

Interdiscursivity and Intertextuality: An Analysis of Paulo's Pen

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Abstract

The present study aims to highlight the recurrent associations and the way Intertextuality and Interdiscursivity reworked in the various narratives of Paulo Coelho. Kristeva's posits that intertextuality is a word that has other words, a text containing other texts, thus revealing that a text is not an autonomous, self-sufficient or closed system. The researcher uses Intertextuality and Interdiscursivity, as synonymous. Hence, Intertextuality and interdiscursivity is a brief or prolonged reference of a text within another text (like intertextuality). The point is that the two (all) texts considered are by the same author (unlike intertextuality). This invites comparison (no doubt) between/ among the texts of the same author. The research involves twelve narratives penned down by Paulo Coelho including Eleven Minutes, Adultery, The Witch of Portobello, Al-Chemist, The Winner Stands Alone, The Zahir, Aleph, The Pilgrimage, Brida, The Fifth Mountain, The Manual of the Warrior of Light, and The Devil and Miss Prym. The investigation exposes some themes such as self-discovery, adventure into the unknown, learning, obsession and death; symbols such as fire, omens, and dance; speeches such as shepherd, journeys, tragedies, orgasm; and ideas such as happiness/unhappiness, dreams, quest and love are found recurrent in the selected stories, thus imparting a unique style that distinguishes not only the selected stories but also the author from other stories and the authors from the same and from different parts of the world.

1. Introduction

The study aims to highlight the recurring associations and the way in which they are reworked in the various accounts of Paulo Coelho. He also intends to study how this style evokes the dialogic nature of these texts and how certain themes and ideas, symbols and stories are reframed by the author in one text after another and to what end. The research involves twelve narratives penned down by Paulo Coelho including *Eleven Minutes*, *Adultery*, *The Witch of Portobello*, *Alchemist*, *The Winner Stands Alone*, *The Zahir*, *Aleph*, *The Pilgrimage*, *Brida*, *The Fifth Mountain*, *“Manual of the Warrior of Light”*, and *The Devil and Miss Prym*. Intertextuality and Interdiscursivity help to build the theoretical framework of the study. The importance of the research lies in its application of Intertextuality and Interdiscursivity to cultivate a holistic conception of the narratives chosen by Paulo Coelho. Bakhtin’s idea of dialogism seems an appropriate method for analysis and comparison of the selected texts.

The short, precise, and pithy summaries of all the selected novels are given in the following paragraphs for the interest of the readers.

i) Eleven minutes

Eleven Minutes is a story about a young Brazilian girl named Maria, as a child, she fell in love with someone but couldn't have him, which leaves deep traces in her heart that true love does not exist in this world. Subsequently, she went to Geneva to find work and earn money but ended up working as a prostitute by accident. Here she discovers the harsh reality of life which is far from love as she sells her body to her clients, she also has to become weak and wither the spirit. There is a turning point in it and she met a painter and the two instantly became intimate with each other and through the inner light of her passion, Maria discovered that it is not just sex but love that is true and everlasting. You should always try to find love sex and not love in sex.

ii) Adultery

The story is about a Swiss woman Linda in her thirties leading a good life with two children and a loving husband. She thinks she is not living her life as she was meant to be and she decides to start her new relationship with her ex-boyfriend whom she loved as a child. Paulo left it for readers either to sympathize with the main character Linda or to hate her for what she does by cheating on her husband and leading a normal, stable life. The story remains powerful and tells the details of a character who, despite all the luxuries in his life, decides to change it for adventure and find true happiness.

iii) The Witch of Portobello

The story is about a Romanian woman, she was born into a fairly wealthy family and therefore was adopted by a family of industrialists as their child. She had a strong interest in religion from her childhood and had memorized all the details / stories of the birth of Christ. The story is told by people who knew her well and by those who had never actually known her, which includes her parents, ex-husband, friends, teachers and colleagues. She lived in Beirut as a child and moved to London when there was an outbreak of war just to witness the dramatic turning point in her life. She was blessed with the incredible power of prophecy and rightly referred to by Coelho as the “witch of portobello” and she had a

genuine desire to know the true meanings in her life. To achieve this, she decides to leave all those associated with her including her family and disappears. It was later found out that she had been brutally murdered by someone.

