

I. Santiago's Magical Journey from Innocence to Awareness

This present research work is an attempt to find out the use of magic realism in Paulo Coelho's novel *The Alchemist*. The central character Santiago moves from his father's altruistic values to his own materialistic value. His father advises him to adopt the traditional cultural system but by opposing the idea of his father, he leaves in search of a worldly treasure. At that movement, he travels from innocence to awareness, i.e. from ignorance of origins, identity and communal responsibility to knowledge and acceptance. Santiago embarks on a journey in which he discovers different myths, cultures and he knows how to transform himself into different things. Here, Santiago's portrayal of spiritual transformation is blending of fantasy and reality with frequent representation of magical realism.

Paulo Coelho, the outstanding living figure in contemporary Brazilian writer, was born in Rio de Janeiro, Brazil, in August 1947. His father, Pedro Queima Coelho was an engineer and his mother Lygia Coelho was a rigid religious homemaker. From his early age Paulo demanded of 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 Alchemist*, Paulo Coelho has written luminous novels about the different streams of our lives such as *The Pilgrimage* (1987), *Brida* (1990), *O Dom Supremo: The Gift* (1991), *The Valkyries* (1992), *Maktub* (1994), *By the River Piedra I Sat Down and Wept* (1994), *The Fifth Mountain* (1996), *Love Letters a Prophet* (1997),

The Manual of the Warrior of Light (1997), *Vronika Decides to Die* (1998), and *The Devil and Miss Prym* (2000), among his recent novels like *Eleven Minutes*, (2003) *The Zahir* (2005), *Like the Flowing River* (2006), *The Witch of Portobello* (2006) and *The Winner is Alone* (2008). These books led him to the zenith of glory and one of the best writers of the world.

For 10 years Paulo Coelho's different titles have made the top ten on the bestseller lists around the world. He was named the second best-selling author worldwide by the French magazine "Lire" (March 1999). On the 25th of July 2002, Paulo Coelho became a member of the prestigious Brazilian Academy of Letters (ABL).

The Pilgrimage (1987) talks about the journey of Coelho from France to Spain to visit Santiago, a pilgrimage. This self journey becomes a truly initiatory experience for Coelho, and he is transformed forever from where he learns to understand the nature of truth through the simplicity of life. The pilgrimage has an important place in the work of Coelho, not just because it is the first of his major book but because of the complete way in which it expresses the humanity of Paulo's philosophy and the depth of his search.

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 used for divination, in case he has trouble interpreting omens. 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. The Alchemist teaches him how to transform himself into the wind when they are captured by a desert tribe, and the tribe is so impressed that they let them go. The Alchemist does alchemy with the philosopher's stone and makes lead into gold. He leaves some gold at a monastery for a monk and the boy, takes some for himself, and gives some to the boy. When the boy finally reaches the pyramids, he is attacked by desert people, and he has to admit that he is searching for a treasure in the desert. One of them laughs and tells him that he once had a dream about finding treasure in the church where Santiago first had the dream. Santiago goes back to his place, gets the treasure, and decides to go back to Fatima.

Coelho's worldwide influential text *The Alchemist* is one of the bestselling novels in history. Originally published in 1988, *The Alchemist* has been translated into 56 languages, and has been sold more than 43 million copies in more than 150 countries. It is based on a symbolic story of a boy which urges the readers to follow their dreams. A reviewer in *The Times* said his books have had a "life-enhancing impact on millions of people," and another in the *Express* observed that *The Alchemist* "gives me hope and puts a smile on my face" (both qtd. on the book's back cover). In May 1993, Harper Collins published 50,000 copies of *The Alchemist*, the largest ever initial print-run of a Brazilian book in the United States. In 2002, the Portuguese literary review, *Journal de Letras*, the most important authority on Lusophone literature, declared that *The Alchemist* had been sold more copies than any other Portuguese book in the entire history of the language.

In *Brida* (1990), Coelho tells the story of a young Irish woman that dives into sorcery and experiences with different magical traditions. From the text, Coelho explores the theme of pagan religions and the perceptions of love. The text is about the story of

Brida, a beautiful young Irish girl, and her quest for knowledge. She has long been interested in various aspects of magic but is searching for something more. On a journey she meets a wise man who teaches her about the overcoming of her fears, and a woman who teaches her how to dance to the hidden music of the world. And let her make her own voyage of discovery. So, Brida seeks her destiny and struggles to find 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 sports, 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, 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.

Another famous book of the Coelho, the *Eleven Minutes*, which had became the bestselling fiction title worldwide in 2003, explores the story of a Brazilian prostitute Maria, whose first innocent grain of love leaves her heart broken. In her small age, she becomes convinced that she will never get true love. A negative attitude of love develops in her life and the story ends her involvement in prostitution.

In *Zahir* (2005), Coelho focuses a renowned author who discovers his wife. Suddenly his wife is disappeared leaving no trace. Though time brings more success and

new love, he remains mystified and increasingly fascinated by her absence. He comes in doubt whether she had kidnapped, blackmailed, or someone simply bored with their marriage? His search for her and for the truth of his own life takes him from France to Spain, Croatia and, eventually, the bleakly beautiful landscape of Central Asia but fails. More than that, it takes him from the safety of his world to a totally unknown path, searching for a new understanding of the nature of love and the power of destiny. With the *Zahir*, Coelho demonstrates his powerful and captivating storytelling and extraordinary insightful of human being in a world which is filled with possibilities.

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 characters 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 Manual of the Warrior of Light (1997) presents a collection of philosophical thoughts and stories that will delight seekers everywhere. A warrior of the light does not spend his days trying to play the role that others have chosen for him. He does not waste his time listening to provocations; he has a destiny to fulfill. He knows his own faults, but he also knows his own qualities. He always does his best and expects the best of others. From the text, Coelho tries to invite to embark upon the way of the warrior i.e. the one

who accepts failure, whose quest leads him to become the person he wants to be.

Similarly, his other text such as *Maktub* is a collection of stories, parables that don't pretend to constitute an apprenticeship but offer a colored treasure of fragmented wisdom from different cultures. *Valkyries* is based on magic realism. The text is an account of his 40 days in the desert to meet an angel. *The Fifth Mountain* is a story about fate and importance of destiny in one's life. The *Flowing River* is an intimate collection of Coelho's reflection and short stories. In the text he includes the powerful tales of living and dying of destiny and choice of love, lost and found. *The Witch of Portobello* is about the prejudice that modern witches face in modern society. *The Devil and Miss Prym* is a story charged with emotion in which the integrity of human meets a terrifying test. *By the River Piedra I Sat Down and Wept* is a wonderful love story.

As the main concern of the present research work is Coelho's *The Alchemist*, it would be better to analyze what other critics and reviewers have analyzed the text. *The Alchemist* has received bulk of critical commentaries and responses from many writers, scholars and critics. Different critics have commented on his work with wide ranging response. Some of them have focused their commentaries on the concept of orientalism, cultural hybridity and spiritualism and some commentaries are related with the magical realism, location and religious aspects. Coelho is widely acclaimed for his perpetual polish, splendid explanation of natural support and hostility shown by nature. Among the many commentaries, Stephen M. Hart in his review, "Cultural Hybridity, Magical Realism and Language of Magic in Paulo Coelho's *The Alchemist*" opines that:

There are a number of ways in which *The Alchemist* overlaps with the ideology and techniques of magical realism—in the use of the omens to structure the story and its vision of magic just palpitating beneath the surface of things. In an interview Coelho pointed out, 'even if I don't write

about Brazil, I see the world with Brazilian eyes. [. . .] I don't have this will. I believe that everything is magic and profane at the same time, everything is sacred and mundane.' (311)

This admixture of the magical and the profane is echoed in Coelho's novel by the collision of cultures. First it is important to note that Santiago's name is chosen deliberately alluding to the patron saint of Spain, yet his journey will take him to the heart of Arabian culture through Morocco and on towards the Pyramids of Egypt. Right from the beginning, the protagonist is portrayed as standing at the crossroads between various ancient cultures; he simultaneously is intersected by Christian, Hebric, and Arabian cultures. This is what Coelho means when he says that he sees the world with the Brazilian eyes.

