelho had the idea of becoming writer from his childhood and the concentration in such work put him back in study for which he was admitted to the strict Jesuit School, where he learned to be disciplined in life, but at the same time, he also lost his religious faith.

Coelho is always a non-conformist, and seeks new things and tastes. This made him try everything good and bad that came in his way. After three failed marriages, he married a painter Cristina Oiticima, with whom he was sharing the greatest success of life as a world famous writer. After his marriage, they set out for

the tour of Germany until he underwent deep and spiritual experiences in a concentration camp, which brought him back to his life. He walked 500 plus miles to the Road of Santiago de Compostela in northern Spain. On the path, Coelho had a spiritual awakening, which he described in *The Pilgrimage*.

This is not to say, however, that the ‘production of subjectivity’ is a pure subjection; subjectivity is not simply an effect of the economic structure, without its own specific causality and effects, effects that are even antagonistic to the demands of the economic structure. This combination of subjection and subjectivity can be understood by focusing on the two senses of the phrase, ‘the production of subjectivity’, as the simultaneous non-identity of the manner in which subjectivity is produced and the manner in which subjectivity is productive, not just in terms of value or wealth, but its general capacity to produce effects. The subject is in some sense an effect of the structure, but it is never just an effect of the structure.

From getting western, transindividuality have recapped these two aspects somewhat briefly only to introduce two other problems introduced by the production of subjectivity: namely, the relation of the individual to society and political subjectification. It is in relation to these problems that we see the difficulty of this orientation, its challenge to the existing ways of thinking, and its promise, its capacity to reorient thought. These problems that of a social ontology and politics, would at first glance appear to be not only distinct but distant from each other: the first being speculative and the second practical.

The text, *The Winner Stands Alone* by Coelho tries to carry out the process of development and struggle of its main characters. Because of the perspectives and thought male and female characters in the novel are not submissive and typical like in the traditional novel. The characters like Igor, Hamid, Javit, Ewa and Gabriela revolt

against the patterns of traditionally dominated notion of subjectivity in society and the beliefs of their traditional counterparts which make it clear are the byproduct of that thought patterns. Therefore, the novel deals with the conflict between the views of its traditional notion and new notion in characters, which is directly related to contingency and subjectivity.

Views obviously differ from person to person since different people have different types of perception and ideas within themselves. A work of literature cannot remain untouched from this concept. Therefore, numerous critics have diversely commented upon Paulo Coelho's *The Winner Stands Alone* since its publication in 2008. Dream, absurdism, ambition, existentialism, thrust for fame, heroic journey, unbridled ambition, desire, reality and suppression are some the issues interpreted and analyzed by the critics significantly.

However, they are inseparable, linked by the difficulty of imaging and envisioning forms of collectivity: a task that requires the creation of new modes of thought and the destruction of an individualistic ontology. The burden of this individualist ontology has weighed down theories of the production and constitution of subjectivity: imagining the production of subjectivity as an individualistic project distinct from axioms. Axioms have no 'meaning', they set up relations between differential flows, between purely abstract quantities, the most important of which are the flows of money and abstractive subjective potential, otherwise understood as labour power. Deleuze and Guattari write: '*your capital or your labour capacity*'. The rest is no important, Axioms do not repeat or venerate the past, but are fundamentally flexible; it is always possible to add new axioms to the system, to open more markets.

What is at stake in Deleuze and Guattari's distinction between codes are two different ways of understanding the constitution of social relations. Codes constitute a

meaningful totality, a community, while axioms are functional rather than meaningful, making up a society rules by an abstraction. In each case, codes or axioms, the productive powers of mankind, the transindividual is fetishized, transformed into the attribute of an object. However, there is a fundamental difference: the pre-capitalist object, the full body subject to the domination of a code, is more restrictive, tying the transindividual to a particular condition of belonging a tradition, a tribe, a nation, while full body of capital is fundamentally open: the productive power of social relations appears, but appears as the attribute of a paradoxically abstract object, money or capital.

Deleuz and Guattari's understanding of codes and axioms (and the relational social ontology they imply) brings us close to Marx's fundamental dialectical point with respect to capitalism: is that capital the fundamentally productive power of mankind, of trans-individuality, comes close to appearing as such. Capital strips away the illusions that masked exploitation under religious or political guises. Marx famously wrote in *The Communist Manifesto*: constant revolutionizing of production, uninterrupted disturbance of all social conditions, everlasting uncertainty and agitation distinguish the bourgeois epoch from all earlier ones.

With their train of ancient and venerable prejudices and opinions, are swept away, all new formed ones become antiquated before they can ossify. All that is solid melts into air all that is holy is profaned, and man is at last compelled to face with sober senses his real condition of life and his relations with his kind.

