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**THE SELF AND THE OTHER
IN POSTCOLONIAL LITERATURE**

THE CASE OF PAULO COELHO's NOVEL: "THE ALCHEMIST"

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DEDICATION

I wish to dedicate this fruit of my hard work to the persons closest to my heart; my mother, my father who supported me through every step of the way and guided me with their words of advice and encouragement.

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First and foremost, I would like to thank Almighty Allah for granting me the strength to conduct the present research study, and the purpose to strive for more Academic success in the future.

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ABSTRACT

This dissertation represents the concepts of The Self and the Other in Postcolonial Literature. The objective is to explain the concept of the Self and the Other and measure the extent to which it relates to postcolonial writing, while putting significant emphasis on the case study; the novel written by Paulo Coelho: “The Alchemist”. In this study, the researchers will try to investigate and analyze how Paulo Coelho portrays and views the Self and the Other in his novel, and the factors which influenced his style of writing in the postcolonial era. In addition, the authors will also seek to analyze the themes, styles and settings presented in the story, and provide an autonomous critical review of the novel so as to highlight the subjectivity in the study.

Keywords: *Postcolonial Literature, The Self, The Other, The Alchemist, Paulo Coelho*

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GENERAL INTRODUCTION

GENERAL INTRODUCTION

1. Background

It is often believed that the human mind is a tireless engine that fuels one's vision of success and prosperity; as the world continues to progress day by day, people have come to perceive themselves as more than just living beings, with an emphasis put on their personal and societal growth. As a result, the term "Self" has become associated with every value and virtue in life, as in self-respect, self-esteem, self-righteousness and so on and so forth. Interestingly, this concept has given rise to the theory of "The Self and the Other"; a literature-driven expression which puts into perspective one's identity and ability to adapt with the perpetuating situation, generated by the continuous presence of the Other.

In literature, the Other signifies an outer figure; someone who does not fit into the standardization brought upon by the Self, which is a theme quite befitting of the post-colonial era. Having that said, the present study seeks to analyze the prevalence of "The Self and the Other" in Paulo Coelho's *the Alchemist*, with particular reference given to the different literary movements, notably the post-colonial.

2. Colonialism

It seems appropriate at this juncture to provide a brief explanation of the term "Colonialism". Speaking from a general perspective, Colonialism refers to the subduing of one country by another on the basis of state power being in the hands of a foreign power, like for instance the direct and overall domination of Nigeria by Britain between 1900-1960. In simpler words, the concept of Colonialism revolves around obtaining political and strategic superiority over the subdued. In literature, however, Colonialism is seen as more than just a mere movement; in her book "Colonial and Postcolonial Literature", Elleke Boehmer, a prominent professor and specialist in world literature, defines colonialism as "a settlement of territory, the exploitation or development of resources, and the attempt to govern the indigenous inhabitants of occupied lands" (p.2). Thus, it can be deduced from the aforementioned statement that whenever the word Colonialism is brought up to debate, the patrimonial identity (Land, Culture and Resources) is the definitive factor separating the Self from the Other.

3. Imperialism and the Other

Seeing how relevant Colonialism is to Literature, Imperialism is on an equal par; as a matter of fact, colonialism is a direct form of imperialism, as is evident by the quote: “all colonialism is imperialism, but not all imperialism is colonialism”. Furthermore, The Dictionary of Human Geography defines imperialism as "The creation and maintenance of an unequal economic, cultural and territorial relationship, usually between states and often in the form of an empire, based on domination and subordination." The maintenance of this unequal relationship wholly depends on the subordination of an "other" group or peoples, from which resources can be taken and land can be exploited. In the same vein, the term "Other" serves, in a sense, as a way of justifying the domination of individuals or groups in the context of facilitating effective subordination. The creation of the other is done by highlighting their weakness, thus extenuating the moral responsibility of the stronger self to educate, convert, or civilize depending on the identity of the other. Indeed, as defined by Martin Jones et al. (p.9), othering is "A term, advocated by Edward Said, which refers to the act of emphasizing the perceived weaknesses of marginalized groups as a way of stressing the alleged strength of those in positions of power." Othering can be done with any racial, ethnic, religious, or geographically-defined category of people.

4. Postcolonial Literature

Prior to elaborating on Postcolonial Literature, it is worth shedding light on its origins and the settings from which it was derived. Post-colonial literature descends from Britain's former colonies in the Caribbean, Africa and India. In the sphere of Postcolonial writing, themes like independence, immigration, nationality, allegiance and childhood are all recurring themes that many writers from across the world aspire to write about. Having that said, Postcolonial literatures are also often variously termed as “new literatures”, “commonwealth literatures” or “world literatures”, and as these names indicate, they focus on the recent status of their history and the global spread of imperialism in its different forms. It incorporates the study of the writers and their literary works from the predominantly European settler communities, as well as writers belonging to those countries which were in the process of gaining their independence from British Rule, such as those from the African, Caribbean and South Asian nations. The origins of this branch of literature are plural and borrow from different disciplines which gave it an interdisciplinary nature and a diverse study according to its different societies, cultures, and contexts (Bhabha ,2001).

5. Anglophone Postcolonial Literature

Due to the rapid expansion of English as a universal language, literature, among numerous fields of study, was inevitably subjected to the rational change in form and utility; receiving the reputation of a diverse field in different parts of the world (Anglophone, Francophone, Lusophone, etc). Having that said, such genres of literature refer to literary texts produced from cultures influenced by colonialism and imperialism. On the one hand, postcolonial writings are anticolonial as they provide an image of the experiences colonized populations went through and revive traditional cultures as a way of self-identification. On the other, they can also provide valuable insights about new cultures and the conflict between tradition and modernisation, especially in narratives about immigration. Consequently, this implied that the English language and its literature became a site of contest for the colonized, a means for them to challenge the cultural and ideological structures of the Empire. This is evident in the postcolonial writings of the mid twentieth century onwards, with the new assessments of the Empire's legacies. By means of illustration, Postcolonial writers from Indian, Caribbean, and African descent such as Mulk Raj Anand and Arundhati Roy, of Wilson Harris and Pauline Melville, of Chinua Achebe and Ama Ata Aidoo, often use a hybridized forms and structures of English as a means to convey their voices and cultures to the global readership and also to deconstruct the English language and its usage by infusing the markers of their native culture and language.

6. Motivation

The present study reflects the authors' best intentions of carrying out research on what is known to be a rarely addressed theme within the realm of Literature, having read the *Alchemist* by Paulo Coelho, we sensed the urgency to not only promote his novel on a higher-education scale, but to explore the depths of literature and reflect our knowledge onto an academic research. Additionally, due to the scarcity of concrete resources (books, articles, forums... etc) related to the chosen topic, we opted for constant interactions with fellow colleagues and classmates at the University in a way to boost our confidence and foster the awareness needed in the research process. And last but not least, we notice that this topic is highly representative of the subject-matter within the black community context, and can generate positive outcomes in regard to the perpetuating racism dilemma.

7. Statement of the Problem

We contrast and compare the representation of the characters in “The Alchemist” to investigate the similarities and the differences in the playwright’s handling of the question of the self and the other in terms of content and form.

8. Research Questions

This research seeks to answer the following questions throughout the research study:

- a) How is the binary of “The Self and the Other” represented in the novel of Paulo Coelho’s the alchemist?
- b) How do the major characters in the selected plays experience the Self and the Other crash?

9. Hypothesis

There are more similarities between the author's life and the way he deals with the subject matter of oneself and Other in terms of content and form.

There is a difference between self and other. But they are not separate in the way that our minds present them to be.

10. Objectives of the Study

In the sphere of academic writing, the main goal is to gain the reader’s attention with a straight-forward interpretation of the content. In the framework of the present research study, the objectives are listed as follows:

- To shed light on the concept of the Self and the Other in the novel of Paulo Coelho’s “The Alchemist”.
- To highlight the stages during which the aforementioned concept has developed within the characters.
- To demonstrate the explicit and implicit similarities in the novel of Paulo Coelho’s “The Alchemist”.
- To identify the basic conceptions of the Self and the Other theory.

11. Methodology

The authors opted for a qualitative study that analyses the similarities and differences in presenting the self and the other in in the novel of Paul Coelho’s the alchemist. The adopted methodology in this research is analytical and comparative; hence, the core of

the research is based on the analysis selected plays. We will adopt postcolonial theory to analyze the form and the content of the plays to find out the signs of the Self and the other. The analysis of the corpus of literary works is followed by the description of data.

The research work is divided into two: primary and secondary sources. The primary source of the research paper is from *The Alchemist* novel, and the secondary source comprises of library resources and internet resources.

12. Structure of the Thesis

The thesis is orchestrated and structured as follows. The first section of the study is referred to as the general introduction, which is considered a preface as well as an overview of the theme being discussed. The section provides a background to the relevance of literary movements to the “Self and the Other” theory, all whilst pointing out the significance, objective and problematic point of the study.

The first two chapters of the study are theoretical and shed light on existing literature gathered from previously-conducted studies in regard to the Self and the Other theory. Such literature encompasses the historical, political, social and personal context of each play and each playwright, along with comprehensive review of the author’s life and the literature era he belongs to; on the one hand, the historical background, as the name implies, is mainly concerned with history from 1920s till 1960s, dealing with the most important historical events that marked the turning points in the eventful history of United States as well as Nigeria. On the other hand, the social background tackles the social issues of the African American society and the Nigerian society in the first half of the twentieth century. Whereas the personal background deals with the playwrights’ life, works, and career.

In the third and last chapter, the authors dive into the practical side of the study where an analytical approach is implemented in a way to address Paulo Coelho’s efforts in resisting the perpetuating presence of the colonizing power and to measure the extent to which the Self and the Other theory impacted his post-colonial writing. Lastly, the chapter provides the readers with a comprehensive conclusion to the research study, with the presentation of the findings, suggestions and recommendations.