iv) Alchemist

The Alchemist tells the story of a shepherd boy with the name of Santiago and goes in search of treasure following the advice of an old king. He sells his sheep to reach this country when he got there he was robbed and forced to work in a crystal store. He has earned money and continues his journey with a caravan and during the journey he meets a girl named Fatima and falls in love with her. Finally, he meets the real alchemist who tells him how to reach the treasure.

v) Brida

This story is full of mystery, love, and passion. This is the story of Brida--a young Irish girl having a great interest in knowledge but especially in magic. She meets some intellectual people an old man from whom she learns a lot about life and a woman who teaches her how to pray to the moon. She has the desire to become a witch and throughout the story, we can see her struggle to maintain a balance between her relationships and desire.

vi) Aleph

Like all his novels such as Alchemist, Adultery and many others, this novel is full of philosophy. He sees himself as a central figure there and explains his journey from one end of Russia to the other. This journey is about the investigation of the soul in the spiritual world, on faith, philosophy and fallacy. In this story, he told us that life is complicated. There are various situations and other challenges that are sent to test us, how we behave in different situations when things get murky and critical. We can read his journey of self-discovery in this novel. It invites us to ask ourselves a question, are we where we want to be? Are we doing what we want to do?

vii) The Devil and Miss Prym

There was a young girl named Chantal Prym - a barmaid from a Viscos village, a peaceful village. Sometimes in the past it was not a good village with prostitutes and thieves. Berta is an old woman with a lot of power, she can talk to her deceased husband and can see the devil as well. He tells us the story of a person who wants to know the true face of society or humanity, so he went to Viscos. Berta sees a demon with him. He meets Chantal and says his family has been murdered and that he must now find the murderer. He said he would offer people gold if they are willing to kill any of their inhabitants. Chantal thinks that people will refuse this offer and not kill for money. The stranger told Chantal about where he had hidden the gold and, in the meantime, people decided to kill Berta and take all the gold. It is old and useless. When they decide to shoot Berta, Chantal reveals the stranger's plan he is experimenting with to find out who is good and who is bad, ultimately, they reject the gold offer. They don't want to be called greedy in front of a stranger. Chantal tries to steal gold, but she didn't because of problems. After this entire episode, the Stranger learns that people are just neither good nor bad people.

viii) The Winner Stands Alone

The story is a satire on the obsession of society with fame and fate. Coelho gave a clear picture of the different aspects of this Festival. The story revolves around the three major characters named Igor- the husband—Ewa, his wife, and Hamid—the fashion designer belonging to the elite class. Ewa left Igor when she came to know that her husband is a psychopath and commits of murdering. She got married to Hamid for her superclass desires. Igor thinks that committing murder or killing people is not a crime for a good reason and he kills several people in his way in getting her wife back even though he knows that she is not giving any reaction to his actions. He continues his frisk that he is obsessed with his ex-wife.

ix) The Zahir

The story tells us about introspection, self-identity and the spiritual journey for the greater good of man. The wife of the protagonist named Esther suddenly disappears and there was no idea where she was. The husband - the protagonist naturally becomes upset and remains upset by the sudden disappearance of his wife - curious too. One day he bumped into his wife's friend Mikhail, who told him that she had left him for some reason to find peace in his life. After discovering this, he goes in search of her and travels from France to Spain and finally to Central Asia. Interestingly, during his journey he discovers that before he finds his wife, he needs to understand himself. The discovery of himself can only lead to the discovery of his wife. The Zahir means that the evidence was known to him.

x) The Pilgrimage

The story is on the sacred path of finding the truth containing many ups and downs to achieve the desired goal. Each new chapter of the books reveals new challenges and mysteries, and this continues until the end of the story. To make the reader disillusioned, there is a presence of the devil, the dog and other symbols related to evil which also distracts the protagonist. Furthermore, the whole story is a mystery and mystique where every step of the protagonist is questioned, and the reader is interested in the next scene. The writer managed to create a melodrama, and repeatedly aroused pity and fear. Finally, he obtains the sword for which he had undertaken the whole journey and after having conquered all internal and external evils.

xi) The Fifth Mountain

In the 9th century B.C the Phoenician princess named Jazabell orders to kill all the prophets who refused to worship the Pagan god Ball. Elijah—who was a prophet too can talk to the angel was told to flee Isreal and go to the land of Zarephath, a place he would find his love in the shape of a young widow. But the newly found liberty does not last long and he could not find him at peace either and he was entrenched in newly found life events only to continue his struggle for the good. In the end, he was forced to climb the fifth mountain where a cow and shepherd lead him to his destiny, and reconciliation with his destiny took place. Through this story, the lesson is learned that whatever happens in life it happens for good but for the time being a man should not lose his heart because he is ultimately going to achieve his desires.