The incessant ambition for name and fortune in *The Winner Stands Alone* draws our attention and interest. Igor is a Post-modern man who is materializing everything available in this world. He is even ready to destroy one's world because he believes he can regain his lost love by the means of violence and sufferings. Igor further says,



killing poor people is justifiable for he is destined to get the love of his ex-wife Ewa back. For critic Kieron Coreless, this novel is down to earth. He sees the novel as a projection of social reality. For him *The Winner Stands Alone* is a text that imprints the loss of humanness in modern life. In this regards he remarks:

I find this novel very realistic. Coelho has his research on the festival and machinery and predatory social types he encounters there. In his text, Coelho cites “The problem is that the festival, these days a byword for celebrity excess and naked ambition. He further says that the emptiness behind the glittering façade, how the struggle to get to top destroys a person’s identity and repeats them at inordinate length, until his boundless sagacity becomes a bit wearing” (2). Similarly, St. John says “Though his complex characters, Coelho illustrates the absurdity of the false dreams we are led through the strong influences of the fashion and moviemaking industries” (17).

For Glauco Ortolano, *The Winner Stands Alone* becomes source of inspiration to the mankind. He further states, “Paulo Coelho’s message is also very single and millennial; happiness lies finding ourselves” (57).

Capital, in its ceaseless revolutionizing of the condition of production, exposes the produced nature of sociality as such. In Alian Badiou’s terminology, capital constitutes a desacralisation of the social bond. Deleuze and Guattari add to this process something that Marx did not grasp in his identification of capitalism with ceaseless modernization: the production of new territories, new islands and representations of belonging. What once existed as code, as an object of collective belief and evaluation, as a full body, is reborn as a private object. The religious, cultures, and practices of the world are reborn as private objects of consumption: the entire world’s cultures and the entire world.

The world, or at least the question of its meaning, becomes a private affair, all the while the world is actually governed by abstract and meaningless flows. Deleuze and Guattari's argument is not, however, that subjectivity is entirely produced in the private realm. It is not a matter of subjectivity simply being produced by the commodity, by the fragments of code and desire left over from every religion and culture: it is the split between these private codes and axioms of the market that produces and reproduces subjectivity.

Though wide varieties of criticism are made about the novel *The Winner Stands Alone*, there are many fields about the text which have remained unexplored. No critic so far has analyzed the text from postmodernist and poststructuralist perspective. So, the present research aims to find out the solution to the problematic-how the main character Igor moves ahead in the life constructing the morals and values created for the marginalized in the so-called centered and upper class society and why he goes against the traditionally assigned roles of subjectivity. The research work also deals with how Igor paves the way for other emerging character who is still struggling with this subjective bias.

Thus, the researcher's main focus is to discuss the philosophy of postmodernism and poststructuralist in the following section on the thesis so that the analysis can be made through the very principles as a tool in order to get the presumed hypothesis that the people are forced to go against the traditional notion because of the excessive high class oppression upon emerging class. In the thesis the major three characters are taken into detailed consideration. The thesis consists of three main chapters. The first chapter gives a brief introduction about the proposed thesis and includes the review of literature, statement of problem, along with the literacy career of the novelist Paulo Coelho, the second section offers textual analysis from

postmodernist and post structuralism perspective while the third chapter concludes the whole thesis in brief.

## **II. Contingency of Subjectivity in Coelho's *The Winner Stands Alone***

The novel *The Winner Stand Alone* shows the changing concept of subjectivity which is different than the past. It shows the one's subjectivity is always on a process and it is determined by other forces in society. The story revolves around Igor, a successful, rich and handsome businessman but with a blurred distinction of good and evil. He believes that killing is acceptable if it is done for good reason. He is obsessed for his ex-wife, Ewa, who left him for a successful fashion designer, Hamid. She runs a successful haute-couture shop in Moscow and had left Igor when she realized that he was a psychopath who could even kill if he thinks its foe alleviating suffering. Igor pursues her to Cannes, where he has determined to 'destroy whole worlds' to get her back. He isn't angry at her for deserting him; rather he forgives her and wants her back at any cost, the plot occurs over 24 hours, amidst lot of action and thrill. Igor is on a mission to get back his ex-wife. His plan is to kill random people, and send cryptic message to Ewa to win her back by proving his love for her.

*The Winner Stands Alone* serves as a carrier for exposing the world of glamour which is consumed by the desire of fame, money, and power and its destructive consequences. As always, Coelho searches for answers to moral and spiritual questions but on another level. *The Winner Stands Alone* is much more than a story of blurring ethics. It is critique, analysis and exposure of shallow nature of glamour. We hope that much more people read it, so that the social attitude towards fame and power changes and better spiritual and moral, rather than materialistic society emerges.