CHAPTER ONE

The Self and the Other in the Post-colonial

1. Introduction

This Chapter is the first of two theoretical chapters present in the study, and discusses the important elements pertaining to Post-colonial literature. First and foremost, the authors present a comprehensive background to the Post-colonial literature and outline the different principles and factors that marked its development as an era. Additionally, the chapter provides a theoretical analysis of the impact of the Self and the Other theory on Paulo Coelho's life, while giving reference to the struggles he and his nation were subjected to throughout the process of colonization.

2. Definition of Post-colonial and Post-colonialism

The term post-colonial and post-colonialism were first introduced in the mid-1980s and had since gained a particular scholarly attention, namely in Bill Ashcroft, Gareth Griffiths and Helen Tiffin's book "The Empire Writes Back: Theory and Practice in Post-Colonial Literatures (2002)". By the mid-1990s, both terms became increasingly familiar on a wider range in academic and non-academic discourses. However, the term post-colonial seemed to have traces back to the late of 1970s in some texts such as "Said's Orientalism", which led to the development of colonialist discourse theory in the work of critics such as Gayatri Spivak and Homi Bhabh. Spivak, for example, first used the term 'post-colonial' in the collection of interviews and recollections published in 1990 called "The Post-Colonial Critic". (Ashcroft, et al "Post-colonial Studies"168). The prefix 'post' has been a source of strong definitional debate amongst critics. In a simpler sense, 'post' means 'after'; carrying a chronological meaning indicating a temporal succession period that comes after colonization, post-independence, on the one hand. On the other hand, post-colonial; may refer to the state of a land that is no longer colonized and has regained its political independence such as post-colonial Algeria. In the latter sense, It is mainly concerned with examining the processes and effects of, and reactions to, European colonialism from the sixteenth century up to the present day. So, despite the debates around the use of the problematic prefix 'post', or the similarly problematic hyphen, it remains fundamental to consider the effects of the colonial experiences on the political, cultural, economic and social status of the former colonies in the meanwhile. All in all, post-colonialism is a continuing process of resistance and reconstruction dealing with the effects of colonization on cultures and societies during the post- independence period. In other words, it focuses on the challenges and implications that former colonies struggled with, faced and perhaps still facing till present. In literature, it is an academic

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discipline or a study that aims at analyzing and explaining the impacts of colonialism and imperialism; Post-colonialism in literature comprises the study of theory and literature as it relates to the colonizer-colonized experiences in different fields. One of the leading theorists in this field is Edward Said, with Chinua Achebe being one of its leading authors. (Bhabha ,2001)

2.1 Postcolonial Theory (1970's) Explained

Among the most spread concepts of the contemporary world, the phrase “postcolonial theory”; an academic discipline which burst onto the scenes in the second half of the twentieth century, it analyzes, explains and responds to the cultural legacy of colonialism and imperialism. In brief, the postcolonial theory, from the 1970's, focuses on the reading and writing of literature written in formerly or presently colonized countries, in addition, It tries to find a critical investigation to what happened between two clash cultures, one of which fashions itself as superior. “Ashcroft et al also define postcolonial theory as a discussion of migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourses of imperial Europe (...) and the fundamental experiences of speaking and writing by which all these come into being”

Although, it is uphill to formulate a single theory that deals with all forms of the blasts or winds of changers (social, political, academic,, military and economic) ,It becomes a constant and continuing struggle in the company of humanity (Bhabha ,2001). It further focuses on the atrocious actions of Europeans before their decolonization such as race, power, leadership, segregation, identity, but the most noticeable definition for this notion is the theory that examines the ways in which writers from colonized countries, attempt to enunciate and even glorify their cultural identities. The term postcolonial has been used for the period before independence and has since become a term indicating a national writing (Ashcroft et al ,2002). In sum, Such theory is presented as a field which arouses a great deal of excitement and confusion as well as skepticism (Sharmin ,2010).

2.2 Postcolonial Perspectives on Development Studies

Sylvester, 1999 asserts that ‘One field begins where the other refuses to look’. From this quote it becomes obvious that there is a certain tension between development studies and postcolonial studies. While they represent two different bodies of Literature on the Third World, we demonstrate that they share some areas of convergence, such as groundings in knowledge of and concern about the West, and other areas of divergence as well. However, of

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the two fields, postcolonial studies have a greater potential to orientate human development thinking due to their focus on intellectual rather than practical projects brought upon by the development studies. Although at first glance both possess a common meaning (the global South and North-South relations), According to Mc Ewan (2009), Post-colonial and development studies can be differentiated in regard to the following points:

- **Applicability:** Knowledge in development studies as a rule has to abide by the principle of leading to be translated into practical applications and solutions. Whereas Knowledge in postcolonial studies is often confined to the critique of representations. Thus, both are related to different disciplinary origins (Economics vs. Literature).
- **Theoretical objective:** In development studies, the traditional aim is the transformation of society according to expert plans and universal concepts, while postcolonial studies question these concepts because of their (alleged) Eurocentrism¹ (the concept of ‘development’ being the classical example).
- **Methodological focus:** Development studies are primarily concerned with measurable socio-economic change, mostly on the macro-level (economic growth, purchasing power, income distribution). Postcolonial studies are to a much higher degree concerned with questions of culture, representations and identities and with processes and experiences on the micro-level.

This portrayal certainly does no justice to all writers from the respective fields, but is quite plausible for those who have been mentioned earlier in the text. For Menzel, the aim of a transformation of the societies of the South in terms of economic growth, industrialization, democratization etc. is out of question and controversial in its achievement. Alternatively, “Said” is focused on the construction of the oriental Other, Spivak on the possibility of subaltern articulation, Bhabha on the productivity of colonial discourses – and not on statistical material on social and economic inequality in and between societies. Once more, Sylvester asserts that the one party would not listen to subalterns while the other would not be interested in the material reproduction of the subaltern as it does not seem entirely unjustified. Therefore those works seem to be very interesting and promising which, in a way, approves

¹ **Euro Centrism:** An attitude, or a set of empirical beliefs that promotes Europe as the primary engine and architect of world history, the bearer of universal values and reason, and the pinnacle and therefore model of progress and development.

Sylvester's claim and take up questions of development studies from the perspective of postcolonial studies. The most well-known of these works are certainly those of the post-development school (see e.g. Sachs 1992, Rahnema 1997a), which have voiced fundamental criticism of the theory and practice of 'development' from a postcolonial perspective, but which have been widely discussed in the literature (Kiely 1998, Corbridge 1999, Nanda 1999).

2.3 Issues in Postcolonial Theory

As it is commonly explained, Post-colonial theory deals with the reading and writing of literature written in previously or currently colonized countries. Having that said, it tends to put significant emphasis on the way in which literature by the colonizing culture distorts the experience and realities, and inscribes the inferiority, of the colonized people on literature by colonized peoples which attempts to articulate their identity and reclaim their past in the face of that past's unquestionable otherness. It can also deal with the way in which literature in colonizing countries appropriates the language, images, scenes, traditions and so forth of colonized countries.

2.4 Postcolonial Literature

It is said that texts, more than any other social and political product, are the most important instigators and promoters of colonial power and its dual post-colonial resistance. Postcolonial literature represents all of these conditions and comes from various sources and inspirations. They include works such as *Murphy* by Samuel Beckett, *Hundred Years of Solitude* by Gabriel Garcia Marquez, Children of Salman Rushdie in the *Middle of the Night*, Chinua Achebe's "*Things Fall Apart*", "*Season of Migration to the North*" by Tayeb Salih, and J.M. Coetzee's "*Waiting for the Barbarians*" among many others. Shakespeare's "*Othello, Anthony, Cleopatra, and The Tempest*" were taken as the main texts for the application of postcolonial methods of analysis. This indicates that postcolonial literature is a broad term that includes literatures by people from the former colonial world, as well as from various minorities in the diaspora that live in the West.

Prominent writers and scholars, such as Homi Bhabha, Salman Rushdie and Gayatri Spivak, Edward Said from the colonial countries, took center stage, because they mixed the culture of the West and the East. Through their stories and analyzes, they tried to show the suffering and loneliness they felt. Tayeb Salih's "*Season of Migration to the North* (1966)" is the best example of significant and early work of postcolonial fiction.

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Postcolonial literature is seriously limited by the notion of textual politics favored by postcolonial literary theory. Saman .A. H Dizayi claim that “Postcolonial literature and criticism emerged during and after many countries gained the right at independence. The most commonly dealt-with themes in such literature are race, gender, ethnicity, identity and culture.” (Morais, 36).

2.5 The Question of Identity in Postcolonial Literature

Migration led to the mixing of cultures and identities during the post-colonial period, as it formed a new cultural diversity. But the latter caused a dispute over the issue of identity. Therefore, the search for identity was the most important thing that the post-colonial' writers talked about.

The question of postcolonial identity is a major debate among postcolonial theorists. The central point in the construction of identity for Edward Said, which is subject to the influence of Foucault's idea of power, is the ability to resist, reconfigure the self as a post-colonial and anti-imperialist object, and this self-restoration needs context because it is the construction of the identity that shapes freedom and human beings are what They create it themselves, even if they are the subjects of oppressive speech.

Another postcolonial theorist is “Homi Bhabha” in his book *The Location of Culture*, who developed his theory through the shift from the binary opposition to Edward Said, which is based on the strength and knowledge of Foucault, and introduced the concept of hybridization, and the hybrid identity of its door comes from “the intertwining of elements of both the colonizer and the colonized challenging the validity and authenticity of any essentialist cultural identity.

While “Afaf Ahmed Hasan Al-Saidi” mentions that the issue of identity is not a clear and fixed concept as it may be imagined, that led to the crisis and became a phenomena as Mercer (1995) argues that identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty (Al-Saidi 43).