The title of the book itself connotes the meaning of the mystery which comes from a mystical man an alchemist. Alchemist is a person with rare, mysterious knowledge, who knows how to speed up that natural process and use special tools to create gold from lead. As the book's title indicates, alchemy is the main theme. Alchemy is changeable. On a literal level, alchemy describes the transformation of base metal into precious gold. The process of alchemy is a force of nature, and it is not an easy transformation. Natural power turns base metal into gold but in order to do so it takes a very long geologic time and exerts a tremendous amount of pressure and heat. This meaning of the title can be applicable to the central character Santiago because from the beginning of this novel, Santiago is clearly interested in evolving and experiencing change to get a new thing. The development of the mind from immaturity to maturity or imperfection to perfection of the boy connotes with the meaning of alchemist. The boy realizes spiritual enlightenment when he succeeds to learn the language of world and soul of the world.

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* points out:

Coelho's magic realism takes his characters to outlandish and far-away places: the Pyrenees, Slovenia, Andalusia and the Sahara. Wired and wonderful locations serve as exotic settings 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 the literary manifestations of the 'other' which can be depict geographically i.e. west versus non-west. From these use of different settings writer conveys the message of the marginalized people. Magical realist author 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.

The Alchemist is the fantastic book about a boy, Santiago and his adventures to find a great treasure and to understand the language of the world with the magical power. In this issue, Harper Collins the publication house of *The Alchemist* writes:

This is the magical story of Santiago, an Andalusian shepherd boy who yearns to travel in search of a worldly treasure as extravagant as any ever found. From his home in Spain he journeys to the markets of Tangiers and into the Egyptian desert, where a fateful encounter with the alchemist awaits him. (qtd. on the book's back cover)

In the text, the author uses very basic sentences structure which helps to flow the story freely because the whole text is about the simple story of the shepherd boy. This simplicity gives the novel's unique voice. The mixture of magical flavors, signs and symbols may become some times little monotonous.

Santiago becomes closer to obtaining his treasure he becomes more enlightened and more understanding of the language of the World, Soul and of how everything is interrelated. Coelho himself believes in God and supernatural elements so he portrays his character having these qualities. In a phone interview from France, he spoke about the omens. He said, "Omens are the individual language in which God talks to the people. Omens talks to the heart directly which guides human beings to their destiny. This silent voice of God leads me too to the place of where I should be. (qtd. from the book *The Alchemist*)

Paulo Coelho's enchanting novel *The Alchemist*, has inspired many people to all around the world. The charming, 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 the Coelho gives a sense of universalism. His characters are matchable 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.

Thus, these critical views show that the issue of magical realism in *The Alchemist* 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 of research to unfold the magic realism in the novel.

II. Evolution of Magic Realism

Introduction of Magic Realism

Magic realism is a literary term, which 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 the 1920 to the present day especially from early twentieth-century German Art criticism to the international contemporary criticism. Each variation of the term has developed in specific and different context and they have become mistakenly interchangeable in critical uses. Similarly the term magic realism has many variations of translation: the term originated from the German *Magischer Realismus* which traveled and was translated into the Dutch *magisch- realism*, the English ‘magic realism’ and eventually the Spanish *realismo mágico*. Later again, the Spanish term *realismo mágico* was translated also to ‘magical 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 appeared in the context of art, being coined by the German art critic Franz Roh to describe the work of post-expressionist artists in the mid 1920s.

Since the 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 writers 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 purpose of this chapter is to provide an understanding of how these various working definitions are related and how the origins of the term were developed. Before explaining in detail the term magic realism, it would be better to explain by dividing it into sub-topics.

General Survey of Magic Realism

The period from the mid 1920s until the mid 1940s is called the pre-baptismal stage of magical realism. The use of the term 'magical realism' in current literary criticism must be distinguished from its use in art history and criticism. To trace the history of the magical realism it shows 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. What he called magical realism was simply painting where real forms are combined in a way that does not conform to daily reality. To him, it was a way representing and responding to reality and pictorially depicting the enigmas of reality. However this idea of magic realism blooms more broadly some twenty years later in Latin America. 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 existence 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.

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 writer was influenced by both Roh and the surrealist. Carpentier proposed that the marvelous real defines 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 an undeniable way when it is born from an 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 on to say that the marvelous real is a question of the people in Latin America actually believing in the supernatural, miracles, and ghosts, even in twentieth century. These magical realist writers looked at everyday objects and life around them and attempted to portray the strange, uncanny, unreliable... aspects of everyday reality. While their aim was to shake habitual perceptions of their surroundings, by showing that there were different ways of perceiving everyday objects.

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.

Since the 1950s and 1960s the concept of magic realism has increasingly been associated with Latin American fiction. One of the prominent writer of the magic realism in Latin America that must be mention is Gabriel García Márquez. His work *One Hundred Years of Solitude* (1967) has come to epitomize Latin American writing in the latter half of the twentieth century. He maintains that realism is a kind of premeditated literature that offers too static and exclusive a vision of reality. He suggests that the magic text is, paradoxically, more realistic than the realist text.

Magical realism aims to seize the paradox of the union of opposites. For instance, it challenges polar opposites like life and death and the real and unreal or fantasy. Magical realism differs from pure fantasy primarily because it is set in a normal, modern world with authentic description of humans and society. Magical realism offers a world view that is not based on natural or physical laws rather unnatural and unreal. In this regard, Luis Leal points out:

Magical realism is, more than anything else, an attitude toward reality that can be expressed in popular or cultured forms, in elaborate or rustic styles and in close or open structure. In magical realism the writer confronts reality and tries to untangle it, to discover what is mysterious in things, in life, in human acts. The principle thing is not the creation of imaginary beings or words but the discovery of the mysterious relationship between man and his circumstances. In magical realism key events have no logical or psychological explanation. (119)

Magic realism in literature is not confined to Latin America alone. Canada for instance, has produced a significant body of magic realist writing. 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 store, eventually rolling her 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 women 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 culture and mythology adapted from West African culture.

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 is 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 of closure and unity. While some postcolonial writers like Salman Rushdie has been continuing to adhere to the realist mode of representation in order to depict actual condition and experiences. Rushdie, a prominent post colonial writer writes by installing and subverting the discourses of science and history. He uses forms of knowledge generally rejected by the western

rational scientific world view by using magical realism's critical re-evaluation of the discourse of science and history in his text *Midnight's Children*.

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 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. As Ajjaz Ahmad says, "Magical realism after the Latin American boom, becomes the literary language of the emergent post-colonial world." (qtd. in Cooper 30-31)

Many critics raise 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 these assumptions 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.

In magic realism, the supernatural is not displayed as questionable. While the reader realizes that the rational and irrational are opposite and conflicting polarities, they are not disconcerted because the supernatural is integrated within the norms of perception of the narrator and characters in the fictional world.

