

## **I. Athena's Magical Journey from Innocence to Awareness**

This present research work is an attempt to find out the politics of magic realism in Paulo Coelho's *The Witch of Portobello*. The central character Athena herself is an enigmatic character, who grows into a woman in search of answer to many questions that arise within a person. She adopts the traditional cultural system who tries to fulfill the spaces, the silences in her life. When she learns to embrace the silence the spaces, she finds power energy. She becomes spiritual leader; some see her as a saint and others as sinner. At that movement, she travels from innocence to awareness, i.e. shifting behavior of Athena which is completed by music. Athena embarks on a journey in which she discovers different reality, supernatural myth, culture and she knows (practices) how to transform herself into different objects. Here, Athena is a portrayal of spiritual transformation with blending of fantasy and reality with frequent representation of magic realism.

Athena's shifting behaviors, many professions and its relation to her practice of witchcraft is amazing. This unstable identity of Athena attempts to understand her existence through the perspective of many narrators. Athena's activities arise; her transformation into wind, rain, ashes and light, and practice of witchcraft provides a critical ground for analyzing how a woman gets her identity within the world of unrest.

Athena, the ordinary Sherine, with a gypsy origin, deserted by her biological mother, later fostered by rich Lebanese parents. At the age of 19 she starts the quest to fill up silences in her life and to fill up the spaces within her and the author finds himself this is the apt age for such a quest. With an irresistible passion to give birth to a child she enters into a married life, of course she loves husband to the extreme, but separates with her husband in pursue with very visible reasons as in the case of other ordinary couples- the complications in

adjustment between realities and blue moons. Later she, Athena, as she herself calls, wins in her quest and fills the silences inside her through her own difficult and complex ways. She finds the possibilities of dance and music. Here the author uses the most common and ancient equipments as measures for this. Later she masters in calligraphy and finds the same possibilities as that of dance and music. She turns to protagonist revealing the future of people and gains the name Witch of Portobello.

Magical realism is a genre of art, literature, and performance in which elements of the fantastic are presented within the context of very real scenes and events. Magical realism is not the dreamlike, fantastic, or supernatural elements which appear, but rather the very real world that serves as the framework for the piece. Magical realism is often extremely serious, and it contains embedded commentary about art, culture, and human nature. Magical realism is characterized by paradoxical events which are never fully explained by the author, and these events are often accepted as perfectly normal and in fact usual by the characters or figures in the world of the artwork.

Magic realism refers to literature in which elements of the marvelous, mythical, or dreamlike are injected into an otherwise realistic story without breaking the narrative flow. It refers to a mode of writing that can be characterized as an amalgamation of realism and fantasy. This research offers a path through the critical manifold surrounding the terms as they are applicable to art, literature and film. It follows their history from 1920s to the present day especially from early twentieth-century German Art criticism to the international contemporary criticism. The term magic realism has many variations of translation: the term originated from the German phrase *magischer realismus* which traveled and was translated into the Dutch *magisch-realism*, the English 'magic realism' and eventually the Spanish

*realismo magico*. Later again, the Spanish term *realismo magico* was translated also to ‘magic realism’ and occasionally ‘magico realism’. With each translation the connections between the terms and their origins become blurred and confused. The term ‘magic realism’ first introduced by German art critic Franz Roh in his book *Nach-Expressionismus (Magischer Realismus): problem der neuestert Europaischen Malerei*, published in 1925 to describe a school of painting, which is post expressionist artist in the mid 1920s. Later, Latin-American writer Alejo Carpentier classic 1949 essay that introduce the concept of *lo real maravilloso* to the America, who built on the idea of *magischer realismus* and added elements of surrealism.

Since 1950s and 1960s, the concept of magical realism has increasingly been associated with Latin-American fiction. Then, the term used to refer to all narrative fiction that includes magical happenings in a realist matter of fact. They used to co-exist the normal, plausible, everyday events on the same level as supernatural, extraordinary and even fantastic events, whose authenticity is never questioned.

In the 1970s and 1980s, postcolonial writer like Angela Carter, Salman Rushdie and some other writer used this technique to resist colonialism and colonial ideologies. Notion of identity, history, culture and resistance upon representation are important to postcolonial writer.

The use of the term ‘magical realism’ in current literary criticism must be distinguishable genre; magic realism aims to seize the paradox of the union of opposites. It challenges polar opposites like life and death the pre colonial past versus post-industrial present. Magic realism differs from pure fantasy primarily because it is set in a normal, modern world with authentic descriptions of humans and society. According to Angel Flores,

magic realism involves the fusion of the real and the fantastic, or as he claims, “an amalgamation of realism and fantasy”. (18) The presence of the supernatural in magic realism is often connected to the primeval or “magical Indian mentality”, which exists in conjunction with European rationality.

Magic realism is an expression of the New World reality which combines the rational elements of the European super-civilization and the irrational elements of a primitive America. Gonzalez Echchevarri believes that magical realism offers a world view that is not based on natural or physical laws nor objective reality. However, the fictional world is not separated from reality either. So, the period from the mid 1920s until the mid 1940s is called the pre baptismal stage of magical realism. To trace the history of magic realism is show the first period is set in Germany in the 1920s the second period in Central America in the 1940s and the third period, beginning in 1955 in Latin America, continues internationally to this day. The term ‘magical realism’ was first used by Franz Roh a German art critic, in his book *Nach Expressionismus* in 1925.

Magical realism was simply painting where real forms are combined in a way that does not conform to daily reality. It was a way representing and responding to reality and pictorially depicting the enigmas of reality. However, the idea of magic realism boomed broadly in the period of the 1960s and 1970s. In 1940s magical realism was a way to express the realistic American mentality and create an autonomous style of literature in Latin-America.

During the period of 1920s, magical realism was not only limited in expressionistic painting it also had been used in surrealist painting. By opposing the material object and the actual existences of things, surrealist focuses to more cerebral and psychological reality. The

surrealist had been greatly influenced by Sigmund Freud and Carl Justav Jung's revolutionary explorations of the human mind i.e. psychological analysis of human mind. Their explanations of the subconscious and unconscious mind based upon the actions, thoughts and dreams of people help the surrealist to present the exterior and material world realistically. Much of the confusion concerning magic realism arises from the fact that it was contemporary with surrealism. Surrealist manifestos were written in 1924 and 1930, and some claim it is a branch of this art movement.

Paulo Coelho, The outstanding living figure in contemporary Brazilian writer, was born in Rio de Janeiro on August, 24, 1947 in the family of an engineer. His father Pedro Queima Coelho was an engineer and his mother Lygia Coelho was a religious homemaker. From his early age Paulo has dreamed of becoming an artistic career but his parents were in opposition of his hobby. In strictly surrounding Jesuit School, Paulo discovered his true vocation that is to be a writer though his parents had different plans for him. When their plan to suppress his devotion to literature failed, they took it as a mental illness. When Paulo was seventeen, his father took him to a mental institution twice, where he endured sessions of electroconvulsive therapy. His parents brought him back once more after he got involved with a theater group and started to work as a journalist.

In Addition to *The Witch of Portobello*, Paulo Coelho has written luminous novels about the different streams of our lives such as *The Alchemist* (1988), *Brida* (1990), *The Valkyries* (1992), *Maktub* (1994), *By the River Piedra I sat Down and Wept* (1994), *The Fifth Mountain* (1996), *Love Letters a The Manual of the Warrior of Light* (1997), *Vronika Decides to Die* (1998), *The Devil and Miss Prym* (2000), *Eleven Minutes* (2003), *Warrior of*

*the Light* (2003), *The Zahir* (2005), and *The Winner Stands Alone* (2009). These books led him to the zenith of glory and one of the best writers of the world.

*The Alchemist* (1988) is a magical fable based on the shepherd boy Santiago, who lives in Andalusia. He has a dream telling him to go to the pyramids, and that he will find treasure there. When he consults a gypsy about it, she tells him to go to the pyramids in exchange for one tenth of his treasure. Suddenly, Melchizedek, the king of Salem, appears and helps motivate Santiago along to his 'personal legend', which is apparently finding the treasure. He gives the boy Urim and Thummim, black and white stones and used for divination, in case he has trouble interpreting omes. Santiago works in a crystal merchant's shop for a year from where he learns Arabic and about life in general, and moves on. He meets an Englishman who is searching for an Alchemist at the Al-Fayoum oasis. They join together on their journeys and exchange their ideas. Once at the oasis, Santiago meets the love of his life, Fatima, at a well while asking about the Alchemist. After preventing an attack on the oasis by reading omens, he is sent to the Alchemist and continues his journey.