In the relation of self and the other identity emerges as a kind of unsettled space or an unresolved question in that space, between a number of intersecting discourses, “Franz Fanon” in his theoretical argument about the consequences of colonialism and the change formed by the experience of immigration, "examines the experience of having to wear "white masks' to get by Europe, of having to bend one's own identity so as to appear to the colonizer to be free of all taint of primitive native traits."

3. Identity and Imperialism

Since the question of identity was an important theme in postcolonial literature, a lot of writers used it in their work because they experience the feeling of alienation, lost, and they were search for their original identity.

The imperial's effect does not affect only the land; also it causes huge problems on colonized mind and identity." Post-colonial cultures are inevitably hybridized, involving a dialectical relationship between European ontology and epistemology and the impulse to create or recreate independent local identity."(Tiffin 95)

What each of these literatures has in common beyond their special and distinctive regional characteristics is that they emerged in their present form out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power, and by emphasizing their differences from the assumptions of the imperial centre. It is this which makes them distinctively post-colonial (Ashcroft et al. 2)

Oxford dictionary defines postcolonial literature as: *"a category devised to replace and expand upon what was once called Commonwealth Literature. As a label, it thus covers a very wide range of writings from countries that were once colonies or dependencies of the European powers."*

(<https://www.oxfordreference.com/view/10.1093/oi/authority.20110803100339307>)

There is enormous diversity in postcolonial theory that focuses on different issues such as literature, art, music, linguistics, slavery, immigration, discrimination, and historiography and discusses different types of oppression such as racism, gender, nationalism and identity. The postcolonial text serves as a vehicle to transmit the identity and national interest of a society.

Since the disciplined academic theorist considered the issue of identity as one of the basic legacies of colonialism and imperialism, the writers also exposed and articulated the circumstances of the identity crises that emerged in the post-colonial period. Also, it is generally accepted that the main characters of postcolonial literature always struggle to build their identity; and they feel trapped between their indigenous culture and the dominant newly hybrid culture. "It is in this abstract world of ideas that the colonizer, by creating the "other" which was to be colonized, created his own identity in opposition to that of the colonized." (qtd in Kortright 2011)

Furthermore, Gilpin, 1987 claims that “Like earlier imperialism, post-colonial links reflect rational maneuvering for greater power and security. Scholarly work in a third vein, however, sees identity as crucial to explaining colonial and post-colonial ties. Many early observers were skeptical of the objective economic or geopolitical payoffs of colonial adventures. Schumpeter (1955) saw subjective identities, not objective incentives, leading Europeans abroad; if imperialism was grounded in the demands of certain social classes, these classes pursued empires out of atavistic notions of conquest rather than clear ‘interests’.” (Brysk et al 271-2)

Imperialism is a policy of expanding the rule on peoples and controlling their land, either through the use of force, such as military, or through other forms of expansion and many forms of government. It is associated with the concepts of colonialism and empire.

Williams (1976) elaborates on the matter and claims that like ‘colonialism’, imperialism too is best understood not by trying to pin it down to a single semantic meaning but by relating its shifting meanings to historical processes. Early in its usage in the English language it simply means ‘command or superior power. The OED defines ‘imperial’ as ‘pertaining to empire’, and ‘imperialism’ as the ‘rule of an emperor, especially when despotic or arbitrary; the principal or spirit of empire; advocacy of what are held to be imperial interests’. As a matter of fact, the connection of imperial with royal authority is highly variable.”(Loomba 10)

From another perspective, “Edward Said” defines imperialism in two instances. First, it is: "thinking about, settling on, controlling land that you do not possess, that is distant, that is lived on and owned by others. For all kinds of reasons it attracts some people and often involves untold misery for others". In the second instance, he states that: "imperialism" means the practice, the theory, and the attitudes of a dominating metropolitan center ruling a distant territory", and as "a process different from colonialism which is almost always a consequence of imperialism, is the implanting of settlements on distant territory".

4. Understanding the Self and the Other

The concept of “the Other”, which is a central issue in postcolonial studies, was developed by Frantz Fanon in his writing. Per Frantz, “he” is “the Other”, hence to him, the Other is the "not me." From this interesting point of view, an effort has been made to highlight the purpose of the study, which is to examine how literature portrays “the Other”; it illustrates how an imperialist must perceive the Other as distinct from the Self in order to keep control over it. To do this, he must uphold a sufficient level of identification with the Other. In other words,

the Self and the Other are portrayed as the colonizer and the colonized in both political and cultural contexts, respectively.

4.1 Defining the Self

Whenever the term “Self” is brought up in literature, there inevitably seems to be a link with identity and the self-building process; in order to define oneself, one has to draw a comparison, so to speak, between their current “self” and the person they desire to become, that comparison is considered a metaphorical gap; the smaller the gap, the more balanced the person, whereas a larger gap provokes friction, which in turn generates a dissonance that is unpleasant to the individual who experiences it. In common discourse, the term self often refers to a warm sense or a warm feeling that something is "about me" or "about us." Reflecting on oneself is both a common activity and a mental feat. It requires that there is an "I" that can consider an object that is "me." The term self includes both the actor who thinks ("I am thinking") and the object of thinking ("about me"). Moreover, the actor both is able to think and is aware of doing so. As the philosopher John Locke famously asserted, "I think, therefore I am." Awareness of having thoughts matters.

4.2 Self-Concept

Self-concepts are cognitive structures that can include content, attitudes, or evaluative judgments and are used to make sense of the world, focus attention on one's goals, and protect one's sense of basic worth (Oyserman & Markus, 1998). Thus, if the self is an "I" that thinks and a "me" that is the content of those thoughts, one important part of this "me" content involves mental concepts or ideas of who one is, was, and will become. These mental concepts are the content of self-concept.

While there is a considerable focus on the structural aspect of self-concept (e.g., individualistic, collectivistic, proximal immersed, distal other), much of the literature focuses on content and evaluative judgment; asking what people describe when they describe themselves and how positively they evaluate themselves. This focus on content plus evaluative judgment is quite common in research on children and adolescents, and typically involves closed-ended rating scales in a series of domains (e.g., physical appearance, athletic ability, emotional stability, peer relationships, family relationships). However, content can be studied separately from evaluative judgment, often with open-ended probes asking people to describe their current, ideal, and ought self-concepts, or their desired and undesired possible selves. In the same way, some research focuses explicitly on self-judgments or self-attitudes.

These self-judgments are typically categorized as self-esteem or self-efficacy and are a distilled evaluation of the person's sense of worth and competence in the world.

4.3 Self-Image

A common term in the notion of the Self is “Self-image” which is constituted of multiple elements such as experiences, memories, feelings, cognitive processes, perception, cultural background, beliefs, etc. Interestingly, value is the core element that is completely embedded into the fabric of them all. Because this self-image necessitates certain consonance with the world it inhabits, individuals might opt to change their set of values to justify their behavior, setting in motion a dissonance reducing mechanism in order to achieve the much needed consonance.

4.4 Identity

Erikson (1951, 1968) developed a widely used model of identity development that focused on development of identity via exploration and commitment; he used the term identity in ways synonymous with what others have termed self-concept. However, the term identity can also be conceptualized as a way of making sense of some aspect or part of self-concept (Abrams, 2003). For example, one can have a religious identity that contains relevant content and goals, such as what to do, what to value, and how to behave.

Furthermore, the social psychological and sociological identity literatures contrast personal and social identities, also termed collective. Social identities, as defined by Tajfel (1981), involve the knowledge that one is a member of a group, one's feelings about group membership, and knowledge of the group's rank or status compared to other groups (Oyserman, 2007; & Hart-Johnson, 2003).

Hence, personal identities refer to content quite isomorphic with what is typically referred to as self-concept in the psychological literature. An advantage in using the term identity rather than self-concept in this regard is that it reserves the term self-concept for broader perspectives.

To put everything into perspective, Self, self-concept, and identity can be considered as inextricable elements, with aspects of the "me"-forming self-concepts and identities being part of self-concepts. Yet interestingly, scholars often use the terms self and identity as if they were synonyms (Swann & Bosson, 2010). Sometimes the terms are used in reference to the process of making sense of the world in terms of what matters to "me" or to the consequences of

social contexts on a variety of beliefs and perceptions about the self, or simply to refer to membership in socio-demographic categories such as gender or social class (Frable, 1997). In other instances, it can mean an implicit sense or a warm feeling of relevance and inclusion rather than a cold feeling of irrelevance and exclusion. Thus, the terms can and often are used to explain what might be the process underlying outcomes but differ dramatically in terms of what is assessed or manipulated.

4.5 Concept of the Otherness

The notion of otherness, otherwise referred to as “Othering” consists of applying a principle that allows individuals to be classified into two hierarchical groups: them and us. The out-group is only coherent as a group as a result of its opposition to the in-group and its lack of identity. This lack is based upon stereotypes that are largely stigmatizing and obviously simplistic. The in-group constructs one or more others, setting itself apart and giving itself an identity. Otherness and identity are two inseparable sides of the same coin. The Other only exists relative to the Self, and vice versa.

In phenomenology, the terms the Other and the Constitutive Other identify the other human being, in their differences from the Self, as being a cumulative, constituting factor in the self-image of a person; as acknowledgement of being real; hence, the Other is dissimilar to and the opposite of the Self, of Us, and of the Same. The Constitutive Other is the relation between the personality (essential nature) and the person (body) of a human being; the relation of essential and superficial characteristics of personal identity that corresponds to the relationship between opposite, but correlative, characteristics of the Self, because the difference is inner-difference, within the Self.