xii) Manual of the Warrior of Light

The story like *Alchemist* is inspirational coming from the world's best-selling author. Every passage of the novel invites its readers to live out a life fully up to its optimum level shunning all the uncertainties, difficulties, and challenges to rise to one's destiny. The purpose of the writer is to help readers to embrace their selves and search out their inner light to become warriors—the only way to fight out all the untoward incidents and fortunes coming our way. By doing this we are achieving this we can join the army of real warriors—those who are undaunted, and never get tired to face the naked realities of life.

2. Literature Review

2.1. Intertextuality and interdiscursivity

Bearing in mind the argument of Kristeva (2002), Alfaro (1996) approaches intertextuality as a word that has other words, a text containing other texts. Therefore, the concept of intertextuality considers the text, not as an autonomous system, but rather the texts are seen as historical and differential, which have traces and traces of otherness when formed and shaped by repetition and the transformation of other textual structures. Therefore, a text in itself is neither a self-sufficient whole nor a closed system.

Several critics revisit Plato, Aristotle, and Bakhtin to explore the traces of intertextuality. Plato's theory about poets copying earlier acts of creation and Aristotle's concept of dramatic creation as the reduction and intensification of pre-existing texts known to both the poet and the audience, reflect what is termed intertextuality. Bakhtin's (2017) concept of dialogism, heteroglossia, and polyphony also emphasizes the interplay of multiple voices (dialogue) to give meaning to a text, thereby undermining the authority of a single voice. This dialogue not only takes place within the text, but also includes all voices outside the text (Waheed, 2018).

Kristeva (1986) extends Bakhtin's perception by inserting “text” into a paraphrase of Bakhtin saying: “Every word (text) is an intersection of words (texts) in which at least one other word (text) is read”. Alfaro (1996) regards one text as a mosaic of quotations that absorbs and transforms the other text. The researcher is reminded of Bakhtin's mention of double-voiced discourse that includes several voices for the construction of hybrid meanings. Kristeva also employs the word “double” to lay stress on the nature of poetic language plus the dialogic nature of any text.

Lemaster (2012) views intertextuality as a reference to or application of a media, social, or literary text within another media. In literature, when a book refers to a second book by mentioning its title, scene, or storyline, it is called intertextuality. This borrowing not only invites comparison but also develops understanding by drawing a comparison between the text outside of the book and its use inside of the book.

The more overarching concept of Intertextuality, for Fairclough (2008), is the property of the texts when they are full of snatches of other texts which can be unequivocally merged in or demarcated either echoing ironically or assimilated/ contradicted by the text. Jian-guo goes on to explain two types of manifest intertextuality that refer to the obvious presence of one text in another by employing the technique of discourse representation, negation, irony, meta-discourse, etc. Whereas constitutive intertextuality which is referred to as the mixing

configuration of discourse conventions i.e. genres, a style associated with different types of discourse is introduced as interdiscursivity by Fairclough. However, Bakhtin's dialogized heteroglossia also has the echoes of the concept of interdiscursivity.

Jian-guo indicates several studies involving genre combination in films, novels, poetry, and drama. Bradford (2006) explores interdiscursivity in his *Stylistics*. He applies his theory of "double pattern" to analyze genre mixing and genre switching. Genre mixing in Shakespeare's dramas, according to Bradford, clearly shows the distinction between the European civilization and the savages of the new world. Interdiscursivity has been widely investigated in non-literary texts from the CDA approach. The main concern of these studies is to explore interdiscursive relations in texts to understand social change or conduct social research.

Interdiscursivity, however, is more than just a stylistic phenomenon for Fairclough. It has, rather, significant implications for social practices. Hence, the process of social change can better be understood through interdiscursivity. Jian-guo also refers to Wodak's (2006) studies of interdiscursive relations in texts from the discourse-historical approach (DHA) that shed light on her critical analysis of the social problem. In short, Interdiscursivity and intertextuality indicate a link that discourse or a text has with other discourses or texts respectively.