Development of Magic Realism

Magic realism is highly disputed terms, not only due to its complicated history but also it resembles many variants. Magic realism often appears to encroach on other genres and terms. Therefore, one of the best ways of reaching some form of definition is to establish what it is related, and to what it is unrelated. Here, I will be relating the terms magic realism by examining their relationship to other genres and terms such as realism and surrealism.

Realism

When referring to magical realism as a narrative mode, it is essential to consider the relationship of 'magical' to 'realism' as it is understood in literary terms. 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 imitation, but 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 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)

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.

Surrealism

Surrealism is another genre that is related to realism, as is indicated in its name, and it is often confused with magical realism. Both magic realism and surrealism in their definitions are 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 as it explores the non-realistic aspects of human existence. 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

boarder area of the human actions than the surrealism. It is sure that magical realist writers are highly influenced by the surreal movement.

One further form of writing which could be confused with magical realism is the 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.

Transgressive and Cross-cultural Variants of Magical Realism

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 a 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 make it such a frequently adopted narrative mode are its inherent transgressive and cross-cultural qualities. By that feature it has led many postcolonial, cross-cultural 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 these aspects 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, their all at oneness encourages resistance to political and cultural structures, a feature that has made the mode particularly useful to writers in postcolonial cultures. Magical realism is a mode suited to exploring and 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 from 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. 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 Sangari proposes, "The magical realist attack on dominant culture and its authoritative version of the truth actually provides a new and more comprehensive mode of referentiality" (163).

Postmodernist Magical Realism

Postmodernism is one of the few terms more difficult to define than magical realism. To understand the link between these two terms it is necessary to trace a little history of the term. Many magical realist works include historical reference, not only to

situate their texts in a particular context, but also to bring into question already existing historical assumptions. In fact, postmodernist thinking about history usually emphasizes the lack of absolute historical truth and doubt over the existence of fact by indicating its link with narrative and stories. Modern writer like Rushdie, most closely associates his magical realist narrative with a postmodern approach to history. 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 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.

Postcolonial Magical Realism

The majority of magical realist writing can be described as postcolonial. That is to say much of it is set in a postcolonial context and written from a postcolonial perspective that challenges the assumption of an authoritative colonialist attitude. Postcolonialism is also a complex and vague term like a postmodernism 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, many writers may not directly address the issue of post colonialism; they express their view through political issues. 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 legend and imagery derived from colonialist cultures to represent societies which have been repeatedly unsettled by invasion, occupation and political corruption. Magic effects, therefore, are used to indict the follies of both empire and its aftermath. (235)

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

Locations of Magic Realism

Magic realism is a narrative mode or a way of thinking in its most expansive form. This concept of magic realism can not be kept in a single geographical location. There are some locations and countries that have become associated with producing magic realist writing. Much of magical realism has originated in many of the postcolonial countries that are battling against the influence of their previous colonial rulers. Such major locations that contribute to flourish the magic realism are as follows:

Latin America

Magic realism is most commonly associated with the geographical region of Latin America. It is an important location for magical realist literary production. For instance, the Nobel Prize winner Gabriel Garcia Marquez who has come to epitomize the image of magical realism has influenced many writers to adopt the mode due to his innovative use of the technique. Latin America has a form of postcolonial relationship with Europe, and particularly in relation to the colonial power of Spain.

The relationship consequently produces the writing of politically or culturally disempowerment. To show this empowerment, Latin American writer started to write indirectly through the use of magical writing. Indeed, these characteristics can be seen in Marquez's fictions. He incorporates folklore in his novel *One Hundred Years of Solitude*.

This text allows for the voice of un-represented people, such as the politically un-represented and culturally marginalized people of the Colombian coast. In this context, Philip Swanson notes that Marquez's magical realism:

Must be a political question of reinterpretation of reality, utilizing the oral style inherited from his grandmother's fantastic story-telling. Garcia Marquez seems to want to reproduce a traditional, popular rural perspective – challenging the hegemony of the alien, dominant, imported culture and reinstating the value of the community's own cultural perspective. (12)

Marquez uses magical realism with a powerful form of indirect political resistance. His writing often concerns historical tragedies like civil wars, the rule of a dictator and brutality of army against the people.

The English Speaking World

Magical realism in literature in the English language appeared first in the early 1970s in the World. Notable locations of magic realism are Canada, West Africa, New Zealand, India and Caribbean. Their opposition to British colonialism in countries like, India, Canada, Australia and the regions of West Africa connects English language realists with each other. For an example, in Indian writing Salman Rushdie, Amitav Ghosh and Kum Kum Sangari are very notable prize winning writers and all are writers of magical realism. Both Rushdie and Ghosh tend to be considering as diasporic Indian writers whose writing is influenced by their hybrid cultural context.

The use of magical realism is highly presented in the novel *Midnight's Children* by Rushdie. For instance, Saleem is the narrator of the book who tells his and India's tale retrospectively while working in pickle factory. From the very beginning of his life, he witness and participates in many magical things: his mother is told Saleem's future by a

soothsayer before he is born; he sees bodies disappearing; and he rides through the air with a witch.

Similarly, Canadian magic realism also becomes a useful narrative device for expressing views that oppose the dominant ways of thinking of the colonialism. Canada is one of that nation of the world, which had marginalized by previous British colonialism. The most notable contemporary writer to be associated with magic realism in Canada is Michael Ondaatje.

Probably, the best known writer of magic realism in the English language is the British Indian writer Salman Rushdie. Despite him, African American writer Toni Morrison, African writers Ben Okri, native American writer Leslie Marmon Silko, Caribbean writer Pauline Melville are the major exponent who writes about the magical realism through their writing.

Mainland Europe

On mainland Europe literary magic realism is closely associated with the original ideas of German art critic Franz Roh's post expressionism that emphasizes on the function of the imagination and nature in his writing. The best known magic realist novel in mainland Europe is *The Tin Drum* by the German novelist Günter Grass. He includes postmodern as a literary technique. Grass admits to having been influenced by fairy tales. His magical realism can be seen to have arisen from the same source as Garcia Marquez's that is, the distortion of truth through the effects of extremely horrific violence. His literary technique is purposely postmodern, and his narrator adds to the rejection of an absolute truth both through the use of magical realism and through the use of unreliable narrator. There are other two Mainland European writers whose works also covers the magic realism are German writer Patrick Süskind and another is Italian writer Italo Calvino.

Thus, magic realism originated in Europe is now more associated with the Latin American form of magical realism and with its associated mythology and cultural context. It is these writers who are developing new variants of magical realism that are relevant to their marginalized, postcolonial context.

Application of Magical Realism in Other Field.

Though, my text does not cover these fields but it is essential to talk about the other sector to which magic realism is related. To understand the term it is necessary to mention of its influences in other areas and fields. Magic realism is not related only the field of literature but also appear in other cultural forms such as painting and film. This section also considers the role of magical realism in painting and film as a narrative form

Magical Realism in Painting

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

The term magical realism was coined around 1924 or 1925 by a German art critic named Franz 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)

The artists like Otto Dix, Alexander Kanoldt and Edward Hooper became magic realism's most famous painters. All based on between world wars, painted in a style that depicts the horror and chaos of First World War. In that it is their photographic quality which creates a magical impression.

To this day, any discussion of magic realist painting would not be complete without mentioning the Mexican artist Frida Kahlo. The surface of her painting is smooth and photographic and they reveal a strange juxtaposition of objects in the context. In this regard another Mexican artist, Carlos Fuentes says, “Kahlo remains... the most powerful reminder that what the French Surrealist codified has always been an everyday reality in Mexico and Latin America, part of the cultural stream, a spontaneous fusing of myth and fact, dream and vigil, reason and fantasy” (14). Kahlo’s work is famous for its attempt to depict herself, beyond her exterior appearance and to explore the changes of her self through her painting. Her most frequently portrayed object in painting is that of her own body or herself.