The condition and quality of Otherness is the state of being different from the social identity of a person and to the identity of the Self. In the discourse of philosophy, the term Otherness identifies and refers to the characteristics of Who? and What? of the Other, which are distinct and separate from the Symbolic order of things; from the Real (the authentic and unchangeable); from the æsthetic (art, beauty, taste); from political philosophy; from social norms and social identity; and from the Self. Therefore, the condition of Otherness is a person's non-conformity to and with the social norms of society; and Otherness is the condition of disenfranchisement (political exclusion), effected either by the State or by the social institutions (e.g., the professions) invested with the corresponding socio-political

power. Therefore, the imposition of Otherness alienates the person labelled as "the Other" from the center of society, and places him or her at the margins of society, for being the Other.

The term Othering describes the reductive action of labelling and defining a person as a subaltern native, as someone who belongs to the socially subordinate category of the Other. The practice of Othering excludes persons who do not fit the norm of the social group, which is a version of the Self; likewise, in human geography, the practice of othering persons means to exclude and displace them from the social group to the margins of society, where mainstream social norms do not apply to them, for being the Other.

5. Conclusion

Throughout the first chapter of the study, the authors provided a thorough explanation to the term "Postcolonial" and its presentation from a literature point of view, while also emphasizing its relevance to the present research study. Additionally, the audience is presented with an overview of the Self and the Other theory and how it prevails in the theme of Postcolonial, which will be the topic of discussion in the practical side of the study in the form of a comprehensive analysis.

CHAPTER TWO

Paulo Coelho's Literary Context

1. Introduction

This section presents the second theoretical chapter of the study. After the comprehensive background to Postcolonial literature and the Self and the Other theory provided in chapter one, the authors of the study will now shift their focus to the literary context involving Paulo Coelho's writing and the different aspects which influenced him to become the well-known writer he is today.

2. Paulo Coelho and Literature

From the late 1990's to now, cultural globalization has inspired a renewed scholarly interest in Literature. This is partially due to the recent acceleration of international commerce of literature, which has irreversibly changed contemporary modes of production and consumption of literary goods, and not coincidentally, the significant interest in Paulo Coelho as a writer stems from the same reasons. By means of illustration, International market conditions have placed him as a significant presence in the global circulation of literature since the late 1990s.

Paulo Coelho, better appreciated outside of his homeland, writing abroad to a geographically scattered readership, entirely escapes the cultural boundaries of national identity. In fact, Coelho's novels thrive on the characteristic cultural hybridism of Latin America. More specifically, few countries in the world present themselves with the cultural miscegenation as does Brazil in its multi-layered ethnic composition and overlapping European, African and Indigenous religious formation. Coelho's national identity, however, is only significant in function of the transnational encounters in his novels (Mercer, 1995).

Interestingly, the turning point in Coelho's writing career came in 1982, when he walked Spain's road of "Santiago de Compostela", or the Way of Saint James, an important medieval Christian pilgrimage route. During the walk, Coelho had a spiritual awakening that he chronicled in his second novel, *The Pilgrimage* (1987). The book had little impact, but Coelho became determined to make a career as a writer. Coelho found his concept for his next book, *The Alchemist* (1988) in a 1935 short story by Argentine writer Jorge Luis Borges called "Tale of Two Dreamers". Like *The Alchemist*, Borges' short story revolves around two dreamers in search of treasure.

Furthermore, clear connections exist between the story of *The Alchemist* and Coelho's own life story. Just like Santiago, a comfortable shepherd who decided to abandon everything

to pursue a dream, Coelho lived comfortably as a songwriter when he decided to give up everything to pursue his dream of writing. Interestingly, Coelho didn't gain fame and financial success as an author until well after writing *The Alchemist*. Although Coelho's subsequent success more than validates the lesson he communicates through the story of Santiago's journey, success such as Santiago finds in *The Alchemist* was something Coelho had yet to attain at the time he wrote the book.

3. Era of Paulo Coelho's writing

Paulo Coelho embarked in his literature journey in early 1970s. During these years, writers were introduced to Counterculture literature; a literary movement whose meaning is heavily relied on adaptability to the back and forth transition in culture as a result of a convergence of culture and politics.

Complex societies, such as contemporary capitalist societies, contain dominant cultures and a variety of subcultures (Parsons, 1951). The dominant culture is almost always associated with the political and economic elite. Subcultures are at variance from the dominant culture on ethnic, social class, racial, age, sexual orientation, and other social differentiations. Subcultures exist within a larger multicultural context from the dominant culture, with which they share certain core values, but differ over significant points (Yinger, 1960). Most common subcultures are based upon ethnicity, such as African-American and Latino subcultures within the United States.

3.1 Counterculture

The counterculture emerged in the mid-1960s as a self appellation among young people within the middle-class youth movement as politics merged with cultural issues. The issues of racism, collusion of higher education institutions with the military and corporate worlds in support of the Vietnam War, fused with struggles over hair length, communal living, musical tastes, drug use, gender roles, and sexuality (Foss, 1972). At the height of the middle-class youth movement, there emerged a new social type, self-designated as the 'freak radical,' whose opposition to the dominant institutions was as much cultural as it was political, and whose critique of state-supported corporate capitalism was total.

The term 'counterculture' entered the sociological lexicon when social theorist Talcott Parsons (1951: p. 522) used it to describe deviant subcultures, such as delinquent gangs. Milton Yinger (1960), following Parsons, separated 'counterculture' from subcultures as a

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response to a frustrating environment, citing youth culture as an example. Youth culture tended to have socializing power over its members that contradicted some norms of the parent generation

Of the sixties counterculture itself, historian “Doug Rossinow” argues that the very term “counterculture” is simply a “heuristic device” created out of convenience to discuss amorphous and discursive elements of the youth movement. He further elaborates on the matter by stating: “It has been used to group together values, visual styles, social practices, and institutions that were widely disparate but considered by most to be unified in their rebellion against the dominant culture of advanced industrial capitalism, or even against a broader regime that one champion of the counterculture dubbed ‘technocracy.’”²

In a way to provide a more comprehensive definition to the word Counterculture, Terry Anderson states that the counterculture needs to be defined broadly; he argues that it was not a political position but instead generally functioned as “a counter to the dominant cold war culture” and that there were “no requirements” to being a hippie.

Furthermore, he recognizes the great variety of hippie life by pointing out that “some dropped out and became as apolitical as possible, other participated in what they considered was a cultural revolution, but most rejected the values of the predominant culture and then developed and practiced different lifestyles.”³

Howard Brick defined the term counterculture as it was relevant in the 1960s as “the assumption of uninhibited behavior and generalized dissent by large numbers of young people joined together by their shared enthusiasm for the new popular music of the time.” Brick stresses that it is important to recognize that the counterculture was not a static and absolute entity, and that “this milieu changed its shape and form considerably in the course of a decade.” Indeed the very term “counterculture” was not employed until the end of the decade; the term “new community” was most often used in the Haight-Ashbury, the earliest center of that alternative culture. About 3 million individuals were affiliated on some level with die counterculture of the 1960s, and they were known as “freaks” or “hippies,” an originally

² Doug Rossinow, “The New Left in the Counterculture: Hypothesis and Evidence,” *Radical History Review* 67 (1997); 79.

³ Terry Anderson, *The Movement and the Sixties: Protest in America from Greensboro to Wounded Rnee* (New York: Oxford University Press, 1995); 241-244.

derisive term for younger members of the Beat hipster movement whose use has usually been attributed to San Francisco columnist Herb Caen.⁴

3.2 Counterculture in the Post movement period

Social movements are episodic events that can last from a few weeks (e.g., Paris, France, May–June 1968) to decades (the English Revolution, 1640–60). When social movements end, the countercultures associated with them must be incorporated in some form into the dominant culture, even if the counterculture had resulted in a cultural revolution.

In the wake of a movement, especially a movement that ushered in a cultural revolution, such as the counterculture of the 1960s and early 1970s, movement participants were caught between lives they had rejected and a vision of an alternative life whose possibilities were being foreclosed. Foss and Larkin (1979) described this as a “life construction crisis” for former social movement participants.

Furthermore, Storey asserts that popular culture is that which is widely favored and well liked. Having that said, one could consider Paulo Coelho as popular culture by this standard based solely on his massive sales or large world-wide fan base. However, the critical reception of his works is a very controversial one. Besides, as Storey assesses, a quantitative perspective alone is insufficient to define popular culture. After all, that which is not popular culture can also be widely favored and well liked.

All social movements have a cultural dimension; political action is by nature episodic. Typical forms of political action include elections, strikes, protests, civil disobedience, boycotts, insurrections, and so forth. These actions can occur both within and outside social movements. What differentiates social movements from isolated political actions is that movement collectivities have a shared culture that legitimizes their own behavior, identifies opposing institutions and social categories, redefining them as the enemy, and reinterprets social reality (Foss and Larkin, 1986). The movement culture provides the glue that holds the movement together.

⁴ Howard Brick, *Age of Contradiction: American Thought and Culture in the 1960s* (New York: Twayne Publishers, 1998), 113-115.

4. Multiculturalism in Paulo Coelho's writing

Coelho's special talent seems to be his ability to speak to everyone at once. As a matter of fact, most of his readers are very fond of his writing because they get to see a reflection of their own lives every time they read one of his books. According to Coelho, a writer has to be equipped with the ability to see things from a wider perspective; meaning that one has to diversify their knowledge of the different cultures and backgrounds that each story or novel brings to the fore. Thus, Paulo's portrayal of different cultures is an effort to promote his writing on an international scale, and to intrigue us, the audience, to know more about the cultural diversity and embrace it as part of our existence. "Culture is that complex whole which includes knowledge, beliefs, art, morals, law, customs, and any other capacity and habits acquired by man as a member of society". (Tylor, Primitive culture)

"Paulo showed the trait of an original way of thinking". (Morais, 36). He had always been a man of paradoxes. He is a Brazilian and a Brazilian as per Coelho is someone, "living in a permanent breeding ground, in a mixture of races unique in the world, with African, indigenous Brazilian, Japanese, European influences. It is that mix of thousand things that has taught us Brazilians to be tolerant with the spiritual world, with all the magic that manifests through the basic symbols of music, dance and poetry". (Arias154)

Coelho's parents wanted him to become an engineer, but he had nourished and nurtured the dream of becoming a writer from his early childhood. And during this transitional phase of shifting his childhood dream with his parents' dreams and aspirations, he went through a chaotic process of physical, mental and psychological trauma. During these years, he came across many philosophies of life; he was influenced by many different cultures and inputs around the world, so much so that he had enhanced this impact in most of his works.