In *Brida* (1990), Coelho tells the story of a 21-years-old Irish girl in search of magic and hidden powers of modern witchcraft. From the text, Coelho explores the theme of pagan religions and the perceptions of love. During her search, she meets a wizard who promises to guide her by the Tradition of the Sun, which explains everything by nature and its divine manifestations. He teaches her about the overcoming of her fears and a woman who teaches her how to dance to the hidden music of the world. But Brida decides to take Wicca as a teacher, a beautiful woman who teaches through the Tradition of the Moon, the ancient tradition of witches, which explains the universe through Wisdom and Time. So, Brida seek her destiny and struggles to fine a balance between her relationship and her desire to

transform herself for the betterment of life. In sum, *Brida* is a moving tale of mystery and the courage.

In his another influential novel, *Veronika Decides to Die* (1998), there is a feeling of a lady who knows her death is near. In the text, Veronika seems to have everything she could wish for, she goes to popular night spots, she meets and dates with an attractive young men but she is not happy so, she decides to die for which she takes overdose of sleeping tablets and wakes up in the local hospital. She finds herself drawn into the enclosed world of the local hospital. In this heightened state she discovers things she has never really allowed herself to feel before: hatred, fear, and curiosity, love-even sexual awakening. Her experiences lead her gradually to realize that every second of her existence is a choice between living and dying. The text is about madness and the need to find an alternative way of living for people who frequently have to face other people's prejudices because they think in a different way.

*The Winner is Alone* (2008), is a photograph of the world where the all human beings are existed. The action in accelerated rhythm happens in less than 24 hours during the Cannes Film Festival. Igor Daley, a successful Russian entrepreneur that arrives in the France City with the obsession to recover Ewa, the great love of his life. To call his ex-wife's attention, Igor becomes a serial killer. Around this sickly mind there are producers, consecrated actors, aspiring actresses, top models and stylists in a merciless portrait of the super class or the elite that define the course of life of the contemporary time. By providing the reader with details of how these character are based on real life and behave, Coelho turns his novel not only into a testimony of the crisis of values of a universe which is centered on appearances but also shows a thriller that is read in one sitting.

*The Witch of Portobello* (2006) is the story of a mysterious woman named Athena and taped interviews and letters have been compiled by a narrator. The compiled documents help us to see Athena for who she was. This is the kind of story that can transform the way readers think about love and sacrifice. So, people create a reality and then become the victims of that reality. Athena rebelled against that and paid a high price. It is a biography of Athena. The biography an exceptional lady called Athena, depicted through a series of narrations by individuals who directly interact with Athena. And the list includes her divorced husband, foster parents, biological mother, apartment owner, parish priest, friends- especially a newspaper reporter and an actress etc. The biography starts with the words of the reporter who himself consider the love of Athena. She is ordinary Sherine, with a gypsy origin, deserted by her biological mother, later fostered by rich Lebanese parents. At the age of 19 she starts the quest to fill up silences in her life and to fill up the spaces within her and the author finds himself this is the apt age for such a quest.

Athena, with an irresistible passion to give birth to a child she entered into a married life, of course she loved husband to the extreme, but separates with her husband in pursue with very visible reasons as in the case of other ordinary couples- the complications in adjustment between realities and blue moons. Later she, Athena, as she herself calls, wins in her quest and fills the silences in side her through her own difficult and complex ways. She found the possibilities of dance and music.

Calligraphy is the search for perfect meaning of each word through writing; the writing wasn't just the expression of a thought, but a way of reflecting on the meaning of each word. A single letter requires us to distil in it all the energy it contains, as if were carving out its meaning. It teaches objectivity and patience, respect and elegance. Athena



kept constantly destroying and rebuilding herself. Everything in her life had followed the same pattern: from lost to found; from divorce to new love; from working in a bank to selling real estate in the desert.

There was only one thing which remained intact that was her son. He was the only connecting thread. Nothing could contend her restless soul; nothing could bring her peace of mind, neither even reaching vertex through dancing or calligraphy. And finally she went to teach people something she didn't know, that when she was bringing the soul to the surface, and speaking what the eternity depicted as the Mother, wants to reveal through her.

Athena was bringing to the surface the immensely rich world we carry in our souls, without realizing that people aren't yet ready to accept their own powers. That's why the writer describes her as a woman of twenty-second century living in the twenty-first, and making no secret of the fact either. That was her biggest problem. So, the books talk about free love, a river which overflows its banks, which is above all the concept we associated with love, like desire, possession or betray. Love fills everything. It cannot be desired because it is an end in itself. It cannot betray because it is a river and will overflow its banks. Anyone who tries to imprison love will cut off the spring that feeds it, and the trapped water will grow stagnant and rank. So, love is not desire or knowledge or admiration. It's a challenge; it's an invisible fire.

Here the author uses the most universal and prehistoric equipments as measures for this. Later she masters in calligraphy and finds the same possibilities as that of dance and music. She turns to protagonist revealing the future of people and gains the name Witch of Portobello. More and more mob reaches there to hear from her. She helps the people to unleash the energy within them through her mystic ideas even though they are not all mystic

to great extent as the author thinks about them. There are a lot to go in war with her ideas, but as usual, the church, no other establishment since the origin of religion, came into resistance with her ideas saying that it is witchcraft. The destiny of Athena is, as expected, a murder in the night but the mystic nature of the story is more mystified by the author by hiding the murder of Athena behind the curtain. By not revealing the truth behind the murder, the author keeps the craft and story to the apex literature. The craft of the story is that of the super storyteller, of course, here he uses dance and music as the ways to find out the universal mother. The narrative style only makes the story elegant and nothing more than that except some shallow and keen observations about life.

The reviewer, Paulo Coelho, himself reviewed in *Fanneshwa* (2009), said his book has had a, “no one lights a lamp in order to: it behind the door . . . no one sacrifices the most important thing she possesses: love. No one places her dreams in the hands of those who might destroy them. No one, that is, but Athena” (1-2). The energy of love can never be lost. It is more powerful than anything and shows itself in many ways. So, she herself sacrifices to make her dream come true.

Paulo Coelho, himself reviewed in *Fanneshwa* that “I’ve always forged my path with blood, tears and willpower, but last night, I realized I was going about it the wrong way. My dream doesn’t require that of me. I have only to surrender myself to it, and if I find I’m suffering, grit my teeth, because the suffering will pass” (29). She realized her way and herself committed not to this work again to get love of others. In first published by Harper Collins publisher published millions copies of *The Witch of Portobello* which is a Brazilian book in the United States in 2007.

The book has been viewed especially from the perspective of cultural criticism, religiosity and feminist quest of self. The review on its hard cover by William Thompson reads:

. . . with spiritual powers and is filled with certain restlessness that leads her (Athena) on an amazing if unfocused personal journey . . . The story moves along and we get to read of Athena's rise and inevitably he demise made compelling mostly through Coelho's consummate narrative skills. As always, Coelho's stories are about spiritually and search for inner truth self will appeal to those who are interested in the subject matter. (26)

This review by Thompson views, the novel is about a female protagonist's rise and fall in her life and her search of spiritually and the search for inner truth. So, Athena became spiritual leader in the world.

Larry Commonman writes in the weekly review of fiction:

The characters are never real enough for the book to be a commentary on how religion works in the real world, and the spiritualism described is certainly not concrete enough for this to be considered a serious religious exploration. So we're left with a meandering story that's supposed to be profound simply because the characters tell us it is. (29)

It demonstrates that the book is not a book about commentary on religion not religious exploration but rather a beautiful story narrated by many of its characters. For it the book has only the motif of providing its readers with the good sense of pleasure.