Magical Realism in Film

It is possible to recognize features of magic realism in many films particularly in horrific science film. Like Fredric Jameson, who adopts the same skills 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 film 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.

There are much films, dramas 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 believe as if real. Children have access to many stories which prepare them to accept magical realist fiction as adults. These films and serials often provide moral teaching in an entertaining 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 in Music

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 listening experience that is deeply emotive.

Ultimately, the second chapter provides a guide to the range of ideas concerning magical realism and explains its relationship to each other, rather than to provide a limiting definition of the term. Although, Coelho's this novel does not cover the whole characteristics of magical realism but I 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 in the context of cross-culturalism at the end of the twentieth century and into the twenty first.

III. Magic Realism in *The Alchemist*

Paulo Coelho in his novel *The Alchemist* presents the magical story of an Andalusian shepherd boy, Santiago, who has the passion for traveling. He gets the encouragement for traveling by his recurring dreams. In his dream a child comes and plays with his sheep then begins to guide him to the Egyptian pyramids to look for hidden treasure. Coelho in this novel shows a rural shepherd boy who has been trained to believe in unnatural forces that means he believes in dreams and omens which may not be true in reality. Coelho here presents the belief of a dream world by the central character, Santiago to show magic realism in the text.

Coelho starts the novel by stating the story of Narcissus, a mythological character of Greek mythology in the epilogue of the book. This initial statement of the text, based on fantasy and imagination shows magical realism, because most of the characters in the mythology have been based on imagination and fantasy that means, Coelho is also influenced by Greek mythology which may not matchable in real world. To evaluate the text from the perspectives of magical realism, it is better to divide the text in subtitles like this.

Refusal to the Traditional System

The main protagonist of the novel Santiago, grown up in the farmer's family is a poor shepherd boy. His parents want him to make a priest and thereby a source of pride of them. Though he is a child he wants to know the world, and this is much more important to him than knowing God or being a priest. His father tries to convince him by telling the uselessness of traveling and shows the examples of many people who came to visit their land and return the same. Santiago says, "Well I'd like to see their land and see how they live" (9). His father says they are lower class people and they do not have enough money to travel, so the only one way to travel their places is through the

adaptation of shepherd's life. Santiago agrees with his father. His father gives him blessing and some coins of gold from which Santiago buys some sheep and starts his journey of shepherd.

Coelho, a postmodern writer, here uses the magical realism through the protagonist who gives challenge to the traditional system and chronology of the family by leaving the house. The boy signifies the resistance to central assimilation by more stable generic system. In opposition to straight forward, rational and controlled order which is dominant in his culture, he decides to leave for his quest. Like the postmodern hero, Santiago also ready to face the dangers of his alone life of journey. He questions the traditional perspectives of living with the totality and wants to adopt the modern life style being as a magical modern hero.

Encounterment with Gypsy Woman and with a Supernatural Figure

Santiago starts his journey to the unknown places, where he never been ruined before. He realizes in this situation the world huge and inexhaustible. Looking at the sun, he calculates that he would reach Tariffa before midday. In the Tariffa, there lives an old woman who interprets dream. He is hunted by the recurring dream from many days. The dream is very simple in form but he could not understand the meaning of dream. So, he decides to consult with the gypsy woman. She takes his hand and starts to observe his palm. The boy asks her to interpret what would be the meaning of his recurring dream and recalls his dream:

I was in a field with my sheep when a child appeared and began to play with the animals. Children always seem to be able to play with them without frightening them, though they were afraid from the strangers. And suddenly, the child took me by both hands and transported to the Egyptian pyramids and said 'if u came here, u will find a hidden treasure.' (13)

The dream mentioned 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. Santiago sees the real events magically in his dreams where real and unreal are combined with each other. Gypsy woman interprets him to go to that pyramids by demanding one-tenth of his treasure for her interpretation, only if he will be able to get that treasure. Santiago is persuaded by the interpretation of the woman and decides to enrich his dream world. The writer must have ironic distance from the magical world view for the realism not compromised. Coelho, here strongly respect the magic which dissolves into simple folk belief or complete fantasy because the creation of the gypsy women is based on the folk belief of the writer.

Santiago is disturbed by the stranger's voice while he is reading the book. The stranger talks about the book Santiago is reading. Santiago is surprised by his knowledge about the book and he asks the old man about his identity. The man says that he is a king of Salem and his name is Melehizedek. Then the man picks up a stick and begins to write in the sand of the plaza. In the sand of the plaza, the boy read the names of his father, mother and the things he never told anyone. Now, the level of surprise increase in the mind of the protagonist who still is reluctant for the adventure.

The boy starts to respect the old man and asks him to give the idea of finding the treasure. Old man said "treasure is uncovered by the force of flowing water and it is buried by the same currents. If you want to learn about your own treasure, you will have to give me one tenth of your sheep" (23). When Santiago is ready to give one tenth of his sheep, the old man instructs him "I order to find the treasure; you will have to follow the omens. God has prepared a path for everyone to follow" (28). Through the peculiar situation, Coelho here creates the concept of supernatural vision. This is just like the fortune telling which lies beyond the nature, but the boy believes the situation. In other

words it is the mixture of unreal and fantasy in his real condition. In magical realism, 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.

The old king, then gives the boy two magical stones Urim and Thumim which would help him to read omens. The king further talks about the mysterious force and informs him not to forget to follow the omens.

Santiago reaches the tea soap leaving the old king behind. The boy feels ill and terribly alone. He sells all his ship and it helps him to earn enough money in his pouch. He compares money with magic which has the power that never makes a man alone. He is ensuring that he would be at the pyramids after a few days. He thinks an old man with a breastplate of gold (king), who had been mentioning above as a supernatural figure to him wouldn't have lied just to acquire six sheep. Coelho shows the boy frequently in alone to make him a postmodern man who has the courage to do everything which is also the characteristics of magical realism.

When Santiago is taking the bitter tea in the soap, he hears a voice in Spanish language asking about his identity. He is surprised by hearing someone speaking in Spanish and looks at the face of new comer. He appears in western dress, but the color of his skin suggests that he is from the city of Spain. Santiago talks to the young man about the way to reach Egyptian pyramid. He is ignorant that he is sharing his secret with a thief. The owner of the tea soap wants to support Santiago but there is no language which they can understand. When the owner of the tea soap talks to the new comer, Santiago stands to pay for the bill. Suddenly the tea seller turns to Santiago and talks to him in an angry stream of words. The new comer comes and separates them. The new comer who is really a thief tells Santiago that the shopkeeper wants his money so it is better to move ahead. New comer also clarifies him "he wanted your money; Tangier is not like the rest

of Africa. This is the port, and every port has its thieves” (35). Santiago trusts the new comer and gives him all property he possesses. When Santiago is busy in looking at an attractive sword market, the new comer runs away leaving behind him. Then, Santiago has nothing left despite his jacket, two stones (Urim and Thumim) and his dream. He looks at the stone and feels relieved for some reason that he had changed six sheep for two stones. He believes they lead him to a proper path because of its magical power. He takes out one of the stone in his hand and asks “Am I going to find my treasure?” (39). But the stone doesn’t tell any thing to him.

Coelho presents Santiago and his thought corresponds with the magical realism. He is alone and his thinking is distracts. His goal is uncertain. He becomes penniless, still he decides to walk. That shows he has the property of courage which encourages him for his further steps.