With Paulo Coelho's books gaining the reputation of a universal literature, it is worth shedding light on the place where he spent time molding his thoughts and literary aptitude. Paulo Coelho was born in Rio de Janeiro in a sophisticated upper middleclass family; he was brought up in catholic environment and had a normal childhood until he was thirteen. Due to his introvert nature and rebellious attitude against the conventions of his Roman Catholic upbringing he was admitted to a psychiatric hospital by his parents thrice. He was enrolled in a law school at his parents' wish and abandoned the dream of becoming a writer. But Coelho eventually found his way back to writing as he dropped out of law school in 1976 and

travelled to places like South America, Mexico, North America and Europe in a quest to find inspiration for writing.

Furthermore, during the process of quenching his soul from the thirst of self-identity, Coelho's personal legend helped him conquer the world of creativity through his writings allowing him to demonstrate the imbibed diverse culture through his narratives through different characters. These characters are deemed bundles of autobiographical experiences of Paulo Coelho displaying his traits and experiences in his different stages of life. For what it is worth, these characters are presented in different cultural backgrounds breaking their cocoons (cocoons of struggle, frustration, identity-crisis etc.) and emerging as transformed souls and personality.

5. Romanticism in Literature

In Paulo Coelho's novel "The Alchemist", there have been numerous indications of a romantic style of writing and expression, namely with the eventful first encounter between the protagonist Santiago and Fatima. Although the literary movement of Romanticism began in late 18th century and ended around the middle of the 19th century, its prevalence was clearly highlighted in the novel and its influence continues to date. Having that said, this begs the question of what is meant by the literary Romanticism and how does it relate to Paulo Coelho's novel "The Alchemist"?

Romanticism, its attitude or intellectual orientation has characterized many works of literature, art, music, and the other fields of the Western civilization over a period from the late 18th to the mid-19th century. Moreover, Romanticism can be seen as a rejection of the precepts of order, calm and rationality that typified classicism in general and late 18th-century Neoclassicism in particular.

Interestingly, the term "Romanticism" has not been directly shared from the concept of love but rather derived from the French word 'romant' (a romantic story told in verse). Romanticism that is focused on emotions and the inner feelings of the writer, and is often used as an autobiographical asset to inform about the work or even to provide a template for it, which is not like the traditional literature at the time. Furthermore, several developments were being followed by the Romanticism proper from the mid-18th century and that can be defined as Pre-Romanticism. Among such trends, Medieval Romance had its arrival, from which the Romantic Movement has derived its name. The romance, as a whole, was a tale focused on the non-native and the individual heroism; and the mysterious was in clear contrast to the elegant formality and artificiality of prevailing Classical forms of literature,

such as the French Neoclassical tragedy or the English heroic couplet in poetry. This new interest is relatively callow but overtly emotional literary expressions of the past were to be a dominant note in Romanticism.

5.1 Kinds of Romanticism

a. Popular romance may include but is not limited to the following types: idealistic, normal intense (such as the emotional aspect of "falling in love"), predictable as well as unpredictable, consuming (meaning consuming of time, energy and emotional withdrawals and bids), intense but out of control (such as the aspect of love "material" activities (such as the benefits mentioned in the next section of this article), physical and sexual, and finally grand and demonstrative (Sumway, 2001: 54).

b. Part of the popular romance

Popular romance consist of seven kind of Romanticism, they are:

- 1. Puppy love** is the grand introduction of love for the youth it usually occurs during pre-adolescence or adolescence year in a person's life and establishes a foundation about love in their socialization process (Sumway, 2001: 83).
- 2. First love** is something very special either emotionally, physically touch our live (Sumway, 2001:84).
- 3. Illusionary love** is person who expects a high fantasy dream come true (Sumway, 2001: 84).
- 4. True love** is ideal type of love but as I stated earlier we do not live in an ideal world, thus this type of love is the most rare to find (Sumway, 2001:85).
- 5. Passionate love** is Passion (from the Latin verb, *patior*, meaning suffering or feeling) is defined as an emotion, feeling very strongly about something, as an idea person, or object. Thus, passion is an intense emotion that includes passion or desire for something. The term is also often applied to a lively interest in or admiration for a proposal, cause, activity, etc. It is said that someone is passionate about something when setting a strong affinity, unlike love is more associated with love (Sumway, 2001:87).
- 6. Obsessive love** is when a person as lost all sense of what is right and wrong having been clouded by a compulsive blind love (Sumway, 2001:89).
- 7. Pure love** is a super supreme kind of love that transcends all human emotion (Sumway, 2001: 91).

c. **Divine (or spiritual) romance** may include, but are not limited to the following types: realistic, as well as plausible unrealistic, optimistic as well as pessimistic (depending upon the particular beliefs held by each person in the relationship.), Abiding (eg the theory that each person has an attitude that has been designated as agent of choice, such as "choosing a husband" or "choosing a soul mate."), non-abiding (e.g. the theory that we do not choose our actions, and therefore our romantic love involvement has been drawn from sources outside of ourselves), predictable too unpredictable, self-control (such as obedience and sacrifice within the context of the relationship) or lack thereof (such as disobedience within the context of the relationship), emotional and personal, soulful (in the theory that the mind, soul, and body, is one connected entity), intimate, and infinite (such as the idea that love itself or the love of a god or without conditions "God" can be love or eternal (Sumway, 2001: 55).

6. Paulo Coelho and Romanticism

Paulo Coelho states that: "Dreams are the language of God. Only He speaks the language of the world, I just interpret it. But if you speak the language of your soul, only you can understand it."

Over and over Coelho provides readers with inspirational expressions derived from romanticism, such as the aforementioned quote. Interestingly, Coelho asserts that the reason why his style of writing tends to familiarize the reader with the different aspects of literature is due to the fact that he spent years and years reading books on magic, alchemy, and religion. In his novel "The Alchemist", Coelho portrays the heroic characters as trusting in their instincts and being in touch with the universe, a move that was proven pivotal in presenting his book as emotion-driven and compelling to the story being told. After all, Coelho had dropped out of school at a young age and was subjected to an intolerable treatment from his parents, thus leaving a rather sour taste in his mouth which could somehow explain his tendency to emphasize on the sentimental aspect in his writing.

The romantic ideal is thus that the greater wisdom is that the greater wisdom is in simplicity, and a lack of education can be a virtue. Coelho's message is for people to look outward toward Nature, and not inward to their own intelligence and rationality. Coelho writes, "If today I became a monster and decided to kill them all, one by one, they wouldn't even realize what was happening until almost the whole herd was exterminated".

7. Conclusion

In this chapter, the researchers dealt with the literary context of the study, which comprises Paulo Coelho's writing and the era during which he found influence and inspiration to write his novel "The Alchemist". Furthermore, it was deduced that the aspect of culture and the movement of Romanticism played an integral part in shaping the novel, which will be further observed and analyzed in the following practical chapter.

CHAPTER THREE

Critical Analysis of the Alchemist

1. Introduction

The present chapter represents the practical side of the study where the researchers put into practice the collected theoretical data from the first and second chapters. The practical chapter will focus on providing an overview on the author's personal background, inclusive of his biography and most of his prominent contributions as a writer, as well as a critical analysis of his novel "The Alchemist".

2. The presence of Identity in Paulo Coelho's "the Alchemist"

As previously highlighted in the preceding theoretical chapters, the notion of the Self and the Other stems from the term "Identity", which in turn encompasses one's history, principle, social status, moral beliefs and way of life. Having that said, Paulo Coelho, in his novel "The Alchemist" tried to portray those aspects in the many prominent characters, namely the protagonist Santiago and the love of his life Fatima; By means of illustration, the main objective of Santiago was to fulfill his personal legend and return home with a sense of self-satisfaction, similar to what a colonized entity strives to achieve by gaining back pieces of its identity and standing in the face of oppression. In the same vein, the concept of the Other in Paulo Coelho's novel is reflected onto the different characters Santiago meets in his journey, since Coelho is known for his romantic style of expression, he tried to portray the Other in a positive way involving Fatima, the crystal merchant and many other supportive figures.

For instance, one of the most defining aspects of Romanticism is love, which Paulo accurately represented as a "positive other" in the form of a first-sight love. Additionally, other forms of the positive Other can be seen in the way the crystal merchant offered words of wisdom and encouragement to Santiago, not to mention the Alchemist's advice to pursue his dream of achieving societal recognition. Still, it is worth noting that Coelho also had negative representations of the Other in his novel, which can be seen in the aggression and anger from the part of the Arab inhabitants directed towards Santiago and the Englishman in the early stages of their journey to Egypt.

Interestingly, Santiago's journey turned out to be way more thrilling and eventful than how he previously envisioned it to be, with him constantly experiencing ups and downs which help create a clear distinction between the Self and the Other in the novel.

3. Personal Background

3.1 Author's Biography

On August 24, 1947, Paulo Coelho was born in Rio de Janeiro, Brazil. He was raised in a cozy middle-class home in a city best known for its poverty. His mother, Lygia, was a stay-at-home mom, while his father, Pedro, was an engineer. At the age of seven, he started attending a Jesuit school. Although he didn't publish his first novel until he was 38 years old, he began writing there.

At the age of seventeen, Coelho sensed the urgency of turning down his parents' envisioned path for him. When he stopped going to school, their desire to see him become an engineer grew stronger as they had him put to a mental hospital where he underwent electroconvulsive therapy. Around the age of twenty, he became increasingly prone to experiencing panic attacks and sadness.