The critic Roger Browne has different notion the novel, which holds the claim about the book as opposite of the above cited two reviews. He writes:

The book traces the life of murdered young woman and journey around the world into an unseen spiritual world. This book is better than some of the recent offerings and the narrative tool will draw you in and keep you turning the pages. A working the book deals with earth religious and has some new age ceremonies in it, therefore it will not be for all readers. (24)

It claims the complexity of the book as it deals with the earthly and spiritual religion that may be uninteresting and incomprehensible for some readers. Her spiritual education is for worldwide. No one rejects it because of its spiritual power.

The critic Micheal Balack views the book from cultural perspective. For him the novel is a failure as it does not represents the gypsy culture successfully. He writes:

There is only on authentic gypsy experience described in the book, the annual caravan to Ste. Maries. Everything else is new age, wicca, and goddess-just don't call them gypsy! By creating the impression that these are authentic Roman beliefs, the author engages in cultural appropriation, that is, stereotyping and misrepresenting an minority culture for profit, just like the plastic shamans who claim to teach Native American of Native Hawaiian traditions.(33)

For Balack the book doesn't fulfill the interest of minority people and their cultural misrepresentation is what he calls the cause of failure of this novel. This is the concept of cultural conflict between dominant ruling classes and those who have been denied power.

Coelho's work is not necessarily based only in Brazil, his text includes all over the Europe and rest of the world. Commenting the novel from its geographical perspective Gamal Nkrumah in his review published in *On Readers' Choice 2002* point out:

Coelho's magic realism takes his characters to outlandish and far-way places: the Pyrenees, Slovenia, Andalusia and the Sahara. Wired and wonderful locations serve as exotic setting for writing that doesn't seem to respect cultural boundaries. His magic realism is imbued with hope and determinism. There is the occasional doubt and the danger of deception, but positive expectancy is always a sure winner in his fiction. (1-3)

Here, Coelho shows magical realism from the geographical level. Magic Realism describes a specific concept of reality from the geographical perspectives too. In fact, magical realism can be considered as one of the literary manifestations of the 'other' which can be depicted geographically i.e. west versus non-west. From these uses of different settings, the writer conveys the message of the marginalized people. Magical realist authors describe a concept of reality specifically i.e. culture, history and geography in its great concern by juxtaposing local history with another one's culture. Here, Coelho also presents the reality being based on geographical location.

One further form of writing, which could be confused with magical realism, is science fiction. One of the characteristics of science fiction that distinguishes it from magical realism is its requirement of a rational, physical explanation for any unusual occurrence. The science fiction narrative's distinct difference from magical realism is that it is set in a world different from any known reality and its realism resides in the fact that we can recognize it as a possibility for our future. Unlike magical realism, it does not have a realistic setting that is recognizable in relation to any past or present reality, though; the characteristics of science fiction are very much similar with magical realism.

Thus, these critical views show that the issue of the politics of magical realism in *The Witch of Portobello* needs a serious attention. Different critics have presented criticism of the text by using magical elements differently. However, my thesis does not speak against these voices rather seeks different mode i.e. the politics inherited in the novel.

In the first chapter, of this research work includes the hypothesis, statement of problem, methodology, and writer and his other works, literature review and point of department. In the second, there is the application of the theory to unfold the politics within the use of magical realism and in final chapter the conclusion of the research work.

## II. The Politics of Magic Realism in *The Witch of Portobello*

Coelho, by exploiting magical realism, intends to show his dominating thoughts because in the mixture of reality and magical, he has endorsed magical qualities with the female and affirmative qualities with male.

To read Paulo Coelho's *The Witch of Portobello* is to make sense of the negative portrayal of female character Athena. Though, she has different identities, almost all of them indicate magical qualities like witch, and her transformation in to different objects, like, ashes, wind, light etc. through dance and music. During her journey, she faces many problems, only because of male dominated society.

On the other hand, the depiction of witch like female, like Athena refers male like journalist, Heron Ryan, is the positive of Coelho to represent the negative portrayal of female. However, Coelho, by exploring magical realism, intends to show his dominating manner because in the grouping of reality and magical, he has recognized mysterious qualities with the female and positive qualities with male.

Athena starts her journey to the unknown places, where she never been ruined before. She realizes in this situation the world huge and inexhaustible. Looking for the spiritual quest, she decides to undertake a trip to Romania in search of her biological mother finds her and gets reconciled while Romania, she has a chance meeting with Edda, (Deidre O' Neill) a Scottish woman deeply interested in the tradition of considering God as Feminine and Mother, who helps her to deal with her spiritual power. This meeting influences Athena tremendously and her spiritual search continues about it. She is suffering from seeing Angels and Saint as well as white dress virgin woman. That is very simple dream but she could not

understand the meaning of dream. So, she decides to take help of gypsy woman. Edda advises Athena to learn what she does not yet know, through teaching.

Everyone's looking for the perfect teacher, but although their teachings might be divine, teachers are all too human, and that's something people find hard to accept. Don't confuse the teacher with the lesson the ritual with the ecstasy, the transmitter of the symbol with the symbol itself. The tradition is linked to our encounter with the forces of life and not with the people who bring this about . . . we are weak: we ask the Mother to send us guides and all she sends a signs to the road we need to follow . . . who seek for shepherds, instead of longing for freedom! An encounter with the superior energy is open to anyone, but remains far from those who shift responsibility onto others. Our time on this earth is sacred, and we should celebrate every moment . . . even religious holidays have been transformed into opportunity to go to the beach or the park or skiing. There are no more rituals. Ordinary action can no longer be transformed into manifestations of the sacred. We cook and complain that it's a waste of time, when we should be pouring our love into making that food. We work and believe it's a divine curse, when we should be using our skills to bring pleasure and to spread the energy of the Mother (14-15).

The lines mention above reveals the major characteristics of magical realism. It is because the dream world is an unreal world in which the man becomes unconscious and unknown about the real world. Athena sees the real events magically.

Gypsy woman interprets her about dance. She told that "we women, when we are searching for a meaning to our lives or for the path of knowledge, always identify with one of



four classic archetypes.”- by Edda (15). To learn something, every one needs perfect teacher of knowledge, spirit, love and power. Athena is persuaded by the interpretation of Edda and decided to enrich her dream of dancing. Finally the witch justifies her existence by going in search of complete and limitless pleasure. So, Athena finds her true reason for living in unconditional love and in her ability to give without asking anything in return. So, Athena played with other people’s feelings in a quite terrifying way. The writer must have ironic distance from the magical world view for the realism not compromised. Coelho, here strongly respects the magic which dissolves into simple folk belief because of the creation of the gypsy woman is based on complete fantasy of the writer.

Magical realism aims to seize the paradox of the union of opposites. For instance, it challenges polar opposites like life and death and the pre-colonial past versus the post industrial present (real and fantasy). Magical realism is characterized by two conflicting perspectives that are rational view of reality and the acceptance of the supernatural as prosaic reality. Magical realism differs from pure fantasy primarily because it is set in a normal, modern world with authentic description of humans and society. Magic realism offers a world view that is not based on natural or physical laws rather unnatural and unreal. In this regard, Luis Lea point out.

Magical realism is, more than anything else, an attitude towards reality that can be expressed in popular or cultured forms, in elaborate or rustic style in closed or open structure. In magical realism the writers confronts reality and tries to untangle it, to discover what is mysterious in things, in life, in human acts. The principle things is not the creation of imaginary beings or worlds but the discovery of the mysterious relationship between man and his

circumstances. In magical realism key events have no logical or psychological explanation. (119)

The magical realist does not try to copy the surrounding reality or to wound it but to seize the mystery that breathes behind things.

Magical realism in literature not only confined to Latin-America alone. Canada for instance, has produced a significant body of magic realist writing also. While little has been written about magic realism as a narrative mode in Australian fiction there are certainly texts in which elements of magic realism can be found. A story called *The Bookkeeper* by Stephen Mappin is one example. In the text, there is a bookshop owner whose grandmother suddenly begins to devour all the T. S. Eliot books in the torn pages into a kind of cocoon from which she emerges as a butterfly. This example depicts the fantastic and unbelievable events obviously occurring in a recognizably real world. Similarly the black woman writer Toni Morrison writes magical realist narratives that draw from her cross cultural context as an African American. Her narratives are influenced by African American Oral Cultural and mythology adapted from West American Culture.