Keeping in view the above discussion regarding intertextuality and interdiscursivity, the researcher intends to coin here a rather similar but somewhat different concept with a little variation upon the above-mentioned terms i.e. Intertextuality and Interdiscursivity. The researcher has employed both the terms, Intertextuality and Interdiscursivity, as synonymous. So, when one is mentioned, it implies the mention of the other as well. Hence, Intertextuality is a brief or prolonged reference of a text within another text (like intertextuality). The point is that both (all) texts under consideration are by the same author (unlike intertextuality). This invites comparison (no doubt) between/ among the texts of the same author. Intertextuality also echoes similar ideas and themes by referring to certain characteristics of characters, storylines, cultural symbols, scenes, or titles. This technique involves connections, correlations, and associations that can be traced in the works and narratives by the same writer. This helps the author achieve his/her ideological ends by emphasizing, promoting, and propagating his/her beliefs and notions. He/she can accentuate a certain (social or political) opinion, concept, or ideology to an extent where it begins to appear neutral, true, and valid. These references could be explicit or implicit; intentional when the author intends to advocate certain doctrine or philosophy or unintentional thus enabling the author to construct his/her specific style of writing, marking out similarities and close association in the process. Whether intentional or unintentional, Intertextuality and Interdiscursivity are meant to heighten the recurrent associations and the way they are reworked in various narratives of the same writer and also how this style evokes the dialogic nature of those texts. Both Intertextuality and Interdiscursivity, however, demand extensive knowledge of those texts and how certain themes and ideas, symbols and stories, are being reframed by the author in one text after the other and to what end; to indulge in what genius argument; to add what and/or to alter what. Since Paulo Coelho's narratives are not examined through this angle, this creates a gap and makes for the rationale of the current study.

3. Analysis of Paulo Coelho's Selected Texts

There are two kinds of themes (personal & spiritual) that emerged in the selected texts of Paulo Coelho. The personal themes are self-discovery, unhappiness, obsession, travel, learning, and orgasm. The spiritual themes are dreams, omens, signs, theology, and symbolism.

3.1. Personal and Spiritual themes in the selected novels

Paulo Coelho's novels are replete with the discourse of obsession. The pursuit shakes the lives of his characters' upside down; nevertheless, they are willing or made willing to come out of their comfort zone to chase their passion that is ultimately linked to their happiness. Esther becomes the pure obsession of the narrator in *The Zahir*, the way sword becomes for the protagonist of *The Pilgrimage*, treasures becomes for Santiago in *Al-Chemist*, and Akbar for Elijah in *The Fifth Mountain*. Linda grows discontent with her smooth life and becomes obsessively concerned with taking risks in *Adultery*. The boy becomes obsessed with the ringing of bells in the drowned temple in "The Manual of the Warrior of Light". The stranger grows obsessed with human nature and with the question of good and evil after the execution of his family by the terrorists in *The Devil and Miss Prym*. Igor becomes obsessive with the return of Ewa, his ex-wife, in *The Winner Stands Alone*. Igor wants to destroy the world only to rebuild his own. Athena becomes obsessed with preparing for the Mother and reviving the tradition that has been repressed for ages in *The Witch of Portobello*. Treasure in Pyramids and Fatima of the desert develop into the obsession of Santiago in *Al-Chemist*. The protagonist becomes Hilal's obsession whereas the story of the previous incarnation becomes the protagonist's obsession in *Aleph*. Search for the Soulmate and learning witchcraft develop into Brida's obsession in *Brida*. These obsessions keep on sapping their energies, taking up all the available space, and obliging them to make an enormous effort just to continue with their lives and work.

The discourse of traveling is very crucial in Paulo Coelho's narratives. The protagonist in *The Pilgrimage* is deprived of his sword on the day of his Celestial Ordination—a thing that is just in the reach of his hands, instantly, is denied to him and he is told to travel long to get it back just like Elijah, in *The Fifth Mountain*, who just finds satisfaction and love in a strange city called Akbar is made to witness the destruction and crumbling down of the city that buries his love both for the woman and the Lord deep down in its debris plus plunges him into the abyss of dissatisfaction and despair. The boy leaves his village and returns to it as a grown man in "The Manual of the Warrior of Light" Brida travels back in time, in her past; Wicca can also travel between the present and the past in *Brida*. Athena, in *The Witch of Portobello*, travels long and alone to find her birth mother in Romania and realizes that the blank spaces have started to get filled up, transforming into pauses that are essential in playing any instrument but returns with a mission that she discovers while celebrating life and nature with her mother and her tribe. Instead of finding peace in that encounter, she grows more restless at being exposed to paths that she did not know exist there.