Shortly after leaving the hospital, Coelho started writing for a living, working as a journalist and collaborating on plays with a theater company. He visited South America, Mexico, North America, and Europe during a two-year trip.

Interestingly, it wasn't until 1990, with the release of his third book, *Brida*, that he rose to literary fame on a global scale. The popularity of *Brida* made Coelho's writing known around the world, inspiring the reissue of his first two books and ensuring that his subsequent books would sell millions of copies. Because of his fame, Coelho has been able to support philanthropic endeavors all around the world, most notably the Paulo Coelho Institute, a nonprofit that assists children and the elderly Brazilian people and is entirely supported by the author's book revenues.

3.2 Writing Career

In 1982, Coelho published his first book, "Hell Archives", which did not make a big impact. In 1986 he contributed to the *Practical Manual of Vampirism*, although he later tried to take it off the shelves since he considered it of bad quality. After making "the pilgrimage" to Santiago de Compostela in 1986, Coelho wrote "The Pilgrimage" that was published in the year 1987. The following year, Coelho wrote "The Alchemist" and published it through a small Brazilian publishing house which made a preliminary print run of 900 copies and decided not to reprint. He eventually found a bigger publishing house, and with the publication of his next book "Brida", *The Alchemist* took off.

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Since the publication of “The Alchemist”, Coelho has generally written as a minimum one novel every two years. Three of those: “The Pilgrimage, Hippiie, The Valkyries and Aleph” are autobiographical, while the majority of the rest are broadly fictional. Other books, like “Maktub”, “The Manual of the Warrior of Light” and “Like the Flowing River”, are collections of essays, newspaper columns, or selected teachings. His work has been published in more than 170 countries and translated into eighty-one languages. Together, his books have sold in the hundreds of millions. On 22 December 2016, Coelho was listed by UK-based Company “Richtopia” at number 2 in the list of 200 most influential contemporary authors.

Reaction to his writing has not been without controversy, however. Though he was raised in a Catholic family, and describes himself as of that religion even now, his stance has been described as incompatible with the Catholic religion, because of its New Age, pantheist and relativist contents.

3.3 Political Activities

Having gained the reputation of a political activist, Brazilian writer Paul Coelho’s best-promoting books, inclusive of The Alchemist and The Pilgrimage, enchant readers from across the world. He has gained several worldwide awards for his works, which have been translated into greater than sixty five languages.

Through the Paulo Coelho Institute, the Rio de Janeiro local makes use of his worldwide attraction to fight poverty and assist underprivileged individuals of Brazilian society. He is likewise an epitome of multiculturalism via his paintings with UNESCO as a Special Counselor for Intercultural Dialogues and Spiritual Convergences.

Since 2009, he has been a part of Secretary-General Ban Ki-moon’s “Network of Men Leaders”, a collection of influential guys who paintings of their spheres of affect to adopt precise movements to stop violence in opposition to women. The Network is a part of the “UNiTE to End Violence towards Women” campaign. In his ability as a Messenger of Peace, he is likewise dedicated to focusing international interest at the Sustainable Development Goals.

3.3.1 Poverty and Intercultural Dialogue

Dialogue amongst civilizations, cultures and peoples, primarily based totally upon recognize for usually shared values, can create the situations to gain peace and alleviate poverty. Poverty includes greater than the shortage of profits and efficient sources to make certain sustainable

livelihoods. Its manifestations consist of starvation and malnutrition, confined to get right of entry to schooling and different simple services, social discrimination and exclusion in addition to the dearth of participation in decision-making. The efforts to remove poverty require intercultural talk to create flexibility, knowledge and the willingness to help and cooperate with one another.

3.3.2 Political Engagement

Coelho's political engagement improved in his 60s. In 2003, he wrote a letter to president Bush, 10 days earlier than the invasion of Iraq, wherein he criticized George W. Bush's politics and war towards Iraq. He posted this letter in his weblog in 2008 (Coelho, 2008b). In this letter, Coelho took a stand towards Bush's struggle fare politics towards the injustice of the United States and global politics regarding Iraq. He ended his letter with the subsequent words (Coelho, 2008b):

*“Thank you, because without you we would not have realized our own ability to mobilize. It may serve no purpose this time, but it will be useful later on. Now that there seems no way of silencing the drums of war, I would like to borrow the words of an ancient European king to an invader: ‘May your morning be a beautiful one, with the sun shining on your soldiers’ armor, for in the afternoon I will defeat you.
So, enjoy your morning and whatever glory it may yet bring you.
Thank you for not listening to us and not taking us seriously, but understand that we hear you and will not forget your words.
Thank you, great leader George W. Bush”*

Coelho clarified his worries approximately the short-sightedness of Bush's overseas affairs and politics and emphasized that one day they might enjoy the reactions to his present day attitude. Coelho realized his very own powerlessness in his letter, however he believed that there comes a day when the mobilization of the peacemakers might play a position in regards to Bush's movements and the war.

4. Analysis of the Alchemist

4.1 The relevance of the Self and the Other to Paulo Coelho's the Alchemist

Rather than assume that people contrast themselves with others, a more appropriate question is under what circumstances are people likely to contrast themselves with others and under what circumstances are they likely to include others in their self judgments? In the sphere of everyday life, people have the proclivity to compare themselves to others, whether it is at work, school or pretty much anything with a sense of competitiveness in it. Having that

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said, some would argue that it is completely natural to exhibit such a competitive behavior, like wanting to stand out to other human-beings and gain personal satisfaction. On the contrary, some might perceive this behavior as falsified in the sense that people are meant to be altruistic, and therefore have to cooperate in order to achieve the desired outcome. As a result, it can understandably be deduced that the notion of Self and Other is complementary on at all circumstances, with both terms being constantly linked whenever there is a discussion of personal status and societal growth.

In literature, and in Paulo Coelho's *The Alchemist*, much importance has been devoted to the importance of the Self and the Other.; in the novel, Coelho details Santiago's journey to Egypt, where he is destined to acquire his personal legend and drip in the golden fortune. Throughout his journey, numerous signs point towards a synergy between the Self and the Other; at first, Santiago embarks on the road in a caravan crossing the Sahara desert toward Egypt where he encounters the first presence of the Other, the Englishman who aspires to become an alchemist. In the case of the Englishman, the Other here is presented in a positive manner as he offers words of wisdom to Santiago and goes on to inform him that the secret of Alchemy is engraved on a stone called "the Emerald Tablet". In an interesting turn of events, Santiago learns that the Englishman is on a quest of his own, which is to meet a powerful, 200-year-old alchemist with the intention to know the secret of his trade. From a reader perspective, one can easily observe the writer's strategic inclusion of the Other in a way to support Santiago in his journey to the Pyramids.

The story begins to reach its climax when Santiago meets Fatima, another personification of the Other in the form of a first-sight love, who lives at the oasis near Al-Fayoum. Unfortunately for Santiago, his encounter had to be cut short due to an increasingly violent wars taking place in the desert. While the alchemist and Santiago pave their way through the desert, an unexpected twist occurs as they get captured by a tribe of Arab soldiers, insinuating a malevolent presence of the Other this time around.

In Paulo Coelho's writing, one can observe the relevance of the Other to the Self as the two concepts continue to shape the understanding of the novel. In the practical chapter of the study, the researchers provide more indications of the said relevance as well as a deeper analysis in regard to the context and setting on the basis of which the novel was written.

4.2 The Style of Paulo Coelho's "The Alchemist"

Paulo Coelho as a writer is best known for his simplicity and poetic style of writing; despite differences in storytelling, whether first or third person, Coelho's novels all share similar philosophical sentiments with hers. It seems that deep lessons are always conveyed from the dialogues of the characters, from the simple lines and outlines.

Presenting some of her life's most difficult issues, Coelho's presentation of her never overwhelms the reader with a lucid yet deeply poignant presentation. His storytelling, his style influences each of his novels. Readers can follow his often simple narrative, absorbing the many philosophical elements intertwined with the overall theme. Coelho's style expresses the message of each novel in as few words as possible through very direct and simple sentences, honest dialogue, and concise points. Its brevity is evident in the repetition of sentence structures that usually describe the character and the actions he performs.

His use of the past tense in his novels contributes to the impression that Coelho is a good storyteller. Each story is told as if someone were telling a legend around a campfire. Coelho's story becomes real to the reader as well, largely through the sense that emerges from dialogue. This is an important part of Coelho's story. Coelho's novels are not usually rich in descriptive or brilliant language, but the subjects and themes of the novel are more important, and do not bog down in elaboration on the setting or the details of the characters' attire. The attention to detail adds to the power of the few but dominant instances that offer a different experience that adds to the main plot of the story. Having that said, Coelho's writing can also be difficult to define; His expressions can only be described as poetic, the content and structure of his writings are deliberate and philosophical, and the actions and feelings of his characters are conveyed conversationally and factually. His sometimes blunt tone, though not harsh, adds to the intensity of what is being said. Coelho writes anecdotes that are both frank and deeply philosophical, unlike most other writers of his generation.

Coelho's lyrical style of writing is considered by many to be the universal language. Its simplicity and poetic flow allow readers to easily observe the characters; development and experience the story's plot alongside them. Coelho is unique not only in the subject matter of his stories, but also in his outspoken presentation.

4.3 Plot

Andalusian Shepherd

The story of the Alchemist follows the story on Santiago. When he is troubled by a recurring dream, he finds himself with a gypsy woman. The gypsy tells Santiago that his dream means that there is treasure in Egypt. She asks for one tenth of his treasure in return for telling Santiago what his dream meant.