Athena starts to respect Edda and asks her to give the idea of finding the treasure. As a doctor “Edda” said, “It was the mother. Some chosen sprits emit a special light and are drawn to each other, and you – Sherine or Athena – are one of those spirits, but you need to work very hard to use that energy to you advantage” (121). When Athena was following the classic path of witch, who, through her individual persona, seeks contact with the upper and lower world, but always ends up destroying her life, serves others, gives out energy but receives nothing in return. Female domination is every where she searches her identity among women. Although all paths are different, there is always a point when people come

together, celebrate together, discuss their difficulties and prepare themselves for the Rebirth of the Mother. So, “Divine Light is the greatest reality a human being can experience, which cannot be made alone in Gypsy tradition because they are suffered centuries of persecution” (121). Through the peculiar situation, Coelho here creates the concept of supernatural vision. This is just like the future telling which lies beyond the nature. But the woman believes the situation which she is facing. This is only mixture of unreal and fantasy in the supernatural is not displayed as questionable because the supernatural is integrated within the norms of perception of the narrator and characters in the fictional world.

There are some similarities between these two movements so the magical writers were also influenced by the surrealist movement. Among them, Alejo Carpentier, one of the Cuban Magical Realist writers was influenced by both Roh and the surrealist. Carpentier proposed that the marvelous real define the most appropriate way of seeing the history of Latin-America in his novel *Kingdom of This World* in 1948:

The marvelous real comes into existence in a undeniable way when it is born from unexpected change in reality (a miracle), from an enhanced revelation of reality, or from an illumination which is unusual or singularly able to reveal the hitherto unnoticed richness of reality. Here the strange is commonplace and always was commonplace. (108)

Carpentier went to say that marvelous real is a question of the people in Latin-America actually believing in the supernatural, miracles, and ghost, even in twentieth century. These magical realist writers looked at every objects and life around them and attempted to portray the strange, uncanny, and unreliable aspects of everyday reality. While their aim was to

shake habitual perceptions of their surrounding, by showing that there were different ways of perceiving everyday objects.

There is only one difference between teacher and disciple: the former is slightly less afraid than the latter. Then, when they sit down at a table in front of a fire to talk, the more experienced person might say: “why don’t you do that?” But he or she never says: ‘Go there and you’ll arrive where I did’, because every path and every destination are unique to the individual” (257). The true teacher gives the disciple the courage to throw his or her world off balance, even though the disciple is afraid of things already encountered and more afraid still of what might be around the next corner.

Edda who was a young and enthusiastic doctor, filled by a desire to help her fellow human beings, traveled to the interior of Romania on an exchange program run by the British Government.

I set off with my luggage full of medicines and my head full of preconceptions. I had clear ideas about how people should behave, about what we need to be happy, about the dreams we should keep alive inside us, about how human relations should evolve. (258)

Where the invisible hands were manipulating her idealism, which is humanitarian purposes. Edda gives the disciple the courage to throw his or her world of balance, even though the disciple is afraid of things already encountered and more afraid still of what might be around the next corner.

Surrealism helped many Latin-American artists to realize the unique aspects of Latin-American Culture. During the 20s and 30s many Latin artists went to Europe to incorporate into the surrealism movement, they tried to look for supernatural elements to create a sense

of reality based on the dream and the subconscious. However, when many went back to Latin-America, they realized they didn't need to look for these strange realities in Europe, because it was there in their own environment and culture.

A landmark study was Lois Parkinson Zamora and W. B. Faris's edition of *magical realism: theory history, community*, which came out to great acclaim in 1995. To make things even more complicated, hot on the heels of this new version of magical realism were the final stages of the internationalization of the movement that had began in the 1960s with Gabriel Garcia Marquez and that meant that the term no longer just referred in Latin America. It now includes the fiction of various postcolonial nations of the world. Magical realism after the Latin American boom becomes the literary language of the emergent post-colonial world.

Many critics rise against magical realism is that it is very popular fictional form among western readers, who are not familiar with the world which it depicts. Magic realism highlights several issues like it offers an exotic notion of life in the non-western world; it provides a means of escaping reality and develops a colonial thinking. With this assumption in mind, Cooper notes that it is difficult for a western reader to accept fully the dignity of a non scientific belief system as portrayed in magic realist novel. There is an implication in such an analysis that western readers are unable to read beyond their own context which they do not register as reality. Cooper claims that this is one of the contradictions of magical realism:

Magical realism attempts to capture reality by way of a depiction of life's many dimensions, seen and unseen, visible and invisible, rational and mysterious. In the process, such writers walk a political tightrope between

capturing this reality and providing preciously the exotic escape from reality desired by some of their western readership. (32)

The term magic relates to the fact that the point of view of the text depicts explicitly is not adopted according to the implied worldview of the author. The writer must have an ironic distance from the magical world view for the realism not to be compromised. The writer must strongly respect the magic, or else the magic dissolves into simple folk belief or complete fantasy, split from the real instead of synchronized with it.

When Athena joins the caravan, she meets a Germanize, who is quite animated. “He said that he was thinking of buying same land, that he had a large fortune saved up and believed in the future of the religion . . . it would be good to have supper somewhere, so that we would talk about the possibility of” (90). Coelho, here, presents the magical realism from the perspective of the character, the Germanize. Here, reality is different from character to character which depicts the elements of magic realism. From the above lines, it is clear that the Englishman reality is different from her. For the Germanize this magical extract is accurate depiction of her reality which he must to learn. Coelho presents magical realism through the imagination of Germanize n to magical qualities with positive qualities of male.

Coelho shows the magical realism in the form of ‘travelers’ or ‘Roma’, who goes to study the oriental knowledge, places and people i.e. a mysterious witch, who is different from occidental thinking.

Magical realism “relies upon the presentation of real, imagined or magical elements if they were real. It further more relies upon realism but only so that it can stretch what is acceptable as real to its limit”. The term itself came into being through philosophical discussion in the mid-eighteenth century but is related to the ancient Greek Philosopher

Aristotle's concept of mimesis. He explains the ancient Greek belief that witnessing art is an essential way to learn about the universal truths of life. Realism as a term in relation to art and literature only came into common use in the mid-nineteenth century but has since become widely recognized. David Grant explains: "here realism is achieved not by creation; a creation which, working with the raw materials of life, absolves these by the intercession of the imagination from mere faculty and translates them to a higher order" (15). This approach to literary realism is the most relevant to magical realism, as magical realism relies upon the presentation of real, imagined or magical elements as if they were real. Similarly to show the link between these two terms, Ann Maggie Bowers in her book *Magic(al) Realism* states:

The key to understanding how magical realism works is to understand the way in which the narrative is constructed in order to provide a realistic context for the magical events of the fiction. Magical realism relies upon realism but only so that it can stretch what is acceptable as real to its limits. It is therefore related to realism but is a narrative mode distinct from it. (22)

Magical realism mechanism is to comprehend the way of events of creative writing in mysterious pragmatism. It is acceptable in real world. So it is sequence of events method distinctive from magical realism.

Magical realism is a much contested term, than when used in attempting to define magical realism. However, twentieth century theories of realism in literature emphasize the involvement of the imaginative process in literature.

Athena was able to touch the spirit of the Mother or of the universal wisdom when she went into trance. Her path of mystical journey was through music, dancing and meditation. Athena was able to help many form what she learned through her journey. These

women would have brought labeled as witches and presented for their belief. In western cultures this is still the case. The Catholic Church and especially European countries, during the end of the medieval period, at the beginning of the modern era, hunted and killed many women who they believed to be witches by burning those alive stakes.

Without a flicker of emotion, as if she'd always had to endure in silence the things life imposed on her, she told me about what had happened at the church, when the priest-possibly her only friend- had effused her communication. She also told me about the curse she had uttered them and that she had left a catholic church forever . . . it's the culminating point, the goal of all those who, like everyone else, make mistakes, but who, even in their darkest moments, never lose sight of the light emanating from their heart that's what we're trying to do in our group. The vertex is hidden inside us, and we can reach it if we accept it and recognize its light (61-62).