In his words, Coelho urges people to find the solution to today's problems by going back to real values that matter. To sustain in power one has to balances all the forces but Igor has failed to bind Ewa in his love. Igor has done each and every

possible thing to reach where he is now. But he forgot the forces which guides life in a happy way. As mentioned above in the path of power Ewa moves with all the condition. And both were handling their life happily. Igor is the example of super class that started from zero to here now. He is the one who challenge challenged the traditional notion and subjectivity and proved that general man can achieve if they balance all the forces with proper handling. On the way of success his view upon right of people: When society does not act to stop crime, men have the right to do whatever they think correct (131).

Igor has started his journey of struggle in Afghanistan war from the side of Red army. After that he never looks back. He has bitter memory while going in several war affairs. He still thinks that day when he left the army and wants to start new business. He has only the idea but it requires money to fulfill it. It is not easy to do something without money but Igor's determination, hard work and cleverness allow doing so. Now he remembers that time:

Was it because of the money people who hadn't believed in him and had humiliated him when he was looking for investors for his mobile phone business? Was it because in the beginning he'd had to associate with shadows, with the Russian mafia eager to launder the money they earned through prostitution. (175)

One of the important female characters in the novel *The Winner Stands Alone* defines stereo type vision of the second sex. According to the traditional beliefs, women were supposed to remain submissive to their husbands. But, she revolts against this value and left her husband to pursue her dreams and aspirations. She is not a typical stereotypical female character in the novel like Olivia. She represents postmodern-revolutionary women.

The latter cannot be called public, since the axioms of capital are by definition cutoff from the general problem of meaning, and thus public congestion and debate, taking on the appearance of 'quasi-natural laws' (another aspect of 'commodity fetishism'), becoming what Virno refers to as 'publicness without public sphere'. Trans-individuality is fetishized, made to appear in the form of the abstract and indifferent quantities of money, which transforms it into an impersonal force. The impersonality of this force, its abstraction from other practices and norms, makes possible the proliferation of series of private objects, commodified desires. The market cannot be called a 'we', because there is no way to identify with the impersonal force of its structural laws, but nor can the commodity be identified with the 'I', the individual, since it remains pre-packaged, inaccessible, and alienating.

The things that we buy to consume in the privacy of our home are never properly ours, because they demand first and foremost subordination to the market as a condition of individuation (a condition that becomes true, or truer, as commodities are the conditions of our image and ideal). From this perspective we can grasp the full extent of the third of Virno's redefinition: reification. Trans-individuality is reified when it becomes a public thing. Virno's example of this is as we have seen Marx's concept of the 'general intellect', the collective powers of intelligence, distributed across the machines and subjects of social space, which contemporary production depends upon. Like money, or capital, 'the general intellect' embodies the collective powers of society, but it does so in a fundamentally different way, rather than being displaced onto an object, such as money.

With the general intellect the collective powers of society are articulated through a series of objects and relations—the machines, knowledge, and habits that make up the productive relations of society. Thus, one of the defining characteristics

of the general intellect is that the rules and norms which govern collective life are constantly being rewritten and transformed. As new codes, new knowledge, and new styles are produced, exposing the contingency and artificiality of public existence. This contingency cuts both ways. First, it disengages trans-individuality from a fixed object, from a repetition of the past; it becomes a pure differential force. Second, it unmoors human activity from many norms, from any criteria, including that of exchange value. As much as money can be denounced as a fetish, as an alienation of human activity and powers, as real abstraction, it still imposes an equivalent on the disparate activities and practices: equal must be exchanged for equal.

Ewa is a representative female character revolting against adocracy in the novel. It is Ewa whom the novel encircles. She was married to Igor, a rich man from a highly sophisticated class (also called upper class in the novel). But, she was not a happy woman. She was impelled to live in oppression due to man's concept about women as object not as a subject. She could not accept the patriarchal social decorum that has dominated women and ignored their identity. Women's subjectivity and identity have always been sought in relation to their male counterpart.

Ewa revolted against this disparity. She chooses a man who loves her not his work. Igor, her husband, was extremely selfish. He was a typical product of male defined principles and values, who thought that women are only supposed to please their male counterparts and they have to serve and treat them like a king. He has no feelings and sentiments for the desire and wishes of women. Ewa who thrives of equality, equity, independence and happiness, cannot accept Igor's biased principles; moreover, he was a workaholic who completely ignored Ewa and her desires.

Ewa is in search of a loving husband who can acknowledge who she is, who can respect her and respect her deeply but not rule over her. As everybody in this

world has a dream of a blissful home with loving husband and loving kids. But, her dream remains a dream because Igor cannot give all this to her. He is more concerned about his work and career and in this quest he ignores the sentiments and feelings of Ewa.