King Melchizedek

Into Santiago's journey to go see the merchant's daughter, he meets a man claiming to be a king. This man teaches Santiago what a Personal Legend is, he explains, "It's what you have always wanted to accomplish". King Salem gives him two stones called "Urim" and "Thummim" for reading omens. Then, King Melchizedek makes Santiago give him a tenth of his sheep, and to sell the rest so that he has enough money to travel to Egypt, meaning that he wants Santiago to follow his Personal Legend.

Crystal Merchant

Santiago buys a ticket to Tangier, in North Africa and sails for two hours to get there. When he arrives, a port thief steals all his money .Santiago must then find work, to earn enough money to return home. He finds employments in the shop of a crystal merchant. He suggests many ideas, like selling tea in the Crystal that can benefit the shop financially. The Crystal Merchant tells Santiago about his own Personal Legend: "I'm afraid if my dream is realized, I'll have no reason to go on living".

The Caravan

Santiago works eleven months in the crystal shop at the top of the hill in Tangier, with thoughts of uncertainty beginning to settle in over whether or not he should continue searching for his Personal Legend. He decides to keep on searching and finds himself joining a caravan traveling to Egypt. On this caravan he meets an Englishman who wants to learn the secret of alchemy from an alchemist in an oasis. This man also has a set of "Urim" and "Thummim" and they befriend one another. During the travel across the desert they come to an Oasis where Santiago falls in love with a girl named "Fatima", she urges him to continue looking for his personal Legend. From this, Santiago leaves the oasis alongside the alchemist to find his Personal Legend.

Warriors

Both Santiago and the alchemist enter an area full of tribal warfare and are captured by warriors. They are allowed to continue their journey after a short amount of time. Not long after, the alchemist tells Santiago he will be returning to the oasis to continue searching for his personal journey. When Santiago arrives at the Pyramids, he digs but finds nothing. Thieves beat Santiago and steal his money. Santiago tells them about his dream anyway and one of the thieves says his own dream. It is about a treasure, buried in an abandoned church.

Sycamore Tree

Santiago goes back to Andalusia and returns to the church. He digs under the place he slept when he dreamed of the pyramids and the treasure. Beneath that simple sycamore tree, lay the treasure of Santiago, realizing that “Life is really generous to those who pursue their Personal Legend”.

4.4 Characters

-Santiago

The protagonist of the novel; a young shepherd, who goes in search of treasure after meeting the wise Melchizedek. Santiago learns from Melchizedek that everyone has the opportunity to continue their own personal legend, and Santiago follows his legends from southern Spain to the pyramids of Egypt and back. Along the way, Santiago meets various characters who teach him about life and to listen to his heart. By the end of the novel, Santiago trusts himself and the soul of the world, which he believes will take care of him and hold everything together.

-The Alchemist

The title character of the story, the alchemist, meets Santiago at an oasis where Santiago's desert caravan stops to avoid a tribal war. The alchemist is Santiago's mentor and he travels with him from the oasis almost to the pyramids. The alchemist practices the traditional methods of alchemy, studying metals and the process of turning base metals into gold, but also shows Santiago how these lessons apply throughout life. He teaches the young man that all of creation is connected and that he can learn anything he needs by researching any subject and listening to his heart.

-The Crystal Merchant

The Crystal Merchant serves as an important friend to Santiago during his time in Tangier, but also serves as a warning case for someone who has fallen into complacency and has given

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up on his personal legendary pursuit. He ran a crystal shop on the hills of Tangier, which was a huge success until the city fell out of favor as a port. Although he is a good man, devout and kind enough to welcome Santiago, he is afraid to fulfill his dream of making a pilgrimage to Mecca. The Crystal Merchant isn't proud of his conservative outlook on life, but he feels he's rooted in his ways.

The Crystal Merchant is the most beefy and irredeemable character in the Alchemist. (Baker, like Santiago's own father, is another unruly character, though not as often seen as the Crystal Merchant.) In other words, the novel paints his fate as something to be avoided.

-The Englishman

The Englishman is an educated, ambitious and aspiring alchemist. He is adventurous enough to join a caravan in search of an alchemist, but is quite antisocial. He prefers reading a large number of books rather than interacting with others or being interested in his surroundings. The Englishman and Santiago quickly become friends as they share a commitment to pursue their respective legends. But the Englishman also challenges Santiago with an intelligent, knowledge-oriented attitude to life. He teaches Santiago the value of studying books and introduces him to key concepts in alchemy such as masterwork. But he also has to learn from Santiago how important his experiences and friendships are.

The Englishman is so focused on his book that the alchemist feels that he has not yet reached the stage of personal growth that would allow him to become an alchemist's disciple. Thus, the novel suggests that while knowledge from books can be useful, it should not be relied upon unconditionally. True wisdom comes from experience, but it must be acquired by action.

-Melchizedek

Melchizedek, who claims to be King of Salem, appears to Santiago as an old man living in the Spanish city of "Tarifa". Although he appears only briefly in the book, he plays a key role in introducing some of the key concepts. For example, he tells Santiago about his personal legend, souls of the world, and beginner luck. Additionally, he also gives Santiago two magical stones, "Urim" and "Thummim", representing "yes" and "no" respectively, to guide his journey. Melchizedek is also the first Alchemist character to develop magical powers. By his own admission, Melchizedek is part of the life of a man who pursues personal legends. It is clear that he has served that purpose for a long time, as he recalls helping lots of people in need, as the magic stone he gives Santiago to stay hopeful and focused as he pursues his personal legend is another example of that.

-Fatima

The only female character in *The Alchemist* to get a modicum of attention, Fatima is defined by her beauty and her willingness to wait for Santiago while he pursues his Personal Legend. She lives at the Al-Fayoum oasis, where her primary duty in life consists of gathering water from the local well, and she says as a woman of the desert she realizes that men must leave the women they love for long periods. When Santiago hesitates to leave Fatima and the oasis, she convinces him to go, she has confidence that he will return if he loves her. Fatima says her ultimate goal is to love Santiago, and she appears to have no Personal Legend of her own.

4.5 Themes

- Fortune and Luck

When Coelho uses the word "fortune" in this novel, he uses it in a dual sense: though Santiago often speaks of "a fortune," referring to wealth, the narrator makes reference to "his fortune," implying the ways that fate will act on the boy. Throughout *The Alchemist* there is a continuous question about just how much one controls one's fate. Simple luck seems to have a hand in the way that Santiago meets his future, but luck is not the only element involved. His successes are also a result of how he meets his luck and responds to it.

Early on in the book, Melchizedek, the king of Salem, tells Santiago that he is going to have Beginner's Luck when he first starts out on his trip because there is a force in the universe that wants each person to be encouraged in the pursuit of his or her Personal Legend, and Beginner's Luck will give the person a taste of what success is like. It is a concept echoed later by the owner of the crystal shop, who refers to it as the "principle of favorability."

Although luck does play a role in the first steps of one's journey, the book does not suggest that people should merely rely on luck and accept whatever might come to them. Melchizedek also tells Santiago that he needs to learn how to read the omens in life, and adjust his behavior according to his readings, giving the boy responsibility for his own fate. The old king does give him the two stones, Urim and Thummim, which he says can be used to make decisions for him if he sees no clear direction, but he also tells Santiago to use them sparingly, and in fact the boy completes his journey only taking the stones out once. He knows that the good fortune that will come to him from Beginner's Luck is limited, and he also knows that leaving his fate entirely up to the random reading of the stones is just a way of avoiding the responsibility he has to lead himself to his own fortune. In the end, Santiago attains a material

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fortune of gold and jewels, but he has also fulfilled his Personal Legend, thus achieving an even more meaningful fortune. It is because he chooses to pursue his own fortune that good luck befalls him.

- **Wealth**

Though the object of Santiago's quest is a treasure, Coelho makes it clear throughout the story that wealth is not a goal to be pursued for its own sake. At the end, when the treasure is found to be waiting for Santiago at the very place where he began his quest, he questions why he could not simply have found it there without traveling so far, and a voice from the sky makes the point that seeing the ancient pyramids was the important part of the journey, giving the experience more weight than the treasure he gained at the end.

Interestingly, even the alchemist himself, who has the power to create all of the gold he could possibly ever want, shows no interest in worldly wealth, but instead is interested in the physical process that leads to it. He helps the boy follow his dream because he knows that following dreams is what really matters in the world, just as he knows that seeing the boy transform himself into the wind will be just as impressive to the bandits of the desert as his own power to change metal to gold. Both come from the same place, an understanding of the Language of the World.

- **Love**

When the story of the Alchemist begins, the boy is motivated to take his flock of sheep to “Tarifa” by his infatuation with the daughter of a merchant, whom he met a year earlier but did not talk to long enough to even find out her name. After his second dream about the treasure he is to find at the pyramids, he realizes that the merchant's daughter will likely forget about him while he is away on his quest. He knows that she will probably take up with someone who has more money, or at least more identifiable prospects, but he takes the chance of losing her in order to pursue his Personal Legend.

Later in the book, this circumstance is mirrored when Santiago meets Fatima at the oasis of Al-Fayoum. Rather than an infatuation, however, the relationship that develops between them is presented as true love, even though they know it is love within moments of their initial meeting. The boy is aware that his parents and grandparents would consider it a false way to approach love because they would want love cultivated more carefully over the course of

time, but the feelings that he has are more convincing to him than the logical arguments that anyone might present.

Additionally, Fatima shows her own love for Santiago by encouraging him to go ahead and pursue his Personal Legend. She is aware that he might be lost to her forever, but she knows that taking that chance is better for their relationship than forcing him to give up his quest, which could keep him there but doom their relationship to a lifetime of resentment.

5. Critical Analysis

As with any novel or work of literature, there is often room for questioning and debate over how the said work could have reached greater heights and could have become highly reputable in different parts of the world. Through extensive reading of Paulo Coelho's novel "The Alchemist", the authors of the study have come to identify a controversial presentation of the Arabs, particularly the East, furthering the already prevalent "East versus West" dichotomy.