Athena had rejected by church because of her characterless character. She has always wanted love from someone and at last she becomes leader as well as prostitute. However, Athena discovered her destiny, which was just beneath her feet with fluid identity. The leader is unknowingly recipient of her success, although the answer comes from within her in the form of her characteristics.

In the context of post colonial writing the question can arise, what can magic realism offer? Magic realism has been described as writing that works both within and against the aesthetics of realism, and postcolonial writing that works both within and against the effects of colonialism. The hybridity of both modes of writing indicates strong possibilities for an interweaving of their features. Though the writing of Paulo Coelho does not focus on the



issue of colonialism directly but some similarities of his writing for instance the resistance to the system resembles the postcolonial writing.

Magic realism raises questions about the nature of the world we inhabit. In opposition to straight-forward, rational and controlled order, it mixes fantasy and reality, fact and fiction, while resisting classical expectation closure and unity. While postcolonial writers like Salman Rushdie has been continuing to adhere to the realist mode of presentation in order to depict actual condition and experiences. Rushdie, a prominent post colonial writer writer by installing and subverting discourses of science and history. He uses forms of Knowledge generally rejected by the western rational scientific world view by sing magical realism's critical re-evaluation of the discourse of science and history in the text *Midnight's children*.

Sherine (as her adoptive parents named her) is disturbed by her own name while she was five when her uncle suggests her mother to change her name as 'Athena' for her origins which betray her in future. These all are listened by five years old Athena. Most surprising of all was that Sherine liked the sound of the word and she begins referring to herself as 'Athena'. From very early she had a strong religious vocation-she spent her time in the church and knew the gospels by heart: this was at once a blessing and a curse. She begins reporting that she had series of invisible friends- angles and saint whose images she was accustomed to seeing in the church and she had seen woman addressed in white, like 'Virgin Marry'. Various shepherds and country people who claimed to have seen a woman in white, and how this eventually destroyed their lives, because others sought them out, expecting miracles; then the priest took over their village became a centre of pilgrimage, and the poor children ended their lives in a convent or a monastery.

Athena starts her dancing career when she was nineteen. Deidre O'Neill tried to alert her to the fact that the world wasn't ready for the kind of transformations with total freedom and follow the demands of her heart.

Athena's great problem was that she was a woman of the twenty- second century living in the twenty- first, and making no secret of the fact, either. Did she pay a price? She certainly did. But she would have paid a still higher price if she had repressed her natural exuberance. She would have been bitter, frustrated, always concerned about, what 'other people might think', always saying I'll just sort there things out, then I'll devote myself to my dream, always complaining 'that the conditions are never quite right' - Deidre O'Neill known as Edda. (14)

Athena brought to the surface the immensely rich world we all carry in our souls, without realizing that people aren't yet ready to accept their own powers.

Athena starts her journey to the unknown places, where she never been ruined before. She realizes in this situation the world huge and inexhaustible. Looking for the spiritual quest, she decides to undertake a trip to Romania in search of her biological mother finds her and gets reconciled while Romania, she has a chance meeting with Edda, (Deidre O' Neill) a Scottish woman deeply interested in the tradition of considering God as Feminine and Mother, who helps her to deal with her spiritual power.

Paulo Coelho's very unique and compelling novel *The Witch of Portobello*, has inspired many people to all around the world. The taped interviews and letters have been compiled which is charismatic, simple and well-written story allows readers to interpret it in

many ways they choose, with whatever degree and form of spirituality one adheres. Dalai Lama in his reviews “An Art of Happiness” remarks:

This is one of those novels that everyone should read when they are at a crossroads in their life and wondering what kind of career path they should pursue. It is the tale of a young boy who decides to listen to his heart and follow his dreams instead of succumbing to life of mere contentment.

Throughout this allegory, Coelho imparts the wisdom that as long as you are following your heart and your intuition, and you listen to the omens that life provides. (5)

The writing of Coelho gives a sense of universalism. His characters are match able to all religion and culture of the world because his character bears the simplicity of the universal life. The text is not extremely complicated to read nor is it very long, but in its simplicity and brevity it captivates the reader from the first page with its magical ideas about the pursuit of happiness.

The protagonist of the novel reached in Dubai after her qualitative improvement in the functioning of spiritual dance of staff in Bank which promoted her. At Dubai, she meets Nabil Alaihi, Bedouin, who teaches calligraphy which means to discover new spiritual dimension. Athena reached in Dubai to the desert, leading a three-year-old boy by the hand in the outside of Bedouin tent. Bedouin’s nephew Hamid is a client at the bank where Athena worked who gives her that his address as wise man, which is too early for supper. After some conversation she played cassette then she was dancing and her son watching her in joyous amazement: and the sound seemed to fill whole desert. “There is a sect in our religion which uses dance as a way of getting closer to Allah blessed . . . because Allah, the merciful, is

always near. Lead a decent life, and that will be enough” (89-90). Here the belief of Bedouin or calligraphy teacher with the supernatural events incorporates with magical realism i.e. mingling of unreality with reality.

The Bedouin invited the woman and her son to join for supper. Both of them learn many things from each other. Bedouin teaches her painting (art) calligraphy, and the search for the perfect meaning of each word. A single letter requires distilling in it all the energy it contains, as if we were carving out its meaning. When sacred texts are written, they contain the soul of the man who served as an instrument to spread them throughout the world. The hand that we draw each line reflects the soul of the person making that line. Writing wasn't just the expression of a thought, but a way of reflecting on the meaning of each word.

On the other hand, someone told me that music had been created by God, and that rapid movement was necessary for people to get in touch with themselves. “I can dance obeying my soul, which forces me to concentrate on something greater than myself, and brings me into contact with God- if I can use that word. Dance has already helped me to change many things in my life, including my work” (92-93). In this scenario magical realism is shown in the harmonious areas of such opposites western and non western. Athena is western visionary man who brings many changes in her work that deep concentration in letters very honestly where soul could communicate with brain. After some months she left the job at bank and started selling real estate and would now have more free time for art class. There is combine of two things; “movement and stillness; joy and concentration” (96). Athena was already known in Dubai and reminded customers to dine in a wise man tent, and through them he learned that her career was going very well: she was selling pieces of desert.

She is an excellent person and attributes her qualities to what she is learning. Then slowly and gradually the business flourishes a lot. She becomes perfect in a short time to deal to the customers by the native language i.e. Arabian. Then the Nabil Alaihi gives all credit of the flourishment of the shop to the Athena thinking that she is a blessing person of Allah. She had spent four months in Dubai: she sold some land for the construction of two supermarkets, earned a huge commission and decided that she had earned enough money to support herself and her son for the next three years, and she could always resume work later on it she wanted. With this real state selling business, she gets enough money. She also purchases enough land with the rising courage and knowledge. Her calligraphy is getting more and more individual and spontaneous. She is ready to move on the path of trails. The Bedouin blesses touching her hand. She opened the car door, put the key in the ignition and started the engine. For a few moments, only the noise of engine troubled the silence of the desert and smiled and drove off.

Athena comes back in to the same tent almost a year later where she had entered on the first day. In the tent shop she meets Hamid Uncle, a wise man, where she knows the caravan. She joins with the caravan and moves forward where her journey of desert begins. She will be able to find her wealth after crossing the desert. She was enjoying what she was doing. So, she becomes an enthusiastic to move on and to see these places.

The caravan leader appears and gives instruction to the people in caravan that “the mother should be careful when our caravan come near, because we steal children and enslave them” (123). There have been frequent massacres throughout history in the middle age they hunted as witches. Athena thinks that since she had learnt something from her land, from gypsy women, from the thief, from the land lord and from the restaurant owner and a wise

man, and from something from the desert. So, Nabil Alaihi, told her “Allah, the merciful, is always near. Lead a decent life, and that will be enough” (89). She encourages himself from the further unavoidable challenges.

Surrealism is another genre that is often confused with magical realism as they both explore illogical or non-realist aspects of humanity and existence. Both magic realism and surrealism are definitions of movements of literature and art that developed in the first half of the twentieth century. There are debates about what surrealism means, it is often confused with magical realism. Most of the characteristics of magical realism and surrealism is related but surrealism is more focuses on the subconscious psychology of the human mind. Magical realism covers inhabitant area of human actions than the surrealism. It is sure that magical realist writers are highly influenced by the surreal movement. So, there is strong historical connection between Franz Roh’s concepts of magical realism and surrealism, as well as the resulting on Carpentier’s marvelous reality; however, important differences remain.