On the road to power, there is no turning back. He would be an eternal slave to the road he'd chosen and if he did ever realize his dream of abandoning, he would plunge immediately into a deep depression. For him, work matters but for me love and freedom is the only quest. I'm not in his priorities; I think he loves his work and money. (134)

Igor is too much obsessed in gaining material comfort and he believes it will come from money and position. Power means money to Igor. He feels money is the sole God to which whole humanity is enslaved. That's why he runs after money, after work. The quest of money and power has blinded him-he forgets his wife and her aspirations. He is slave to work and ignores his wife. What she need was attention and love from him which he fails to give her. Actually, he turns to be a workaholic because of his beliefs in material achievements and he cannot make love with his wife because of his tiredness of hard work. He behaves like a machine that works continuously-there are no feeling and no emotions within him.

The answer to this riddle is of course labor power, and the division between production and consumption, the market and the factory. Despite this inequality is the general exchangeability and commensurability of labor. So the general intellect moves to the front of the production process, and the contingency and groundlessness of rules and operating procedures becomes dominant, the standard of equality disappears, this gives rise to a fundamentality ambivalent situation. We thought of



adopting a child. Indeed, we spent two or three years thinking about it, but then life began to get too busy what with business trips and parties meeting and deals (17).

Ewa wants to have a child. She spends five years with Igor thinking that she wants to have happy life with him. She wants to born a child, have much affection, love and cares. But these things did not get from him. He is busy in business trip and meeting deals to earn money. He did not understand women desire and felling. I live with a man who makes my life hell and yet I can't leave him (24).

Her life become like hell she has no women rights. She was suppressed and dominated by Igor. She was living with pain. So she no more wants to live in hell life. She search new life partner to live.

Ewa who needs much love, affection and care from her husband realizes that Igor has no feelings for her. He had no sex with her for a long time. He did not share problems with her so she felt-she is just a puppet in this world. Her feelings were ignored. Igor could do what he liked with her but for her there was no room to express her. Her desire goes unnoticed. Her married life becomes hellish. She can't bear this pain of being all alone. But, in this deserted world of hers, there arrives a new man-Hamid, who was the kind of man she was looking for.

Which of us can honestly say that, after more than five years of marriage, we have not felt a desire to find another companion? Which of us can honestly say that we haven't been unfaithful at least once in our life, even if only in our imagination? And how many men and women have left home because of that, then discovered that passion doesn't last and gone back to their true parents? (218)

These lines clearly say that leaving home as a simple things. She wanted to leave Igor and she would have to give up all claims to the fortune. Ewa was a strong minded

lady. She wants to adopt new life and want to share her intimate thought. She wants to be free and wants to spend her life with happily. So, she leaves Igor and goes with Hamid her ex-husband.

When she found Hamid in her life, she left Igor and moved with him. She leapt over the fence of patriarchal principles and beliefs. Her leaving Igor exemplifies her quest for freedom and liberty, on one hand and on the other hand, it is a slap for male constructed values and belief. Ewa tries to break this pattern. She lampoons the idea that women are second sex-as defined by male. She tries to redefine this concept by taking a stepping stone in this course by refusing Igor. She has a great disdain for Igor who dresses in male constructed values.

Despite years of her marriage, she is totally empty from inside. She always wishes for a baby of her own but Igor has no time for her. She tries to engage in household work to fulfill her emptiness but she is not satisfied with it-for she realizes the values of her own existence. She always compromises everything- even her desires and dreams for Igor and her married life but she cannot find peace and solace it in. she feels excluded and relegated to animals. In this regards she asserts:

Yes I'm satisfied, but the problem is you're not, and never will be.

You're insecure, afraid of losing everything you've achieved: you don't know how to quit once you are ahead. You'll end up destroying yourself; if you're killing our marriage and my love. (98)

These lines clearly bring out her frustration and sense of loneliness. Being an honest person, Ewa confesses that she satisfied what she had but her male partner is not and it has led her to utter dissatisfaction. He always wants more and in pursuit to more and more achievements, he cannot realize what he has lost. He has lost all the fruitful and good items with his wife. Her life is really hellish because of his quest for material

achievement which for her is not important. Ewa senses that she has to enjoy her life and live it according to her principles and understanding rather than being submissive to her husband-whose priorities are different to hers.

Ewa wants to prove her individuality and come out of her domestic boundaries. She cannot pretend to act according to her patriarchal social norms and values. She realizes that she needs a new definition of herself-different to what patriarchal society has assigned to her. She starts to work in a big Moscow shop and within a quick period of time gains great success there. This shows that male and female have same potentials and if women can build courage they can venture into demolishing all boundaries set up to confine females.

Women need to come out of the four walls of their houses and create a different identity for her and the world. Modern females are in quest of doing something out of the household. They do not find their existence to be meaningful if they have nothing to do going beyond the four walls of their houses. The existence of females as defined by patriarchal world is like empty existence for them. The line below foregrounds this idea further, "She could not stand the empty existence she was leading, if she didn't do something soon, she would go mad" (98).