Travel does wonders for the characters in the selected narratives. The dull and dormant ability to write a book materializes itself only after traveling from France to Spain in *The Zahir*. The protagonist in *The Pilgrimage* is out on the adventure of traveling towards the unknown Like Elijah (*The Fifth Mountain*) and Maria (*Eleven Minutes*). He takes the

difficult decision of dropping everything and coming to walk the Road to Santiago in search of his sword. The way Santiago, in *Al-Chemist*, decides to travel in pursuit of the treasure of his dreams. Gabriela crosses the ocean and arrives in Cannes to materialize her dream of becoming an actress in *The Winner Stands Alone*. The protagonist confesses to being born a pilgrim who travels like a mad thing in *Aleph*. The stranger crosses the continents to arrive at Viscos driven by his devil and dilemma that the sophisticated world of his is unable to decipher in *The Devil and Miss Prym*.

Thus, Paulo Coelho's characters' travel, and travel they must experience the act of rebirth in a very practical way. They confront altogether different and new situations and come across people whose language they do not understand. They are just like a child out of his mother's womb, accessible to others because they are, perhaps, able to help them in difficult situations. They adapt to the new situation, seeking illumination and receiving in return all of the thousands of blessings that life offers to those who seek them.

Learning is a vital intertextual constituent in the narratives of Paulo Coelho. Paulo in *The Pilgrimage* is taught the pleasure of searching and doing adventure on the Road to Santiago. He learns to nourish his dreams which in turn provide nourishment for his soul. In *Eleven Minutes* Maria learns the lesson that only strong survive and to be strong she has to be best in her profession; there is no alternative. In *The Winner Stands Alone*, Gabriela learns through her difficult journey that the soul suffers most when it is forced to live superficially. So, she does not hesitate in acknowledging being fragile and dependent and original at the long awaited-and-struggled-moment of her success. The most important lesson for Linda, in *Adultery*, is learning to love better. She realizes its eternal power even when everything disappears, the marks of love on the soul will survive forever. The boy, in "The Manual of the Warrior of Light" learns to contemplate and respect nature. Athena, in *The Witch of Portobello*, learns to be prudent and patient in the times when the wild beast of obscurantism is dying and conflict is bound to occur. The stranger, in *The Devil and Miss Prym*, discovers that human beings have the potential to become both good and evil, it is only a matter of control and choice. Santiago learns the language of the world without words, about dealing in crystal and about omens in *Al-Chemist*. Brida learns to take risks and feel the failure for reaching her destination in *Brida*. The protagonist learns to face up his wounds to heal them in *Aleph*.

The philosophical and intellectual strain of Paulo Coelho's narratives endows them with an exclusive shade. Even his ordinary characters offer wisdom, courage, and intellectualism, never failing to philosophize the stories of their lives and breathes. The shepherd in *The Fifth Mountain* encourages broken Elijah, lifting his burden of past failure and lacking, demanding from him to concentrate on his accomplishments and strengths to re-inscribe a new chronicle of his life. Later on in the story, Elijah intellectualizes his sadness and departure from the city. There is a lot of philosophizing about sex, love, and psychology of the bodies interlocked in the act in *Eleven Minutes*. Esther's philosophical conversation about war, love, and divine energy passing through human beings is the reflection of intellectual strain in *The Zahir* that many other characters of Paulo Coelho exhibit in other narratives, as well.

The discourse of warrior of light is another interdiscursive feature of Paulo Coelho's narratives. The boy ("The Manual of the Warrior of Light") sitting on the beach making an effort to listen to the temple bells submerged in the sea is also a warrior of light for he is capable of looking at the world without bitterness like a child's eyes. He trusts the other

person the way a child would. That is the reason he trusts the beautiful unknown woman who tells him about the island temple and its ringing bell.

Paulo Coelho takes up discourses that are normally considered taboos hence not appropriate to be talked about. In *Eleven Minutes* it takes a man to pay three hundred and fifty Swiss francs for a night that's only forty-five minutes and more precisely just eleven minutes in undressing and dressing again till the moment comes to say goodbye, pay thanks and make a promise of seeing next week. In *Brida* and *Aleph*, magic and its various traditions and practices are dominant, but an outlawed, discourse that occupies a major portion of the narrative. In *The Witch of Portobello*, Athena discusses sexuality in her trances where she manifests herself as Hagia Sofia. She becomes the propagator of a tradition that has been suppressed for centuries, preparing the way for the Mother, and is dubbed as a witch eventually.