Surrealism “is most distanced from magical realism the aspects that it explores are associated not with material reality but with the imagination and the mind, and in particular it attempts to express the ‘inner life’ and ‘psychology’ of humans through art.” Magical realism, on the other hand, rarely presents the extraordinary in the form of dream of a psychological experience. So, Bowers writes;

Takes the magic of recognizable material reality and places it into the little understood world of the imagination. The ordinariness of magical realism’s magic relies on it’s accept and unquestioned position in tangible and material reality. (65)

Suddenly a rumor of tribal war spreads in their journey. It will be the major obstacle of the caravan. Sometimes it can be resulted in the death of many people. People were unable to sleep because of war. At that time who was right, who was guilty and who was innocent. Athena is interested in the thought of riches. This sometimes created problem between their understandings. The wise man, Mohammed, informs to her about knowledge of great mother.

We don't possess the earth, the earth possesses us. We used to travel constantly, and everything around us was ours: the plants, the water, and the landscapes through which our caravans passed. Our laws were nature's law: the strong survived, and we the weak, the eternal exiles, learned to hide our strength and to use it only when necessary. We don't believe that God made the universe. We believe that God is the universe and that we are contained in Him, and He in us . . . in my opinion, we should call "Him" "Goddess" or "Mother" . . . who protects us when we are in danger. She will always be with us while we perform our daily tasks with love and joy, understanding that nothing is suffering, that everything is a way of praising creation. (141-142)

Here, magical realism is characterized by two conflicting perspectives, one based on a rational view of reality and the other is the acceptance of supernatural as prosaic. Coelho presents the philosopher's creation, mysterious tool of magic man as in prosaic way. Athena believes without any doubt what the Lilianna says to her about their safety.

The caravan is moving whole time, the Kali Sarah informs Athena about tribal war which had already started. She becomes the good friend of her. She tells that caravan would be very lucky to reach the St. Saraha. She suggests her to live in present because

Now a days, we're all trapped in house, cities and jobs, there still flows in your blood the time of caravan and journeying and teaching that the Great Mother placed in our path so that we could survive . . . don't be alone in the search, because if you take wrong step, you'll have no one there to help you right. (148).

All Gypsies are trapped because of female dominated society where women are not getting to chance for practice of own culture where hiding power of meditation to help others. Her suggestion always helps her to remain optimistic during her journey.

She taught that in the beginning creation was so lonely that it created some else to talk to. Those two creations in an act of love, made a third person, and from then on, they multiplied by thousands and millions. Many people are those who share her ideas and not those bound to by bonds of blood. Her ritual is being with those people and celebrating everything around her.

To make easier to understand, it is necessary to interpret the term 'magical realism' through various critical and theoretical perspective. It is not a genre belonging to particular era, and therefore is not related to a particular era. Approaches influenced by theories such as postmodernism, post colonialism and cross-culturalism are all shown by many critics to be appropriate to understand magical realist fiction to such an extent that there are associated variants of magical realism.

The characteristics of magical realism, which makes it such a frequently adopted narrative mode arts inherent of transgressive and cross-cultural qualities. By that feature it has led many postcolonial, cross-culture and postmodernist writers to embrace it as a means of expressing their ideas. Magical realism is transgressive since it crosses the borders



between the magic and real to create a further category i.e. magical real. Lois Zamora and Wendy Faris have noted this aspect in their introduction to a collection of essays on magical realism, claiming that such critical analysis reveals that:

Magical realist texts are subversive, their in-between-ness, and their all at oneness encourages resistance to political and cultural structures, a features that has made the mode particularly useful to writers in postcolonial cultures. Magical realism is a mode suited to exploring transgressing boundaries, whether the boundaries are political, geographical or generic. It brings into question the very assumption of dominant culture and the influential ideas. (6)

The critics of magical realism often express their understanding of the concept in terms of cultural conflict between the dominant ruling classes and those who have been denied power. It can be seen the magical realism form the position of the 'other', because it brings the view of non logical and non scientific explanations for thing. So, the transgressive power of magical realism provides a means to attack the assumption of the dominant culture and particularly the notion of scientifically and logically determined truth.

The truth was, though, that a friend of the family, in a moment of malice, had called her 'an ungrateful orphan' and put her lack of manner down to the fact that she was adopted child because of her face cutting. The malicious family friend was left with an unexplained scar and took to saying that she had been attacked in the street by muggers. This is the situation of Middle East:

People think that a woman's only dream is to get married and have children.  
And given what I've told you, you probably think that I've been there already.

I've known other men who wanted to protect me from all those tragedies . . . I was born , but I'm still alive and I don't need anyone to protect me. (33)

Paulo Coelho wants to show cultural conflict between two races as well as female donation in society. When some types of race mixture in another it will be separate by gesture and outlook which is not adjustable in society.

A feminist writer Angela Carter uses magical realism as a tool to attack the patriarchal society in her novel *Wise Children*. In the novel, her characters subvert the authority of the patriarchal upper class by emphasizing to excess the attributes of the female illegitimate working class. Carter turns the system of binary oppositions upside down and brings into question the assumption of such patriarchal definition through the novel. Similarly Indian critic Kum Kum Sagari proposes, "The magical realist attack on dominant culture and its authoritative version of the truth actually provides a new and more comprehensive mode of preferentiality" (163).

Something very important to remind from Athena's and her husband: a son is her great dream which she decided before to get married. Athena's husband (Lukas Jessen-Petersen) spoke so frankly "I have another child by my second wife, and I'm better prepared for all the heights and lows of fatherhood than I was twelve years ago" (50) Coelho shows the male are superior for their right because of patriarchal society.

With some difficult, the leader of caravan brings all her people together and gives them instruction, "people in search of real spirituality are therefore, setting off in new directions and that inevitably means return to the past and to primitive religions, before those religions were contaminated by the structure of power" (274). The English man Franz Herbert has a different idea about real spirituality which is from the past return to lay waste

to the human mind. The closer she gets to realization of her dream, the more difficult come in front of her. Athena asks people who come for spiritual satisfactions. But, nobody knows anything about the Witch of Portobello. So, they started asking about the woman who cures people from the illness. They were already instructed not to speak to the married woman in black because it was their tradition not to speak to the stranger.

People complain that we don't give straight answer that we try to disguise ourselves, that we never openly admit our origins. Everyone knows what a gipsy looks like, and everyone knows how to 'protect' themselves from 'curses'. When a toffee-nosed, an intellectual young woman appears, smiling and claiming to be part of our culture and our race. The young woman insists; she smiles, as if she was saying something highly amusing and tells her that her mother is gipsy and that she'd like to find her. "I know here mother is, and I know, too that more than twenty years ago she had a child gave up an orphanage and never heard from again" (125). But who can guarantee that this intellectual young woman standing before her really is Liliana's daughter. Time and space do not exist. The young woman is trying to be nice and to show that she knows about culture. After all, she should know about tradition. The caravan leader calls for the meeting and inform them of being unable to continue their because of 'Gunius of the Carpathians', that have been clever trick on her part to find out who really was on her side and who was prepared to betray her.

The various encounters and events that had taken place in Sibiu were part of a journey, and it wasn't the first time this kind of things had happened whom she loved that is both troubles and joys of her love. Generally, every Monday the meeting held. Hagia Sofia, universal wisdom came into the world accompanied only by love. She is here to motivate everyone. They move towards Scotland Yard for regular meeting. There is something magical

about her every gesture; monologues and dialogues are speaking with an unaccustomed intensity. People need to give free rein to their imagination and to go through those stages without being deceived will eventually get in touch with the Tradition. Athena was fully aware that once the meeting at the warehouse became focus of local gossip, her mission would be ruined for good. There was no point standing up in front of the crowd and denying that she was a queen, with a divine manifestation, because people choose to follow the powerful and they give power to whoever they wish. And that would go against everything she perched freedom to choose, to consecrate your own bread, to awaken your particular gifts, with no help from guides.