Ewa is vigilant. She has decided to fight against the domestic principles that male defined social system defined by male has expounded upon her and many other females like her. When she left her husband Igor, Ewa was a winner, which was a step which gave identity to her. Her individuality comes from not associating to herself to male defined terms but from revolting against those terms. Thus, she seeks for true female identity and raise voice against patriarchal thought patterns.

Ewa is not a typical female character. She is a winner as she tries to redefine herself and in this regard, she brought insurmountable alternation to the definition of

second-sex distancing them from the traditional patriarchal definition. When her husband fails to give self-respect and equal right to her, Ewa abandons him. She does not surrender herself to unjustifiable men constructed assumptions, regarding female, rather she tries to destroy them by ignoring and fighting against them.

Her bold and courageous decision to abandon her husband and her quest for a new meaning in life without any remorse and pain justifies her radical visionary quest. She directly rejects subordination to male. She does not accept the assistance from intending to make society feel that females need help from males. In the extract below from the text, this scene is further justified:

Ewa is holding a champagne glass in one hand and the mobile phone and an extinguished cigarette in the other. The industrialist takes a gold lighter out of his pocket and offers to light her cigarette. ‘No, thank you, it’s all right, I can do it myself; she says. I’m deliberately keeping both hands occupied in an attempt to smoke less.’ (345)

Ewa knows what exactly she is doing. She is a strong minded lady with a clear sense of understanding of her actions. When the industrialist offers her to light her cigarette, this symbolically represents that women need assistance from men in their every endeavor. But, when Ewa refuses the offer of the man, she seems to prove that women should be self-dependent and self-sufficient and they can be. By this time, she wants to establish that when women can rid themselves from the mercy of men, they their quest for freedom and independence is accessible in reality. Women should do thongs in emotions but they must use logic and judgment in their activities. The lines express this idea:

“I left it all behind” Ewa told her once. “And I don’t regret it one bit. I would have done the same even if Hamid-against my wishes-hadn’t

bought a beautiful estate in Spain and put it in my name. I would have made the same decision if Igor, my ex-husband, had offered me a fortune, because I need to live without fear.” (354)

Though, Ewa was married to a rich Russian business tycoon, Igor, who owned a big mobile company in Russia, she abandoned him for Hamid, a man from England who really admires her and respect her desires and existence. Igor was in bondage of superstition cultivated to him by his society. He was suppressive and not kind towards women. Ewa, who want to live happily and freely, cannot find solace in his house. Her encounter with Hamid brought innumerable transformations and she moved with him refuting social and cultural expectations.

She was not running after wealth and property but for her to live without fear in freedom and happiness was more important than fortunes. In the text, she says she would have refused all property and fortunes if she hadn't had the assurance of love, compassion and happiness (148). Ewa destroys the social expectations and she makes her own decision about her life. She does not help and suggestions from any of her male counterparts-and in this regard she says, she has no regret for what she did. Her firm beliefs in her decision amplify her revolutionary spirit which helped her to redraw the previous premises regarding sex. It gave insight to the area of sex and destroyed the previous criteria developed and preserved by males according to their interest.

She was more convinced than ever, this was not love. It was something sick and morbid, which she would either have to accept and live the rest of her life as a prisoner, she would either have to fear whole her life and live in narrow domestic boundaries or else free herself from this and move away from as soon as she sense any possibility. (107)

To Ewa, marriage is bondage with love, affection, devotion, care, rights etc. But, in her relationship with Igor, there is absence of all these fundamental criteria that bind the institution of marriage. She feels sick, alone and ignored in this relationship. She is in the dilemma whether to accept this relationship and stay with Igor the rest of her life as a prisoner or take a different course in her life navigating new possibilities. Despite the expectations of society and the upbringing of society and culture, she decided to move away from this suffocating relationship and find a new path in her life. She decided to go against the entire male constructed norms and values and make her own decision no matter how unacceptable and ugly they are. Society and culture have always marginalized women and they have always dominated them. But, the most important thing is how long women can be vulnerable to this evil act and keep on accepting these sorts of unjust norms. Ewa tries to subvert this. The line below illustrates this in depth:

Whenever they met at fashion show, he would drop whatever other commitments he had, cancel lunches and suppers, just so they would spend some time together in peace locked in a hotel room, often even without making love. They would watch television, eat drink and speak very little of past, never of future and a great deal about the present.

(107)

The abstract above talks about the right of women over their body. Hamid feels that the women have the right over their bodies. Whenever they met they spend some precious time together in hotel room. In spite of being locked, they enjoy the moment without making love-their alliance was not only physical but mental and emotional as well. This shows their devotion towards love. Thus, he respects women. Although she was never in love with him, when he proposed her she leaves her husband and a

prosperous household because Hamid respects her feelings and gives enough moral grounds to her where she is happy and feels at ease. But, for Igor women body is a thing of pleasure to male and they can use it in any way they like.