Attainment of Universal Knowledge and Financial Aid

The protagonist of the novel reached a crystal shop where a card is hanging in the doorway which reveals several languages are speaking in that shop. Hungry Santiago tells the shopkeeper that he will clean all glasses if he gives him some food. He takes out his jacket and starts to clean. Crystal merchant laughs and says, “You didn’t have to do any cleaning, the Koran requires me to feed the hungry person. I’d like you to work in my shop because two customers came today while you were working, that’s a good omen” (44). Here the belief of the shopkeeper or crystal merchant with the supernatural events incorporates with magical realism i.e. mingling of unreality with reality.

The crystal merchant takes Santiago for lunch. Both of them learn many things from each other. The merchant teaches him the Arabian language, and the meaning of ‘Maktab’ in their culture i.e. language without words along with the five things that have to be done in the life of a Muslim. In this scenario magical realism is illustrated in the

inharmonious arenas of such opposites western and non western. Santiago, a western visionary man brings many changes in the crystal shop like he keeps the shop always neat and clean, he responds the customers very honestly by which the sells of tea and crystal glass increase double than the before. Then slowly and gradually the business flourishes a lot. He becomes perfect in a short time to deal to the customers by the native language i.e. Arabian. Then old merchant gives all credit of the flourishment of the shop to the boy thinking that he is a blessing person of Allah.

The boy works in the crystal shop for eleven month. With this service he gets enough money to reach the Egyptian pyramids. He can also purchase enough number of sheep which he had, compared before. With the rising courage and knowledge he is ready to move on the path of trails. The old merchant blesses the boy wishing with a nice journey. Then, the boy takes his jacket out from pouch, thinking to give it to the poor people and leaves the old merchant shaking his hand of goodbye.

Santiago comes back to the same bar where he had entered on the first day. The thief is not there and the owner of the bar brings him a cup of tea. In the tea shop, he hears news of caravan moving towards the oasis. He joins along with the caravan and moves forward where his journey of desert begins. He will be able to find his treasure after crossing the desert. When he was with the soap of crystal merchant he knew that crystal were supplied from the caravan which cross across the desert. So he becomes an enthusiastic to move on and to see these places.

When he joins the caravan, he meets an Englishman who is going to meet more than two hundred years old Arabian Alchemist. The Alchemist lives at the Al-Fayoum, who discovers the 'philosopher's stone' and the 'Elixir of life'. The boy is unknown about the Alchemist so he wants to know the purpose of meeting with alchemist. The boy

wants to know who the alchemist is and what would be his occupation. The Englishman clarifies:

There is a universal language understood by everybody. I am in search of that universal language, among other things. That's why I'm here to find a man who knows that universal language i.e. an 'alchemist' who knows the universal language. He has also that capacity by which he can transform any metal into gold. If I could be able, I'd write a huge encyclopedia just above the words 'luck' and 'coincidence' it's with those words that the universal language is written. (67)

Coelho here presents the magical realism from the perspective of the character, the Englishman. Here, reality is differing from character to character which depicts the elements of magic realism. From the above lines, it is clear that the Englishman's reality is differing from the boy's. For the Englishman this magical extract is accurate depiction of his reality which he must to learn. Coelho presents magical realism through the imagination of the Englishman. He is going to meet a mysterious man, an Alchemist, who will teach him the knowledge of mystery and universal language.

Coelho shows the magical realism in the form of 'other' too, in other words here is the Englishman or an orientalist, who goes to study the oriental knowledge, places, and people i.e. a mysterious alchemist, who is different from occidental thinking. The issue of colonialism is primary feature of magical realism which shows in the text is that a western Englishman is going to study the non western man that is non western culture. But, Coelho, being as a postcolonial writer does not raise the strong voice of colonialism directly in his text. Although, the voice of marginalized people are there in his text, *The Alchemist*.

The caravan leader appears and gives instruction to the people in caravan that “I hold the power of life and death for every person I take with me. The desert is a capricious lady, and sometimes she drives men to death” (68). The caravan moves towards east. Santiago thinks that since he had learnt something from his sheep, from the gypsy women, from the king, from the thief and from the crystal merchant he could also learn something from the desert. He encourages himself from the further unavoidable challenges. At night, the boy sits around the camel driver for whom he becomes friendly. Praying the God Allah the driver suggests the boy not to worry about the losing that he has.

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. The Englishman is unable to sleep in the night so he calls the boy and teaches him to understand the language of desert. The boy replies “I have seen how the guides of the caravan read the sign of the desert, and how the soul of the caravan speaks to the soul of desert” (76). The Englishman is interested in Alchemy whereas Santiago is interested in the thought of his treasure. This sometimes create problem between their understandings. The Englishman informs to the boy about the little knowledge of the alchemy that the liquid part of the Master Work, doing by alchemist to change the metal into the gold is called the Elixir of Life which cures illness. And the solid part is called the Philosopher’s stone that small quantities of the stone can transform large quantities of metal into gold. Here, magical realism is characterizes by two conflicting perspectives, one based on a rational view of reality and the other is the acceptance of the supernatural as prosaic. Coelho presents the Elixir of Life and the Philosopher’s stone, mystical tool of the magic man as in prosaic way. The boy believes without any doubt what the Englishman says to him.

The caravan is moving day and night. The camel driver informs Santiago about the tribal war which had already started. He becomes a good friend of the boy till this time. He tells the boy that the caravan would be very lucky to reach the oasis. He further suggests the boy to live in present because “if you concentrate always on the present, you will be a happy man” (81). His suggestion always helps the boy to remain optimistic during the journey.

On the threat and the fear of tribal war, the caravan comes into the oasis. There are three hundred wells, fifty thousand date trees, and innumerable color tents spread among the oasis. Looking them they all seems relieve and happy. With some difficulty, the leader of the caravan brings all his people together and gives them his instructions, “everyone, including his own sentinels, hand over their arms to the men appointed by the tribal chieftains, those are the rules of war because the oasis may not shelter armies or troops” (85). The Englishman takes his revolver out of his bag and gives it to the men who are collecting the arms. Meanwhile, the boy thinks his treasure because he has no weapon to give. The closer he gets to the realization of his dream, the more difficult things come in front of him. The Englishman makes Santiago ask about the Alchemist to the people who come for fetching water in a well of oasis. But, nobody knows anything about the Alchemist. After asking many people, they realize that people in the oasis do not know the term ‘Alchemist’. So they started asking about the man who cures people from the illness. They were already instructed not to speak to the married women coming in black because it was their tradition not to speak to the strangers.

One day, a young woman appears in the oasis, who is not in black dress. She has a vessel on her shoulder and her head is covered by a veil, but her face remains uncovered. After looking her, he knows that the only language which the world can understand is the language of love. He thinks that the language of desert is, “Something older than

humanity, more ancient than the desert” (88). The boy becomes motionless and speechless. The Englishman calls the boy and orders him to ask her about the Alchemist. Santiago asks her name and she not only tells her name ‘Fatima’, but also explains the meaning which is the name of the prophet’s daughter. The boy asks Fatima about the person who cures the illness of men because he knows that the people in the oasis will not understand the meaning of an alchemist. She points to the south indicating that it is there the strange man lives. Then she fills her vessel with water and left.

The Englishman moves to the south to find out the Alchemist. The next day, the boy returns to the well, hoping to see the girl. Fatima also arrives there to fill her vessel. The boy says, “I came to tell you just one thing, I want you to be my wife. I love you. I am going to wait here for you every day” (91). This becomes very surprising to Fatima who left her pot and the water spills in the ground. They become close to each other and start to meet each other every day. After this the caravan leader calls all for the meeting and informs them of being unable to continue their journey because the battles seem terrible and may last for a long time.