The Portobello, where the rebirth of the Goddess, is Great Mother, is trust in love and miracle will happen. It was a very, very delicate affair because the slavery was the only path to happiness. Athena comes back to England, a woman who has found her past and her true vocation. Finally, she becomes popular as Witch of Portobello because she goes into a trance; she is capable of prophesying the future. Athena succeeds in getting the Divinity to manifest on herself.

Postmodernist is one of the more difficult terms to define than magical realism. To understand the link between these two terms it is necessary to mark out a little history of the term. Most of the magical realist works include historical reference, to situate their text in particular context and to question already existing historical assumptions. In fact, postmodernist thinking about history unusually emphasizes the lack of absolute historical truth and doubt over the existence of fact by indicating its link with narrative and stories. Modern writers like Salman Rushdie, most closely associates his magical realist narrative with postmodern approach to history. So, Rushdie's *Midnight's Children* is seminal text in

conceiving opinions as to interplay of post-modern theory as well as post-colonial theory. Toni Morrison claims that she wrote the novel *Beloved*, which is an attempt to recover the stories of slavery from the point of view of female slaves and their offspring, in order to remind African Americans of their past. Morrison said “to forget the past leads to spiritual and cultural emptiness” (344). She creates a history for such women by using magical realism to express the ‘real’ that is ‘beyond language’ in stories. Similarly the works by Gabriel Garcia Marquez is also an attempt to recreate history and to bring into question those historical facts. Magical realist texts of Marquez, Rushdie and Morrison disrupted fixed categories of truth, reality and history by using magical devices.

The woman walks along through the desert for some hours, listening very enthusiastic, to what her heart has to say. But her heart is spelling of other of woman who left her beautiful apartment and job to follow a dream. As she is about to spiritual leader, her heart worship to her, “faith is not desire. Faith is will. Desires are things that need to be satisfied, where as will is a force. Will changes the space around us, as you did with your work at the bank. But for that, you also need desire” (158). So, she starts to follow her heart’s whispering.

The woman reaches the quest of the spiritual leader where the Black Sarah or the virgin of the Gypsies is located. She embraced with tears in her eyes. She gives thanks to God for making her believe in her destiny. In the journey of desert, she had learned that in the little French village as a symbol of God.

Don’t be alone in the search, because if you take a wrong step, you’ll have no one there to help you right . . . She was still crying, still clinging to me, and almost begging me to let her stay. I pleased with my protector not to let me

she'd on tear, because I wanted the best for Athena, ahead her destiny was to go forward (149).

Love is enough to justify a whole existence which is not necessary to sacrifice future of anyone. To sacrifice in love is wrong step which never put anyone in his/her destination. Here, in Transylvania, apart from her love, she would find nothing else.

Athena was able to touch the spirit of the Mother or of the universal wisdom when she went into trance. Her path this mystical journey was through music, dancing and meditation. Athena was able to help many form what she learned through her journey. These women would have brought labeled as witches and presented for their belief. In western cultures this is still the case. The Catholic Church and especially European countries, during the end of the medieval period, at the beginning of the modern era, hunted and killed many women who they believed to be witches by burning those live stakes.

Dance to the point of exhaustion, as if you were a mountaineer climbing a hill, a sacred mountain. Dance until you are so out of breath that your organism is forced to obtain oxygen some other way, and it is that, in the end, which will cause you to lose identity and your relationship with space and time. Dance only to the sound of percussion: repeat the process everyday; know that, at a certain moment, your eyes will quite naturally, close, and you will begin to see a light that comes from within, a light that answers your questions and develops you hidden power. (64)

Dance and music make man perfect to fulfill their silence. Paulo Coelho tries to show witch power into woman that they are dedicated in religion. When the moment comes, turn on the

music and start to dance which helps to get power to accept loneliness. That is the meaning of life. That is secret power of inner heart.

After rejecting from Catholic Church Athena herself provoke that she is winner of her quest and herself is Witch of Portobello. She has always wanted love from someone and at last she becomes leader as well as prostitute. However, Athena discovered her destiny, which was just beneath her feet with fluid identity. The leader is unknowingly recipient of her success, although the answer comes from within her in the form of her characteristics.

This theory focuses on the cultural displacements-and its consequences for personal and communal identities- that inevitably followed colonial conquest and rule and it does so from a non-Eurocentric perspective. Post-colonialism is also a complex and vague term like a post modernism which is still being debated and transformed. It refers to the political and social attitude that opposes colonial power. It indicates that nations which have gained independence from the rule of another imperial rule. But most of the writers may not directly address the issue of post colonialism they express their rebel through political issue. In this context Elleke Boehmer claims that:

Drawing on the special effects of magical realism, postcolonial writers in English are able to express their view of a world distorted and made incredible by cultural displacement . . . they combine the supernatural with local and imagery derived from colonialist culture to represent societies which have been repeatedly unsettled by incision, occupation and political corruption. Magical effect, therefore, are used to indict the follies of both empire and its aftermath. (235)

Most of postcolonial novels that are written in postcolonial discourse adopted assumptions and attitudes are associated with apolitical perspective which opposes or recognizes the effects of colonialism on the context of the novel.

With some difficulty, the leader of caravan brings all her people together and gives them instruction, “About two hundred people began meeting in a former east India company warehouse, but the numbers increased overtime and, in recent weeks, an equally large crowd has been gathering outside, hoping to gain entry and take part in the ceremony . . . The fact is that this Witch of Portobello, this mistress of charlatanism” (270). This is not democracy. Democracy is being devoured and destroy by that limitless freedom of people.

The English man Franz Herbert has a different idea about real spirituality which is from the past return to lay waste to the human mind. The closer she gets to realization of her dream, the more difficult comes in front of her because of dictatorship of London’s government. Athena asks people who come for spiritual satisfactions. But, nobody knows anything about Witch of Portobello. So, they started asking about the woman who cures people from the illness. They were already instructed not to speak to the married woman in black because it was their tradition not to speak to the stranger.

People complain that we don’t give straight answer that we try to disguise ourselves, that we never openly admit our genesis. Everyone knows what a gipsy looks like, and everyone knows how to protect themselves from ‘curses’. When an intellectual young woman appears, smiling and claiming to be part of our culture and our race. The young woman insists; she smiles, as if she was saying something highly amusing and tells her that her mother is gipsy and that she’d like to find her.



“We had take her mother in because a blacksmith who taught he was the master of the universe insisted on it. Who guarantee that this intellectual young woman standing before me really is Liliana’s daughter? Before trying to find out who her mother is, she should at least respect some of our customs and not turn up dressed in red, if it’s not her weeding day” (125).

But who can guarantee that this intellectual young woman standing before her really is Liliana’s daughter. Time and space does not exist. The young woman is trying to be nice and to show that she knows about culture. After all, she should know about tradition. The caravan leader calls for the meeting and inform them of being unable to continue their because of ‘Gunius of the Carpathians’, that have been clever trick on his part to find out who really was on his side and who was prepared to betray him.

As the term, magic realism was first and principally associated with the field painting during the period 1920s by German critics Franz Roh. In this regard, Alejo Carpainter says:

The term magical realism was coined around 1924 or 1925 by a German art critic named Frannz Roh what he called magical realism was simply painting where real forms are combined in a way that does not conform to daily reality.

In fact, what Franz Roh calls magic realism is simply expressionist painting?

Here the strange is commonplace and always was commonplace. (102-103)

To this day, any discussion of magic realist painting world not is complete without mentioning the Magical realism. The most powerful reminder that what the French Surrealist codified has always been an everyday reality in Mexico and Latin America, part of the culture stream, a spontaneous fusing of myth and fact, dream and vigil, reason and fantasy.

Athena herself attempts to depict beyond her external appearance and to explore the changes of herself through her painting. She also tries to pass on to her the philosophy of the calligraphers by painting.

The brush with which you are making these lines is just an instrument. It has no consciousness; it follows the desires of the person holding it. And in that it is very like what we call 'life'. Many people in this world are merely playing a role, unaware that there is an 'Invisible Hand' guiding them. At this moment, in your hands, in the brush tracing each letter, lie all the intentions of your soul. Try to understand the importance of this . . . I see that importance to maintain a certain elegance. I'm going to use, and only to begin when I have done so. (94)

Here, she respected the brush that she used; she would realize that in order to learn to write she must cultivate serenity and elegance. And serenity comes from the heart. This calmness shows the magical quality in painting which supports to get way of life.