Discussion about orgasm is an important discourse of Paulo Coelho's pen that surges more than once in his narratives and seems to occupy a good place and authority. Maria keeps thinking and philosophizing about the reasons for having or not having an orgasm in *Eleven Minutes*. Linda, in *Adultery*, dies a little for faking an orgasm after ten years of her marriage or having it with someone she is not supposed to have. It occurs in the conversation between Petrus and Paulo (*The Pilgrimage*). Petrus feels that while moving towards an objective, it is very important to be attentive to the road that leads to it and enriches the seeker; a thing that Paulo is oblivious of while looking for his sword. Petrus highlights the role of the road by comparing it to the foreplay of caresses in a sexual relationship that determines the intensity of orgasm. Andrea talks about reaching orgasm and still feeling terrible emptiness in her discussion with Heron in *The Witch of Portobello*. *Aleph* discusses spiritual orgasm and orgasm never achieved. In *Brida*, orgasm becomes significant for the acceptance of Brida for Initiation, a thing that is highlighted by Wicca as well. The Magus discusses the moment of orgasm that becomes symbolic of entering the world of magic and Brida experiences it in the same narrative.

Aleph talks about physical incarnation when the writer and Hilal step back in the past to view who they were in their past lives to dig out their joint story. *The Zahir* discusses the metaphorical rebirth of its protagonist who learns to unlearn his past so that the vacuum can be filled up with more positive and consequential things related to self-discovery and love. Petrus teaches Paulo the first RAM practice that will help him achieve rebirth in *The Pilgrimage*. Linda, in *Adultery*, experiences rebirth after going through the emotional trauma of dissatisfaction with her otherwise-nothing-to-complain-about-life. Ultimately, she confronts her demons, defeats them, and emerges out victorious in the battle.

Cross, magic, tradition, and spirituality are some of the other intertextual elements which mark the pages of Paulo Coelho's narratives. He writes about a new Renaissance. He talks about a return to magical language, to alchemy, and to the idea of the Mother Goddess, to people reclaiming their freedom to do what they believe in, and not what the Church or the government demands of them. His characters discover that the past contains the answers to the future. Edda discusses The Real Tradition with Athena. Athena gradually grows overwhelmed with the manifestation of the Mother in herself. Andrea develops the ability to communicate with spirits; all this happens in *The Witch of Portobello*. Berta is known as a witch, like Athena of *The Witch of Portobello*, with a gift of talking to the spirits in *The Devil and Miss Prym*. The old man, Melchizedek, can appear in different forms as the situation requires him in *Al-Chemist*. Santiago transforms himself into the wind in the same

narrative. *Brida* and *Aleph* discuss magic, traditions, and spirituality at a great length. *The Pilgrimage* and *The Zahir* dwell on the association of the narrators with magic, alchemy, and the occult.

The selected stories of Paulo Coelho do end; the way end is depicted in fairy tales or some of the movies. There is a happily ever after for Maria in *Eleven Minutes* where her man appears right at the airport of Paris before she could board on the next plane heading towards Brazil. Ralf does not fail to fetch a bunch of roses to make his unexpected entry complete and perfect, and Maria does not fail to instill a kiss on his lips as an answer to his question of being as romantic as people in movies, thus sealing their story of happy ever after. Linda, in *Adultery*, rejoins her family, surviving successfully all dangers of breaking up. Athena, in *The Witch of Portobello*, survives all her stumbles, failures and emerges as the winner out of the storms that she insists on facing alone. *The Devil and Miss Prym* end with the fulfillment of so many dreams that Miss Prym has ever dreamt, the inhabitant of Viscos escapes the guilt of killing an innocent, the stranger succeeds in resolving the predicament that inflicts him badly and Berta survives the sacrifice that unduly intends to victimize her in *The Devil and Miss Prym*. The boy in “The Manual of the Warrior of Light” grows up into a happy man and is declared a warrior of light by the mysterious woman on the beach. *Al-Chemist* ends on a happy note; Santiago, now the owner of a treasure, having fulfilled his desire to travel to new places sufficiently, determines to travel towards the love of his life with pockets full and heart content. Brida finds her destiny and love despite all the doubts and suspicions and learns the art of witchcraft; Magus is redeemed having paid for his mistake, his exile comes to an end and he is free again in *Brida*. *Aleph* winds up the spiritual quest of the protagonist and emotional thirst of Hilal on a very romantic note. Flowers and warmest embraces close the story. Paulo regains his sword after traveling far to achieve this victory in *The Pilgrimage*. His long, tough, cumbersome journey is rewarded at the small chapel of El Cabrero where he finds his master, standing before the altar, smiling, relieved, and ready to hand over the sword to its champion. *The Winner Stands Alone* is an exception among the selected text that does not end successfully.