That afternoon people go back to where they are living and the boy goes to meet Fatima. They both talks with each other for a long time about the previous meeting held that morning and future obstacles which may appear in their life. Fatima told to Santiago:

you told me that you loved me. Then, you taught me something of the universal language and the soul of the world. Because of that, I have become part of you. I have been waiting for you here at this oasis for a long time. Ever since I was a child, I have dreamed that the desert would bring me a wonderful present. Now my present has arrived and it’s you.

(92)

Coelho presents the magical belief which has been taken seriously to the extent that they may determine human action and shape reality. The important point of magic realism is to keep mind open and be preparing for to revise ones ideas and ways of seeing the world. Here Coelho, the narrator of the fantastic dispenses with the laws of logic and physical world, recounts an action which may be absurd or supernatural. Being a narrator of magic realism he accepts most of the realistic conventions of fiction. He introduces some thing unreal but that depicted realistically into the text. Magical realism challenges polar opposites like life and death and the real and unreal. Here, Fatima's perspective differs from pure fantasy primarily because it is set in normal, modern world with authentic description of humans and society.

Fatima suggests him to complete his journey because it is not good to stop the journey of treasure in the middle path. She further encourages him for the journey, telling about the desert women's tradition who let their husband wander as free as the wind of the desert. She also informs him that some of the person never returns to the desert once they departed. And those who do not return he becomes the cloud or soul of the world. She has been an unhappy girl before the arrival of Santiago and she becomes envious about other desert women who are waiting for their lovers to come. But now she is equal to them because she can also wait for her man until his return of fetching the treasure.

Leaving behind her, he wonders for a while keeping the date palms of the oasis within sight. The coincidence to get relationship with different peoples and the experience of his journey to different places the boy learns many things. Now he is able to interpret signs and dreams as omens of future. When he sees a hawk swooping down to make a kill, he knows the oasis will be attacked soon. He sees, "suddenly, one of the hawks made a flashing dive through the sky, attacking the other. As it did so, a sudden, fleeting image came to the boy: an army, with its swords at the ready, riding into the oasis. The vision

vanished immediately, but it had shaken him” (95). Here, Santiago becomes to understand the meaning of that sign. The sign meant that the armed people might attack the oasis soon.

The boy tells this omen to the camel driver who suggests him to tell the omen to the Chieftain, chief of the tribal people in the desert. The boy goes to the chieftains of the oasis to talk about his perception. The boy tells all his vision to the chieftains. The Chieftains want to know why this has happened. “Who is this stranger who speaks of omens? And why should the desert reveal such a thing to a stranger (101). The boy says his eyes are not accustomed to the desert. So, he can see things that eyes habituated to the desert might not see. It is precisely Santiago is a stranger because he sees with the eyes of a foreigner the land he inhabits. That he is able to divine the future, to see the divine within the everyday is all magical. The Chieftain gives him a challenge. If his prognostication will come true he will get a gold coin for every ten killed person, if not he will be killed. Santiago accepts the challenge because he has been habituated with the challenge and trains himself to face it. His prophecy turns true so the tribal chieftain presents fifty pieces of gold to him and makes him the counselor of the oasis.

Metamorphosing of Santiago

The chieftain of the oasis who had challenged Santiago on his prophecy mentioned above is not other than the Alchemist himself. Alchemist who had already tested the courage of Santiago now calls him to his place, pointing towards the south. The direction points by the Alchemist make Santiago to recall Fatima because she too had said him that the person who cured the sick people stays in the south.

Next day, Santiago goes to meet with the Alchemist but he appears only in the mid night. The boy knows the Alchemist lives in a small tent. The boy looks around and finds some books in a pile, a small cooking stove and the carpets cover with mysterious

designs but there are no any ovens and other apparatus use in alchemy. They sit together inside the tent and after a long conversation they become busy to drink and eat. Then, Santiago asks why the Alchemist calls him. The Alchemist says that the omen tells him about the arrival of Santiago and the need of his help to the boy. The Alchemist further says to encourage the journey of boy, “When a person really desires something, all the universe conspires to help that person to realize his dream” (109). But Santiago denies for the further journey to the pyramids because of the tribal wars which may took his life. He also reveals that he has enough gold coins to stay there in the oasis so he has no need of further treasure. The Alchemist convinces the boy and tells him that he gets nothing from the pyramids till now and he has also a dream to find treasure in the pyramid so, he must go.

Coelho, a Latin American writer shows cultural hybridity with the mingling of one western people to the non western people and culture which depicts the magical realism in the text. Santiago a western people encounters with different non western people and culture on his journey which shows the admixture of the different culture. Here, magical realism is illustrate the inharmonious arenas as of such opposites as western and non western. Coelho, in his text with the amalgamation of culture establishes magical realism to revel a crucial purpose of magical realism more deeply and truly than conventional realist technique would illustrate.

The following night, the boy appears at the Alchemist’s tent with a horse. They move leaving the tent and the Alchemist follows the boy’s horse. They could no longer see the palms of the oasis but only sees the gigantic moon above them. The Alchemist has the magical power by which he can see life in death and death in life and he wants to teach his knowledge to the boy also. He wants to test Santiago by asking him to find life in the desert because only those who can see such signs of life would able to find life in

the desert. The boy becomes successful on the testing because he had also learned many things about the desert from his previous journey of the desert. The Alchemist says, “I am going to help you across the desert” (111). Advancing slowly, they move among the stones.

During the journey, a snake appears making hissing sounds that shatter the silence of the desert. But the Alchemist is two hundred years old and he must know how to deal with the snakes of the desert. The Alchemist draws a circle in the sand, and then he places the snake within it. The serpent relaxes immediately. Alchemist said, “Not to worry, he didn’t leave the circle, you found life in the desert, the omen that I needed. Because the pyramids are surrounded by the desert” (113). Here, Coelho presents magical realism by blending the magic and reality. Alchemist has the magical power and by that power he can do anything he wants. He is able to become God figure in front of Santiago. Alchemist talks and tames the natural forces, and also understands the language of the inanimate objects. Now, magic realism is characterized by two conflicting perspectives- one based on an enlightened and rational view of reality and the other is based on acceptance of the supernatural as part of the everyday world.

Santiago finally convinces by the Alchemist and gets ready for adventure. He goes back to his tent to meet with Fatima for the last time. He orders an Arab to call her by giving a gold coin. Santiago tells her that he loves her because the entire universe conspires to help him find her and assures her that he will come back after getting his treasure. The two embrace each other and Fatima said, “I always looked to the desert with longing” (117). From that day on, she lives in the oasis hoping for his return. She would have to send her kisses on the wind, thinking that the wind would touch the boy’s face, and would tell him that she is still alive.

Alchemist advises the boy not to worry about what he left behind and they begin to ride across the sands of the desert. The desert nights are cold and becoming darker and darker as the phases of the moon passes. They do not talk much to each other on their journey.

The war is continuing so the wind sometime carries sickly smell of blood. Battles have been fought nearby, and the wind reminds the boy that there is the language of omens. They come across many tribal men and see many of them in the horizon.

The Alchemist teaches the boy about the philosophy, science, soul and alchemy and informs the boy that till the period, he doesn't completely understand the desert so he should have many things to learn. The boy asks him how to immerse himself into the desert. The Alchemist shows the way, "listen to your heart. It knows all things, because it came from the soul of the world, and it will one day return there wherever your heart belongs. That is where you'll find your treasure" (122). He informs him, the heart will always be there inside within him repeating himself what he is thinking about life and about the world. Then, the boy listens to his heart. As they cross the desert, he comes to realize its dodges and tricks, and believes what Alchemist says. One afternoon his heart tells him that the treasure might have been found but were forever hidden in the sands.