It is possible to recognize features of magic realism in many films particularly in horrific science film. Like Fredric Jameson, who adopts the same skill used by the visual art critics? His essay; on Magic Realism in Film; written in 1986, is the essay which explores the genre of film as magic realism. He analyzed several Latin American films produced during his period which had based on the approach of magic realism. To this day, there are several films are produced which are based in magic realist theme. For instance, the *Wings of Desire* by the German director Wim Wenders is one of the prominent magical realist films in which magical elements and events are highly used. He uses computer animation techniques in order to show the ghost image into the scene with human actors in real life settings.

Be different even when you're washing up. Move your hands so that they never repeat the same gesture twice, even though they maintain the rhythm . . . try to visualize images- flowers, birds, trees in the forest. Don't imagine single objects, like the candle you focused on when you came here for the first time. Try to think something collective. (183)

Coelho, his dictating thoughts against women and multiple objectives transformation is also magical quality of women. However, collective energy and ecstasy comes more easily because everyone infects everyone else.

There are much films, drama and television serials produced for children especially after the 1970s which can be associated with magical realism. Many dramas written for children's television have followed the magical realist mode i.e. creating man like a cartoon version. These characters of the cartoons have endowed with the magical powers and is able to show the miracle which the children believes as if real. Children have access to many stories which prepare them to accept magical realist fiction as adults. These films serials often provide moral teaching form. They also provide an interesting insight into assumption about the relationship of magic to everyday reality, and the human need to learn this process at an early age.

Magic realism has very recently become a little known but rapidly developing genre of music. Music of this genre is regarded as particularly expressive of its creator's emotions through the use of modern instruments as opposed to traditional instruments. Such as the gentle rustling of leaves with the harsh noise of a kettle whistling to create a surreal listing experience that is deeply emotive.

She turned on radio-cassette. Then, all I could see was this young woman dancing on the dunes and her won watching her in joyous amazement; and the sound seemed to fill the whole desert. When she finished, she asked if I had enjoy it . . . since I was child, I've felt that I should grow closer to God, but life always took me further away him. Music is one way I've discovered of getting close, but it isn't enough. Whenever I dance I see a light, and that light is now asking me to go further. (88-89)

This provides a guide to the range of ideas concerning magical relationship to each other, rather than to provide a limiting definition of the term. “. . . that is the letters, not my body, that is dance” (91). So, the single letters requires distilling in it all the energy. They contain the soul of man who served as an instrument to spread them throughout the world.

Although, Coelho's this novel does not cover the whole characteristics of magical realism but have mentioned the magic realism in its boarder way which helps to understand the magic realism more clearly. It also points that magical realism becomes a highly appropriate and significant concept of cultural production created inn the context of cross-culturalism at the end of the twentieth century and into the twenty first century.

Thus, the interpretation of witch like female like and Athena refer male like journalist, Heron Ryan, is the positive character of Coelho to represent the negative explanation of female.

### III. Coelho's Portrayal of Dehumanized Athena

The postmodern writer, Paulo Coelho uses the terms like real and surreal, real and fictional, real and fantastic, real and supernatural elements in his novel. Such admixture or amalgamation of the opposite poles can be found in Coelho's *The Witch of Portobello*. In the novel he blurs the demarcation line between history and fiction, natural and supernatural and the past and present. This sort of blending of magical realism with the real is reflected basically in his character portrayal, incidents, situations and settings of the novel.

Athena, the protagonist turns opposite from the traditional lifestyle and wants to adopt modern adventures life like as a postmodern heroin. She becomes ready to face the challenges of the upcoming dangerous events even she is alone. These characteristics associated with the magical realism where the characters become ready to question everything he/she dislikes. When Athena's father tries to convince her to stay at home she refuses her father's idea and adopts a new idea which is mysterious to her. Coelho decodes the negative portrayal of female character Athena as different identities, almost all of them specify magical behavior like witch, and her change in to different objects, like, ashes, wind, light etc. through dance and music.

Athena's first encounterment with the gypsy woman portrays the amalgamation of real and unreal because the belief in the prophecy which may not be true in real life is itself a supernatural idea. Athena had informed by the dream that she should get the fortune near the Portobello. This is the dream world where the man becomes unconscious and does not know about the real world. But Athena sees the real event magically in her obvious condition.

The protagonist meets with the mysterious woman i.e. the woman Liliana, who knows her past, present and future through her mystifying knowledge and also shows the

future way of Athena. Coelho creates the concept of supernatural vision by the character Saintes-Maries-de-la Mer (Kali Sarah) who becomes Great Mother to her. The knowledge of the woman i.e. the fortune telling lies beyond the natural reality, but the Athena believe the situation. In other words, it is the mixture of unreal and fantasy in her real condition.

Athena, an occidental woman is encountering with a tent shop shows the cultural hybridity which is the characteristic of magical realism. Here, two cultures are mixing with each other. Athena learns many things about the oriental cultural and language from the tent restaurant owner.

In the text, the English man resembles an orientalist in the text. He is search of 'witch', an oriental mysterious woman who cures the illness of the people and has the knowledge about the 'witchcraft'. Coelho uses magical realism in postcolonial scenario that is the perspective of the western people which differs from the non-western's view. The westernness always thinks the non-western as a mysterious object.

*The Witch of Portobello*, another main character of the novel is a doctor who has the knowledge about 'witch'. Coelho creates some objectives of witch by giving some supernatural power which makes the text more magical. She is not only transform herself in 'cloud' and creates the 'philosopher's woman' like all woman but also has the wisdom of the ages and able to talks directly to the 'soul of the world'. She has the capacity to control and to tempt the natural forces. Like the magical text, the supernatural is not displayed as questionable in the text. Here, while the reader realizes that the rational and irrational are opposite and the conflicting polarities, they are not disconnected because the supernatural is integrated within the norms of perception of the narrator and characters in the fictional world. This technique of the Coelho promotes acceptance in magical realism. It is *The Witch of*

Portobello who guides the women through the metaphorical desert of indecision through the desert to find her treasure.

We find the magic realism in the incidents and the situation of the novel Coelho gives his characters power over reality from the supernatural power they can create the myth for the generation. The woman's transformation herself in to the 'ashes', very mysterious events in the novel which shows the juxtaposition of the fantasy and reality in the novel. Here, unwarranted superstition and false belief of the woman is actively worked. The woman's magical belief which she takes seriously, determines her action and therefore it shapes reality to other. Athena becomes the legendary characters for the Arabian people because she does the work that the Arabian couldn't have imagined till the time. So, they become ready to make woman as a legendary hero and take her as an incarnation God. Here Coelho creates an uncertainty to reader whether to believe or not incidents which gives the sense of magical realism.

The use of narrative technique of the text helps to create a magical effect, mixing personal and realistic details with fictional one. We find the characteristics of postmodern and surrealist imagery in the novel. The narrator, a fictional vision of Coelho himself appears a character within a story in the form of Athena. By bringing himself directly into the story, he blurs the distinctions usually found between the real world and the fictional world.

Magical realism, through this book, Athena's 'turning herself into different objects like, cloud, ashes, and light etc. scene. She learns the language of the world which is basically the language of the soul to the world. As the soul of the world in is related to the God, Athena is able to performs miracles after she has reached into the soul of the world are all magical.

Being able to examine and understand writing the omens i.e. abnormal things is a solution decoration of magic realism which is used thought on the book. The manager of Bank recognizes Athena's presence in the Bank as a good omen. Athena later finds that going to the desolate tract was a good omen, as she is able to meet Great Mother. Great Mother is the Earth, wind, clouds and rain. She is everything and everything is one. Mother was born in the void that was there before the birth of universe. Athena is able to touch the spirit of the mother or of the universal wisdom, when she went into trance.

Vertex is the culminating point of life, the goal of all those who, like everyone else, make mistakes, but who, even in their darkest moments, never lose sight of the light emanating from their hearts. The vertex is hidden inside us, and we can reach it if we can reach it if we accept it and recognized it. So, she turns to a protagonist revealing the future of people and gains the name Witch of Portobello.



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