Gaining self-respect and support she is very happy with him. In their companies they are always speaking at length about their present and they are not very keen to talk about their past and future. This shows their commitment towards each other, which was lacking in relationship between Ewa and Igor, and this lack became the cause, which ultimately led her to abandon him. When Igor asserts “I’d make you come back and I’m good at getting what I want, even if that means destroying worlds.” (156)

Here, Igor feels that a woman does not have right to choose her life partner and career. He exhibits his male ego which is imprinted upon him by his culture and society. He could not see the desire of women for their freedom. He is blinded by his patriarchal cultivation and upbringing.

Thus, Ewa, the protagonist of the novel, shows that the patriarchal definition of second sex is unable to reflect the reality inherent within female world. She advocates the need to redefine second sex in more holistic approach. Her arguments are that male has license to define, analyze and interpret things according to their interest. They have universalized things and views according to their interest. So, female recognition should not be modeled in old fashioned ways. Women should find their own language to explore their experiences and their reality. What they need is to create female discourse in the language of female.

Gabriela was an upcoming film star in the novel; she believes she is the best actor of her time. She was born to win and shine. She knows people who have

achieved stardom are not at peace with themselves, as they have lost their originality in the guilt and glare of Hollywood; they are insecure, full of doubts; they are unhappy and are complaining. But, she still feels that she can shine without any bad effects and remain in solace with herself. 'One day I'll wear what I like, but right now, I just need to be given a chance,' she thinks (29).

Patriarchal society always imposed authority to the female. Patriarchal societies even choose dress to wear male and female dress. Gabriela was against this male and dominated society. She herself knows that she can overcome difficulties, frustration and defeats. She knows that many women are living their life depression due to the injustice society.

Gabriela had decided that, one day, when she was a world-famous actress, accompanied by secretaries, bodyguards, photographers and legions of fans, she would go back to that school. She would put on a performance of *Alice in Wonderland* for needy children, she would make the news and her childhood friends would say. (34)

Gabriela was the intelligent student in school. School teacher said that she would be a great person. Traditional people obey their family and they didn't go against and satisfied what they said. But Gabriela was against their family. She was not satisfied what their family said to her. She reached up to her aim and become famous actress.

She is one of the representative characters of the novel *The Winner Stands Alone* who embodies the spirit to redefine second sex and the identity. She advocates for individuality. She speaks about economic, social and cultural liberty of female and this make her representative character of the redefined role of female. She is bold, intelligent and knows her interest. She does not rely on her male counterparts for decision making, for guidance and help. But, still she faces a lot of problems from her



male counterparts. She revolts against them. She refuses to get directed from their perspective and she discards how they want her to act and behave. In the abstract below Coelho paints some of her innate characteristics:

Gabriela, the optimist, the one who has preserved in order to reach stardom and now needs to think about the premiere, the invitations, the flights by jet, the posters put up in all the world's capitals, the photographers on permanent watch outside her house, interested in what she's wearing and where she buys her clothes, and in the identity of the blond hunk she was seen with some fashionable nightclub. (204)

This line signifies her typical modern character distanced from the traditional female character and the roles that were assigned to her. Gabriela does not relate to the male constructed assumptions about women and her social and cultural roles. She is an independent woman who has risen to stardom because of her beauty and acting skills. She is even higher than many males in her time. Her photographs are used by advertisement companies for commercial gains.

She is paid heavily for photograph. The supermarket and shops where she goes to buy clothes and accessories are in news. She no longer belongs to the patriarchal defined group of second sex rather she has destroyed those premises ascribed to women and this foregrounds how sex is a constructed category.

Man has always been interested towards physical things of women (178). No matter how talented a woman may be, the only thing matter to male is how quickly she surrenders herself in front of men is highlighted. Men usually feel that as long as women have got gorgeous breast, thigh, buttocks, and belly in good trim, they would conquer the whole world. Today, women talent does not matter; nobody looks at her capacity and potentials.

They look at women as thing of beauty- who is related to physical beauty only. Men never notice what women are wearing because they are always mentally undressing her. This kind of things always hinders women to achieve the height of success in their lives. They are easily manipulated by men and because of this they easily lose their focus. But, post-modern women use both physical and mental beauty to fight against this domination. The lines below states:

Her mother wanted her to study chemical engineering, and as soon as she finished high school, her parents sent her to the Illinois Institute of Technology. During the day, she studied proteins path and the structure of benzene, but she spent her evenings with Ibsen, Coward and Shakespeare, while attending a drama course paid for money sent to her by her parents to buy clothes and course book. (35)

Patriarchal society is destined to impose its authority upon female. Female is constructed entity y society that is guided by patriarchal values and ideology. The extract above throws light on this idea of gender bias. Parents especially perceive that they must impose their authority upon their daughter for they think daughters are incapable of making their own decisions. They usually think that they should decide what their daughter should wear, what they should eat, how they should behave etc , Gabriela faces the same problem.