After some time, the tribal man with arms appear and asks them about their belonging. The arms man found some money, a small crystal flask filled with a liquid and a yellow glass egg from them. They want to know what the purpose behind the things, they are carrying on. The Alchemist responds them by saying that those are 'philosopher's stone' and 'elixir of life,' a master work of the Alchemist. Philosopher's stone can turn any metal into gold and whoever swallows that elixir of life never be sick

again. He also answers why the money is needed for the boy. They think his answer is amusing and they allowed them to move with all of their belongings.

Coelho shows the magicality through the imagination and magical vision of the boy. One day, when the sun is setting, the boy's heart sounds like a danger signal. Five minutes later the boy sees two horsemen waiting ahead for them. Before he could say anything to the Alchemist, these two horsemen become ten and then hundred and everywhere in the dunes. When the tribal arms called them spies and take them to the tribal chieftain. The tribal chieftain asks them to their identity doubting as they are enemy. The Alchemist answers he is a guide of the small boy and the small boy is an 'Alchemist' who can convert himself into wind if he likes. He also gives the money to the chief without allowing Santiago any chance to speak. The chieftain asks the meaning of an alchemist. The Alchemist says "it's a man who understands nature and the world. If he wanted to, he could destroy this camp just with the force of the wind" (134). The chieftain wants to see the power of Santiago and gives three days time to him. He challenges them if the boy could not transform himself into the wind, they will sacrifice their lives for them.

The boy is shaking with fear, because he has no idea how to transform himself into the wind but the Alchemist consoles him not to worry. The Alchemist asks one of the soldiers for some tea and pours some on the boy's wrist. A wave of relief washes over him and the Alchemist mutters some words that the boy doesn't understand. Here, Coelho shows the oriental culture through the character, Alchemist. He presents the Alchemist as a magical hero. His culture and behaviour is completely different from the boy's culture i.e. apart from the occident. The Alchemist is very mysterious comparably to the boy because the boy too can't know the words murmured by the alchemist. Santiago asks him how he would be converted to wind. This time, the Alchemist leaves him helpless

because he had already understood the language of the world and the Alchemist is sure that the boy will help himself.

On the third day, the chief calls the Alchemist to the meeting and wants to see the boy who would turn himself into the wind. The boy calls them to be sited because the transformation would take some time. The boy starts his job and requests the desert to help him. At that time, the boy learns from his heart about how to speak with desert and wind. The wind tells him that he can't be the wind because they are two different things. The boy answers that he learns the Alchemist's secrets in his traveling. From that knowledge and experience he knows that he has the winds, the desert, the ocean, the stars and everything created in the universe. He further says they all are made by the same hand and they all have the same soul. He wants to be the wind from which he would be able to reach every corner of the world to blow away the sands that cover his treasure. Then the wind advises him to consort to the sun because sun knows about universal 'love' and 'soul' which can helps you for your transformation. The boy follows the order as given by the wind.

The boy, requests the sun to help him showing the necessity of transformation. Each thing is to be transformed itself into something better and should acquire a new destiny. The sun thinks about it and decides to help the boy as he can. The wind, which is enjoying the conversation, starts to blow with its greater force, so that the sun would not blind the boy. The sun advice the boy to speak to the hand that creates all creatures of the world for the next help.

When the boy is following the advice of the sun a current of love rush as towards the boy's heart and he begins to pray to God. In the silence, the boy realizes not the desert, nor the winds, nor does the sun, nor do the people know why they have been created by the god. But the hand i.e. god has a reason for all this creation, and that only

the hand could perform the miracles or transform a man into the wind. Then, the boy sees the soul of God is his own soul which could perform the miracles:

Suddenly the wind screamed with delight, and blow harder than ever. The tents were being blown from their ties to the earth, and the animals were being freed from their teachers. At the camp, it was difficult to see anything. They called it 'simum' and it was worse than a storm at sea. Their horse cries out, and all their weapons were filled with sand. A boy who turned himself into the wind, almost destroying a military camp.
(144-45)

The transformation of the man to the wind is the supernatural concept. Here, Coelho presents imagination and reality at the same time. In other words supernatural concept as well as the reality is combined. Metamorphosizing of the man into the wind is supernatural view. But Coelho explains it reality like the normal events. The dreamlike events have occurred in front of the arms tribe but it is true. The dreamlike magic realism gets expressed over there. When the marvelous transformation begins from an unexpected alteration of reality perceived with particular intensity that leads magic to a kind of extreme state.

In the text, the fantastic elements are taking in its face value. Here, unwarranted superstition and false belief of the boy is actively worked. The boy's magical belief which he takes seriously, determines his action and therefore it shapes reality to other. To make the novel magical, Coelho presents narrative knowledge as important component to the rational-scientific paradigm.

When the boy transforms himself into the wind all people get terrified except the two people. The first is the Alchemist who found a perfect disciple and the second one is the chief because the perfect disciple understands the glory of God.

Next day, after the chief gives farewell to them, they leave for further journey. Toward the end of the afternoon, they come upon a Coptic monastery. The Alchemist says to the boy that he will be alone to his journey from there because he is just three hours far from his destiny or Egyptian pyramid. The boy gives thanks to the Alchemist who taught him the language of the world. They move to the kitchen at the back of the monastery, where the Alchemist converts the led into gold in the presence of monk and the boy. He divides the gold in four parts and shares the three parts to each of them. He also gives the last one to the monk for the possible future need of the boy. The boy says he is very close from his treasure so he might not need more gold. The Alchemist answers the boy that he had lost his wealth twice and it is his belief that everything that happens twice will surely happens a third time. The boy believes the magical prophesy of the Alchemist and thinks not to debate any more. They both wish goodbye to each other and move on their own way.

Santiago's Passion for his Treasure

The boy walks along through the desert for some hours, listening avidly to what his heart has to say. But, his heart is speaking of other things with pride. It tells the story of a shepherd who left his flock to follow a dream. As he is about to clime to the dune, his heart whispers to him, "Be aware of the place where you are brought to tears. That's where I am, and that's where your treasure is" (152). The boy starts to follow his heart's whispering.

The boy reaches the top of the dune where the majestic pyramids of Egypt is located. He bend down his knees and weeps because of happiness. He gives his thanks to God for making him believe in his destiny. The boy looks at the sand around him and searches where his tears have been fallen. Now, he saw a scarab beetle scuttling through the sand. In the journey of desert, he had learned that in Egypt the scarab beetles are the

symbol of God. He thinks it another good omen, and begins to dig there into the dune.

Throughout the night, he digs at the chosen place but finds nothing.

While he attempts to pull out the rocks, he hears a footstep. Three people who have become the refugee from the tribal war come and demand the reason of digging the dune. They also demand money from him but the boy does not tell anything. They check his bag and find the piece of gold. They make the boy dig more doubting that he probably has hidden more gold in the pyramid. When nothing finds, they start to beat him. While his mouth starts bleeding and swollen by their betting, he scrams at the men and tells that he digs for treasure. He also informs his attackers that he had a recurring dream about finding the treasure hidden near the pyramid of Egypt.