To illustrate, Looking at Santiago's dream, we find it is that of a white man from a western country traveling to the Orient in order to conquer and exploit its resources. The fact that Santiago is to find his treasure in the East, not the West, has clear colonialist implications. Like his forefathers before him, Santiago overcomes the obstacles along his way and claims his treasure in the East because of his superior mental capabilities and what Coelho calls his 'openness' to the Universe. "Partha Chatterjee" in "Nationalist Thought and the Colonial World" says that the West colonized the East because it believed that its culture "possesses attributes which make the European culture equipped for power and progress, while such attributes are lacking in traditional cultures of the East."

Despite the fact that Coelho goes to great measures to show how receptive Santiago is to the Eastern world and its culture, from the moment Santiago has his dream, we, the audience, are presented with negative images of the Oriental as the different "backward" other. As a 'strange' and mysterious being, this Oriental is shown to have many odd rituals and habits that are often times associated with superstition and the supernatural. The first Oriental that he encounters in the story is the old Arab man wearing "strange" clothing and possessing supernatural powers. Calling himself "The King of Salem," this old man introduces us to the superstitious and often deceptive world associated with the Arab tradition of 'alchemy' that dates back to the Arab alchemist "Jabir Ibn Hayyan" in the 8th century. Though alchemy with

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time became a well-respected branch of science, it has never really shaken off its earlier association with the voodoo science that deals with the mysterious, dark and occult world of the supernatural. The old man's ability to list specific names related to Santiago and his possession of the two precious stones, "Urim" and "Thummim" that have magical powers leave no doubt as to the old man's association with this dark science.

Furthermore, Edward Said says: "The entire history of the 19th century European thought is filled with such discrimination as these, made between what is fitting for us and what is fitting for them, the former designated as inside, in place, common, belonging, in a word above, the latter, who are designated as outside, excluded, aberrant, inferior, in a word below".

As Santiago has never been to Africa, it is quite clear that his biased image of the East is not based on any real experience, but is a by-product of his cultural heritage. Like many other westerners, he has brought the myth of Western superiority over the non-western, without any effort on his part to distinguish facts from fiction. Therefore, when he embarks on the journey, his decisions and actions are not his own, but he is greatly influenced by the preconditioned thoughts and ideas imposed on him by the outlook of his society. The great impact that a culture and its value system have on an individual's sense of right and wrong, good or bad, is represented in Santiago's constant carrying around of books. His avid interest in reading seems to have had its share in re-instating his distorted system of values that have created this warped picture of the East.

Satisfied with his accomplishments in Tangiers or let us say 'conquests,' Santiago sets off on his journey to Egypt. Here, again, the Orientals are described in less than complimentary words, with adjectives like "fat," "hooded" and "black garments" to describe a lazy and perhaps dangerous race. Unable to take the journey alone, Santiago decides to join a group of travelers on their way to Egypt. The Arabs leading this expedition are shown to be violent, bloody people with little or no refinement. As they embark on their journey, the leader of the caravans uses harsh words to alert the passengers to the dangers of the desert and from disobeying his orders. He tells them: "I hold the power of life and death for every person I take with me" and then, a little later, adds "In the desert, disobedience means death". Having established his right of rule over his passengers, the leader of the caravans does not try in any way to win them over or to make them feel comfortable as they embark on this journey.

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. Though Santiago hasn't been able to find any treasure and he has also been battered and robbed, he suddenly experiences a sense of elation as he realizes that he has finally been able to reach his final destination and overcome his last challenge. Smiling, "his heart bursting with joy," he now realizes where his true treasure is and is finally ready to head back home. As his "project" has now been completed and his enlightenment of the soul achieved, Santiago leaves feeling like the true 'conqueror' who was not afraid to travel to this scary and strange world of the 'other.' Having exploited its resources and learnt all that he needed to learn of its secrets, he is able to leave in full glory, with great bounties at his disposal, whether material, in the form of the Arab woman, or abstract in the form of illumination of the soul.

Coelho's *The Alchemist* has had great success because it endeavors to teach important lessons and secrets about life, love and the universe. However, by doing so, Coelho may have inadvertently casted a large shade on the Orientalist. The book's lessons about receptivity to the world and to its universal language are thus undermined when this 'openness' turns out to be an acceptance of the 'other' not as an equal, but as a 'mutilated' version of the white male, a fixation on other races as being not different but lesser than the white race. Edward Said defines this unequal relationship with the 'other' as "positional superiority," one where the Westerner involves himself into many relationships with "the Orient without ever losing him the relative upper hand". Throughout the story we see how Santiago was able to build good relationships with non Westerners, but always on his own terms based on his own sense of superiority over them, whether it be the crystal merchant, the alchemist or the chieftains, Santiago thrived on his sense of 'positional superiority' over them. They all were a means to reach his ends.

6. Quotes about the Self and the Other in “The Alchemist”

Throughout the novel, Paulo Coelho tries to demonstrate the aspects of “Self”, “Other”, and “Love” using a set of quotes:

“And when two such people encounter each other, and their eyes meet, the past and the future become unimportant. There is only that moment, and the incredible certainty that everything under the sun has been written by one hand only. It is the hand that evokes love, and creates a twin soul for every person in the world. Without such love, one's dreams would have no meaning.”

“It’s true that everything has its Personal Legend, but one day that Personal Legend will be realized. So each thing has to transform itself into something better, and to acquire a new Personal Legend, until, someday, the Soul of the World becomes one thing only.”

“Dreams are the language of God. When he speaks in our language, I can interpret what he has said. But if he speaks in the language of the soul, it is only you who can understand.”

“There is only one thing that makes a dream impossible to achieve: the fear of failure.”

“When someone makes a decision, he is really diving into a strong current that will carry him to places he had never dreamed of when he first made the decision.”

7. Conclusion

Since the present chapter represents the practical side of the study, the researchers tackled the topic and the Paulo Coelho’s novel “The Alchemist” by providing a deeper, more profound observation of how the theory of the Self and the Other is reflected onto the characters, most notably the protagonist Santiago, who managed to fulfill his personal legend in spite of the daunting journey and the various obstacles he encountered and heroically overcome.

GENERAL CONCLUSION

Post-colonialism is concerned with the impact of colonial and imperial history in shaping colonial thinking around the world; and how Western forms of knowledge and power marginalize the non-Western world. In other words, post colonialism came as an opposition to colonial rule. It is an anti-colonial reaction that exercises power over the indigenous population and exploits their wealth and cultural products influenced by imperialism from the moment of colonialism until today.

Postcolonial literature depicts the truth of postcolonial subjects as being in consistent pursuit of their identity, and literature like society has been affected by colonization impacted by the way of life of the colonialist, postcolonial writers find up themselves confused between their original identity and affected one.

This puts into perspective the magnitude of the word “Identity”, which is a central theme in postcolonial literature. To this point, most of the postcolonial writers attempt to deal with the world and the different societies through their art of writing; If we take Paulo Coelho as a concrete example, He tries to describe the eventful experience of traveling across the world and discovering new place while portraying the main features that influence it, among which is the impact of colonialism and the social and cultural changes brought to the fore in the aftermath.

Paulo Coelho's *The Alchemist* presumes to take on the challenging role of increasing man's knowledge of the world through the spiritual transformation of individual consciousness and discovery of the self, in as much the same way as 'alchemy' proposes to transform matter from one state to another.

In common discourse, the term self often refers to a warm sense or a warm feeling that something is "about me" or "about us." Hence, reflecting on oneself is both a common activity and a mental feat. It requires that there is an "I" that can consider an object that is "me". Interestingly, Paulo Coelho in his novel depicted the notion of “Self” in the protagonist Santiago, and his eventful journey to Egypt is, to a great extent, resembling of how the “Other” is viewed in postcolonial writing; a looming threat which consistently throws hurdles at the colonized by stealing their identities and sabotaging their moral foundation.

RESUME

Cette étude de thèse représente les concepts du Soi et l'Autre dans la littérature postcoloniale. L'objectif de cette recherche est d'expliquer le concept du Soi et de l'Autre et de mesurer dans quelle mesure elle relève de l'écriture postcoloniale, tout en mettant l'accent sur l'étude de cas ; le roman écrit par Paulo Coelho : « L'alchimiste ». Dans cette étude, les chercheurs tenteront d'enquêter et d'analyser comment Paulo Coelho dépeint et perçoit le Soi et l'Autre dans son roman, et les facteurs qui ont influencé son style d'écriture à l'époque postcoloniale. En outre, les auteurs chercheront également à analyser les thèmes, les styles et les décors présentés dans l'histoire, et à fournir une critique autonome du roman afin de mettre en évidence la subjectivité de l'étude.

Mots-clés: *La littérature postcoloniale, le Soi, l'Autre, L'Alchimiste, Paulo Coelho*

الملخص

تمثل هذه الدراسة مفاهيم الذات والآخر في أدب ما بعد الاستعمار. الهدف من هذا البحث هو شرح مفهوم الذات والآخر وقياس مدى ارتباطها بالكتابة ما بعد الاستعمار، مع التركيز بشكل كبير على موضوع الدراسة الا وهو الرواية من انتاج الكاتب باولو كويلو: "الكيميائي". في هذه الدراسة، ستحاول الباحثتان دراسة وتحليل كيفية تصوير باولو كويلو للذات والآخر في روايته، والعوامل التي أثرت في أسلوبه في الكتابة في حقبة ما بعد الاستعمار. بالإضافة إلى ذلك، ستسعى الباحثتان أيضاً إلى تحليل المواضيع والأساليب والإعدادات الموجودة في القصة، وتقديم مراجعة نقدية مستقلة للرواية لتسليط الضوء على الذاتية في الدراسة.

كلمات مفتاحية : أدب ما بعد الاستعمار، الذات، الآخر، الكيميائي، باولو كويلو

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