Her family wanted her to be a chemical engineer though they know that their daughter wanted to be an actor and she has no fascination to engineering. They send her to Illinois institute to become chemical engineer. But, as it is not her subject of interest she uses the money that her parents send her to watch the dramas of Shakespeare and Ibsen. Thus, this resistance of Gabriela is the outcome of her internalization of self. Male centric assumptions about women are lambasted by

Gabriela. She revolts against her parents' idea and starts doing commercial ads as it was her field of interest. The refutation of gender biases and the spirit to continue within those male constructed ideologies exemplifies the counter spirit of Gabriela who defends counter feminism rather than adhering to the stereotypical interest of feminism. The lines below add light to this idea as well: "They've all perhaps quarreled with their families, who are convinced their daughter will end up working as prostitutes" (77).

These lines also amplify the idea further: "We've all heard about an illness in Central Africa called sleeping sickness. What we should know is that a similar disease exists that attacks the souls. It's very dangerous because the early stage often go unnoticed" (139).

The extract above states that acculturation is one of the important parts of human life. Here, the sleeping sickness that exists in Africa is metaphorically speaking about the ignorance and lack of education. Similarly, in the absence of knowledge, our soul is contaminated- we fail to treat both male and female as the product of same source. The early age of human life is paramount importance in human understanding. When parents raise male and female children in different ways by assigning them different types of work, dress and roles they develop to be different but they are born in some ways. However, the culture given to the separate them from transforming them to who they are and how they have to live.

In saying this, the writer in the extract below want to say that female are dominated from their early life so they grow to become different, more feeble, weaker and softer in comparison to their male counterparts because they are meant to be so. The lines below from Coelho add to this idea as well:

Though both girls and boys are born through same process they grow differently. Society and family assigns different roles to them. The process of socialization for boys and girls are different according to their gender. Boys are usually given more freedom and liberty. Girls are often neglected and forced to do household activities. (77)

The lines above express feelings of all female character including Gabriela in the novel. Liberty for women is a far cry. Their dreams and aspiration are possible only when they try to woo men and when they are ready to sleep with them in bed. The reality is that they must accept the consequences of male domination, the patriarchal division imposed upon them by society itself. But, this male created history of female-where she is represented as second sex should be challenged; it should be subverted for its undermines the female ideologies so the essence is to overthrow this hierarchy of male by redefining the second sex. In the text *The Winner Stands Alone* Ewa exclaims, 'If you believe in victory, then victory will believe in you'(134). So, a very strong anger against male defined assumptions is evident in the words of female characters of the novel.

The lines below exemplify the determination of character like Gabriela who want male to assign different meaning for female life and female dignity. Here powerful determination is to create a different meaning for second sex, which has been heavily distorted in regards to the male discourses regarding female.

I'm my own best friend and my own worst enemy. Before coming here, I was thinking that I didn't deserve it. That I would not be able to meet your expectations, and that you have probably chosen a wrong candidate. At the same time my heart was telling me that I was because I hadn't given up and had fought to the end. (138)

These lines above illustrate the hostile attitude of female towards the male created discourses regarding female. They regard female as dirty, weak, feeble, unintelligent and submissive humans. But, the resistance of characters like Gabriela towards these sorts of false representation project agitation of female towards the male incursion into their experiences and reality which was totally misrepresented in the past. Their vow to fight these sorts of male created evils to the end amplifies their determination to redefine the second sex.

Intelligence is a universal gift. But, it takes proper understanding and knowledge to use it. Gabriela wants to use her intelligence to fight against male hegemony. She believes when one is faithful towards what he/she is doing, they will never lose hope and courage. She is mentally prepared to give her best profession. Gabriela knows that only the fittest will survive. She is ready to fight against all odds and not to surrender herself to the male governed premises regarding women.

She has a rock solid determination to fight till the end and it illustrates her determination vividly. Gabriela who travels to the Cannes International Film Festival despite her parents protest intends to fight against the traditionally defined roles of women and she tries to fight against her male defined roles of female, she projects her as an inspirational character in the novel. "One day I'll wear what I like, but right now, I just need to be given a chance"(29). This is what she exclaims in the novel *The Winner Stands Alone*. This line of her shows how the definition of sex is just merely a social and cultural construction.

The list of some postmodernist and poststructuralist who describe the theory in own way. The term "postmodern" was first used around 1870s. John Watkins Chapman suggested, "Postmodern style of painting" as a way to move beyond French Impressionism. J.M. Thompson, in his 1914 article in *The Hibbert Journal* (a

Quarterly Philosophical review), used it to describe changes in attitude and beliefs in the critique of religion: "The raison d'etre of post-modernism is to escape from the double mindedness of modernism by being thorough in its criticism by extending it to a religion as well as theology, to catholic feeling as well as to Catholic tradition"(21).