Coelho shows the anger of the non western people to the westerners. These people who become the refugee form the war is rebellious to the other people. Now they become marginalized by the war so they want to come in power. he presents the anger mind of the marginalized people to show the magical realism. Then the man who appears to be the leader of the group speaks to them for leaving him. Then the leader comes back and says to him:

You're not going to die. You'll live, and you'll learn that a man shouldn't be so stupid. Two years ago, right here on this spot, I had a recurrent dream, too. I dreamed that I should travel to the fields of Spain and look for a ruined church where shepherds and their sheep slept. In my dream, there was a sycamore growing out of the ruins of the sacristy, and I was told that, if I dug at the roots of the sycamore, I would find a hidden treasure. But I'm not so stupid as to cross an entire desert just because of a recurrent dream. (161)

While the Egyptian sees nothing in his dream i.e. interprets the dream as meaningless, the Spaniard sees that it contains the truth. Here the truth has suddenly come apart to reveal its magic. Santiago discovered his treasure, which was just beneath his feet near the sycamore tree during the whole time of his life. The leader is the unknowing recipient of treasure, although the answer comes from within him in the form of dream, he is unable to decipher its meaning. It is the foreigner who is able to decipher the meaning that comes from the unconscious. The system whereby the subject's unconscious needs to be interpreted by the other is echoed by the rule whereby the events of the national culture need to be deciphered by a foreigner to function as omens.

Santiago returns back and reaches the small abandoned church with the falling of the night. The sycamore is still there in the sacristy, and the stars could still be seen through the half-destroying roof. He remembers the time he had been there with his sheep. Then, he begins to dig at the base of the sycamore. An hour later, he finds some precious stones, gold masks adorn with red and white feathers, Spanish gold coins and stone statues embedded with jewels. The boy thinks "its true, life really is generous to those who pursue their destiny" (160). Then he remembers that he has to get to Tariffa so he can give one-tenth of his treasure to the gypsy women, as he has promised. He feels joyful because the wind is coming from Africa, which brings the touch of a kiss sending by Fatima from far away. He said, "I am coming Fatima" (162). As he had promised Fatima that he will meet her back, after getting the treasure.

Santiago: a Universal Man

Santiago acquires the universal knowledge. He can go anywhere he likes because he does not have any problem in language. He is filled with the divine power and by that power becomes able to talk to the desert, the wind, the sun in the sky and the strong hand that made all creatures. He can transform himself into anything, whatever the situation

demands. Not only he has the capacity that he can easily mingle with other's culture and tradition but also has the magical power to dominant them.

In the novel, *The Alchemist*, we find two conflicting perspectives, one based on a rational view of reality and the next on the acceptance of the supernatural as prosaic reality. In somewhere, there is the lack of clear opinions about the accuracy of events and the credibility of the worldviews expressed by the characters in the text. Coelho develops the technique of magical realism to promote acceptance in fantasy to make it as a real like event.

There are many similarities of *The Alchemist* with the magical realist writers' text like Gabriel Garcia Marquez's *One Hundred Years of Solitude*. The Alchemist, one of the main characters of the novel functions in Coelho's novel in a way reminiscent of Melquiades, a sage who knows the answers to all of life's question in Marquez's novel. Similarly the fantastic elements of the Coelho's writing resemble with the text *Midnight's Children* by Salman Rushdie. On the same way, the imaginative vision and supernatural power of the Santiago incorporates with the character beloved, mentions in the novel *Beloved* by Toni Morrison.

Like in the magical realist text, the characters of Coelho's novel are also often possess unusual and symbolic names i.e. the name Santiago, comes from the way to pilgrimage de Comostela. The setting of the novel refers to a rather specific historical, geographical and cultural context. There is a miscellaneous use of myths, legends, dreams, imagination, feeling and emotion, the subconscious and the spiritual. The novel shows postmodern writing style that means showing the adventures journey of the protagonist, mixing of unconventional language like the 'maktub' and using like the surrealistic and dream like images.

IV. Conclusion

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 Alchemist*. In the novel he blurs the demarcation line between history and fiction, natural and supernatural, and the past and the present. This sort of blending of magical with the real is reflected basically in his character portrayal, incidents, situations, and settings of the novel.

Santiago, the hero turns opposite from the traditional life style and wants to adopt the modern adventurous life like as a postmodern hero. He becomes ready to face the challenges of the upcoming dangerous events even he is alone. These characteristics associate with the magical realism where the characters become ready to question in everything he/she dislikes. When Santiago's father tries to convince him to stay at home he refuses his father's idea and adopts a new idea which is mysterious to himself.

Santiago'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. Santiago had informed by the dream that he should get the treasure near the Egyptian pyramids. This is the dream world where the man becomes unconscious and does not know about the real world. But Santiago sees the real event magically in his oblivious condition.

The protagonist meets with a mysterious man i.e. the old king of Salem, Melehizedek who knows his past, present and future through his mystifying knowledge and also shows the future way to Santiago. Coelho creates the concept of supernatural vision by the character Melehizedek who becomes God father to the boy. The knowledge of the old king i.e. the fortune telling lies beyond the natural reality, but the boy believes the situation. In other words, it is the mixture of unreal and fantasy in his real condition.

Santiago an occidental shepherd boy's encounter with an oriental crystal merchant shows the cultural hybridity which is the characteristic of magical realism. Here, two cultures are mixing with each other. Santiago learns many things about the oriental culture and language from the crystal merchant.

In the text, the Englishman resembles an orientalist in the text. He is in search of an alchemist, an oriental mysterious man who cures the illness of the people and has the knowledge about the alchemy. Coelho uses magical realism in postcolonial scenario that is the perspectives of the western people which differs from the non-westerner's view. The westerners always think the nonwestern as a mysterious object.

The alchemist, another main character of the novel is two hundred years old who has the knowledge about the alchemy. Coelho creates him like oriental a super Alchemist by giving him some supernatural power which makes the text more magical. He not only can transform common metals into gold, and create the 'philosopher's stone' like all alchemists but also has the wisdom of the ages and able to talk directly to the 'soul of the world.' He has the capacity to control and to tempt the natural forces. Like in 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 conflicting polarities, they are not disconcerted 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 Alchemist who guides the shepherd through the metaphorical jungle of indecision before leading him, quite literally, through the desert to find his treasure.

We find magic realism in the incidents and the situation of the novel. Coelho gives his characters power over reality from that supernatural power they can create the myth for the generation. The boy's transformation himself into the wind is very

mysterious events in the novel which shows the juxtaposition of fantasy and reality in the novel. Here, unwarranted superstition and false belief of the boy is actively worked. The boy's magical belief which he takes seriously, determines his action and therefore it shapes reality to other. Santiago becomes the legendary character for the Arabian people because he does the work that the Arabian couldn't have imagined till the time. So, they become ready to make the boy as a legendary hero and take him as an incarnation of God. Here, Coelho creates an uncertainty to the reader whether to believe or not the incidents which gives the sense of magic 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 surrealistic imagery in the novel. The narrator, a fictional vision of Coelho himself appears a character within a story in the form of Santiago. By bringing himself directly into the story, he blurs the distinctions usually found between the real world and the fictional world.

Magical realism in this book is omniscient, for example in Santiago's 'turning himself into the wind' scene. He learns the language of the world, which is basically the language of the soul to the world. As the soul of the world is related to the soul of God, Santiago is able to perform miracles after he has reached into the soul of the world are all magical.

Being able to observe and read the omens i.e. unnatural things is a key motif of the magic realism which is used throughout the book. The crystal merchant of Tangier recognizes Santiago's presence in the shop as a good omen. Santiago later finds that going to the desert was a good omen, as he is able to meet Fatima, his twin soul. Santiago reads omens in the flight of two hawks and has a premonition of an attack on the oasis while he is in the desert.

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