4. Conclusion and Discussion

Vision—a comparison that is invited by Intertextuality and Interdiscursivity reveals certain similar characteristics of the characters in the selected narratives by Paulo Coelho. Dreams and signs are a dominant interdiscursive feature in the selected texts. His characters are dreamers who are free to choose and have the courage to pursue them. The protagonists possess necessary gifts for the path they follow and are full of light wisdom, charm, and experience.

Spirituality—another feature that emphasizes the interdiscursive and intertextual nature of Coelho's narratives is the amount of Unhappiness that his characters feel in the selected texts even though most of the time they are the fortunate ones in this dreary world. His characters are out on the path/mission of self-discovery without realizing it initially, only recognizing it somewhere later in their lives, maybe a year after going through independence, despair, love, pain, and back to love again, thus wanting things to end there.

Fate—all his characters fulfill their destiny; though it seems an impossible task, in the beginning, or somewhere in the middle, placed by God in the human heart. The tedious journey through the largest continent pays well to the protagonist and he returns laden with his treasure of quenching his spiritual thirst and finding the lost touch with himself and with the magical universe all around him in *Aleph*. The narrator, in *The Zahir*, succeeds in writing about his experiences of following a romantic but difficult route across Spain and *The Pilgrimage* closes with the intention of the protagonist to write about his journey undertaken on the Road to Santiago.

Taboo—Somewhere in their lives they gather the nerve of breaking the custom, attempting at something different, unconventional yet highly perilous, still finding the audacity to pay the high price, and bearing loss after loss, changing one path after the other, ascertaining the secret of not surrendering despite all odds and opposite forces which bend on compelling them to lay aside the valor, and yield.

Desire—the characters relish the freedom of feeling what the hearts long for. They realize that they both can go on loving the forbidden men without ever knowing of them or taking permission for this sacred ritual and keep thinking and missing them, tasting truly what that passion is that has awakened in their hearts, naming it love.

Passion—Overwhelmed by the ever dominating and ever-increasing appetite of love, the female characters take lead in proclaiming their hidden feelings, and the male characters in question respond affirmatively, wasting not a second in reciprocating their love. Both couples (one in *The Fifth Mountain* and the other in *Eleven Minutes*) sit in silence; one observing the sunset out in the vast valley while the other keeps observing fire in the room of the painter's house respectively. Consequently, this fervor and affection transform the dead world of the widow in *The Fifth Mountain* who starts noticing the beauty of valley and mountains around her after the arrival of Elijah. Her desire for death converts into a wish to live with the love of her life. She discovers that the meaning of her life is whatever she wants it to be

Journey—Coelho's characters leave their comfortable life and go out in search of their kingdom. They feel confused, betrayed, and abandoned initially. Sometimes answers to their doubts and solutions to their problems are missing on the journey. Consequently, they confront challenges, long periods of waiting, unexpected changes, or nothing. But they have, yet, to realize that if they seek something, that thing is also seeking them. Nevertheless, they fulfill their destiny; though it seems an impossible task, in the beginning, or somewhere in the middle, placed by God in the human heart.

Shepherd—another important element that appears in all narratives except "The Manual". In a way all of his protagonists are shepherds in one way or the other, selling all they have in the pursuit of their dreams and longings.

Fire—dance and storytelling also occupies a special place and often becomes a symbol of reconciliation and relaxation in some of his writing. Fire is also a powerful and recurrent element that often turns into an instrument of torture and death in certain narratives.

By using the lens of Intertextuality and Interdiscursivity, several recurrent connections and associations are highlighted and the way they are reworked in selected narratives by Paulo Coelho. This style evokes the dialogic nature of the selected texts, as well. The investigation exposes certain themes such as self-discovery, venturing into the unknown,

learning, obsession and death; symbols such as fire, omens, and dance; discourses such as shepherd, traveling, tragedies, orgasm; and ideas such as happiness/unhappiness, dreams, quest and love are found recurring in the selected narratives thus imparting a unique style that distinguishes not only the selected narratives but also the author from other narratives and the authors of the same as well as different regions of the world.

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