In 1917, Rudolf Pannwitz used the term to describe a philosophically oriented culture. His idea of *post modernism* drew from Friedrich Nietzsche's analysis of modernity and its end results of decadence and nihilism. Pannwitz's post -human would be able to overcome these predicaments of the modern human. Contrary to Nietzsche, Pannwitz also included nationalist and mythical elements in his use of the term.

In 1921 and 1925, Postmodernism had been used to describe new forms of art and music. In 1942, H.R. Hays described it as a new literary form. However, as a general theory for a historical movement it was first used in 1939 by Arnold J. Tounbee: "our own Post- Modern Age has been ingaured by the general war of 1914-1918" (41).

Contingency of subjectivity in Coelho's *The Winner Stands Alone* shows the changing concept of subjectivity which is different than the past. It shows that own subjectivity is always on the process of change according to the time and society. Subjectivity is also determined by many factors of society like religion, culture, politics, economics and intelligence of a person and fate. In this novel four main characters Igor, Ewa, Hamid and Gabriel have their own individual identity. Igor was a person who started from zero and has become great businessman. He represents superclass. Ewa represents postmodern women. She was a winner because she has leaved Igor. Hamid is a fashionable magnate who started out with the best intention only to be very system trying to use. He understood women right. He was became a winner by marrying Ewa. Gabriela who likes most people today is convinced that

fame is an end. In the novel, she becomes winner because she goes against parents will and established her own identity. She also represents postmodern society

### **III. Meaning of Subjectivity in *The Winner Stands Alone***

Contingency of subjectivity is a process. Traditional notion of subjectivity believes that it is determined by birth and fixed. But it is unable to address the other forces such as political, social, cultural, economics, legal and the ability of the person. These are the key forces of change. Traditional notion ignore and doesn't include the ability and guts of a person. If one's subjectivity is predetermined and fixed one is not able to move on the path of success and develop his status. So, everything remains the same as it is and no change can be seen.

But the time has changed and the old notion of subjectivity is challenged. All men pass through the same process to build subjectivity of their own. Some people have quality to handle other forces properly and some lack it. However traditional notion of subjectivity lacks the quality of other forces but these forces are playing a vital role in building the process of one's subjectivity. This notion is the main obstacle of progress and development to one's status. They are unaware of these all forces which can change their life if they have the ability to handle it properly. People are still in confusion situation. Postmodernist notion remove the idea of traditional notion and makes the people aware.

Paulo Coelho deals with postmodernist issue. They are social, cultural, legal, political, power, freedom, economic and ability which is directly related to people. Igor represents the image of postmodern man. And Ewa revolts against Igor for her own identity and freedom, Gabriela is also searching for her status in the society. To uplift their status in the society they believe in their ability. Then they started struggle and challenged the traditional notion of subjectivity of one's. Due to this there is conflict in society and that is between new notion and traditional notion.



On the road of struggle, success and power he had a balance among all these elements. Therefore Igor realizes that there is lack of something and that is love. Everything he had in proper order but this element brings disorder in his life. If he has to sustain this success, he has to handle all these forces properly. To reach on top is easy but to stay on top is very difficult.

Ewa loves Igor but she cannot put her in his domination so, she is also on process of building her own subjectivity. She finds identity crises there and moves to build her own. Ewa loves Igor a lot but she is also the product of this postmodern society who believes in their self-identity. She enjoyed a lot of success of Igor but lacks her own. Due to changing time and effect of many forces such as power, cultural, social and economic Ewa realizes that she has this ability to earn and make her own identity.

Like Ewa, Gabriela is also another product of this society who cannot remain untouched by this movement. Her parents wanted her to make a chemical engineer but she refuses to do that. She wants to become an actor. She starts to perform at theater. She is an upcoming superstar in film industry inside the novel and she believes she is the best actor of her time. She was born to win and shine. She knows people who have achieved stardom but are not at peace with themselves, as they have lost their originality in the gilt and glare of Hollywood; they are insecure, full of doubts, they are unhappy and are complaining. But, she still feels that she can shine without any bad effects and remain at peace with herself. This confidence makes her the bold among all the characters. She prioritizes female subjectivity. She stands against the traditional notion and male domination.

To sum up, *The Winner Stands Alone* brings the possibility of change in one's perception about subjectivity. And the notion is changing time after time. Coelho has

tried to show these things inside the novel through these characters. Igor, Ewa, Gabriela all are representative of this postmodern society. Then the character in this, try to follow the process of subjectivity by altering the established values. The quest of all the characters follows the thought patterns of their changing time. These ideas reflect the contingency of subjectivity in the characters in the novel.

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