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Magical Realism In Paulo Coelho's *BRIDA*

Panimaya Jose Nijanthan. A^a, Dr. S. John Bosco^b

^a *Research Scholar (Full-Time), PG & Research Department of English, St. Joseph's College (Autonomous), (Affiliated to Bharathidasan University, Tiruchirappalli), Tamilnadu – 620002, India.*

^b *Assistant Professor, PG & Research Department of English, St. Joseph's College (Autonomous), (Affiliated to Bharathidasan University) Tiruchirappalli, Tamilnadu – 620002, India.*

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Abstract

Brida is the story of the young Irish girl who is the protagonist of the novel. Her quest for knowledge to know magic that has long been interested in various aspects of magic. She eagerly learns magic through two aspects that is tradition of the moon, tradition of the sun. Her search leads to people of great wisdom, who begins to teach Brida about the spiritual world. She meets a wise man who dwells in a forest, where he teaches her about overcoming the fears and trusting in the goodness of the world. The witch name Wicca taught the traditional aspects of moon. She has to do experiments in every full moon day. She also taught her how to dance to the music of the world, and how to pray to the moon. As Brida sought her identity, she struggles to find a balance between her relationship and her destiny to become a witch.

Keywords: *Magical Realism, dream, travel, black magic.*

1. Magical Realism in *BRIDA*

Magical realism is described by perplexing occasions which are never completely clarified by the author and these occasions are regularly acknowledged as totally ordinary and infact regular by the characters or figures in the realm of the work of art. For instance, a ghost may show in a novel about magical realism and keeping in mind that the presence of the ghost may appear to be hard for readers to acknowledge, the characters appear to have no trouble with the ghost's presence and activities. Regularly, terrible things occur in magical realism. Demonstrations of twistedness, torment and murder might be done by different characters and individuals frequently stray with seriously severe, tragic or disappointing circumstance.

The goal of such circumstances might be defective, mirroring the truth of the world also, readers and audience are regularly disquietened and even upset subsequent to digging into this class (What is Magical Realism <<http://www.wisegeek.com/what-is-Magical-Realism.html>>). Comparable is the change that happens among Coelho and Rotha in *The Valkyries* during the Tradition. To play out the acknowledge pardoning Tradition, Valhalla takes them to death valley with different Valkyries. In the Tradition, Coelho is joined by the most youthful of *The Valkyries*- Rotha. Around evening time, in the Golden Ravine, everybody including Rotha accumulates at a tall stone named the hallowed performance center for the rituals. Coelho is changed into a warrior who fights with Rotha. Achieving triumph, he

rebuffs Rotha who is changed into a prisoner. During this change, Coelho assaults Rotha passionately with the belt of Valhalla to know from her the mystery of meeting his holy messenger. All things considered, she argues for leniency.

In his mind, Paulo created the walls of the castle [...].
He seized the girl violently. She fell awkwardly,
cutting her chin and it bled. Paulo knelt at her side. In
his hand, he clutched Valhalla's belt and it seemed to
have an energy of its own. It frightened him, and for a
few moments he left the imaginary walks of the castle
and returned to the ravine

Maybe these changes are hypothetically worthy however basically inconceivable. However through the story method of *magical realism*, Coelho makes the incredible happenings real. At times the wonderful appears to have a meaning of being brutal, a picture that can't be named. The magical realism has the meaning of being supernatural and stunning. Narrators need the brilliant so the accounts may have the "heavenly is the barbaric mentality". Assessments of some are that there are no distinction between the magical realism and the grand. It appears to be that both are enchanted and that they might be fairly cruel (A Magically, Realistic Author-Gabriel Garcia Marquez). This assessment is emphatically upheld by Coelho in his novel *The Valkyries* where sublimity is by all accounts mystical. In the peak of the novel while the hero makes a wager to meet his holy messenger, his heavenly attendant shows up before him like a dash of light not too far off. The voice that orders him to think of certain stanzas and the arising of a brilliant arm from inside the ground to suggest something to him are somewhat past human observation however it has mystical traces.

"Look at the ground", the voice insisted. He looked
down at the area he had just swept clear. And that was
when the golden arm as brilliant as the sun appeared
and began to write in the sand. 'This is my name', the
voice said. The fearful dizziness continued. His heart
was beating even faster. (The Val 227)

Subsequently, magical realism pictured by Coelho in *The Valkyries* opens new vistas to the readers through great symbolism. Like the vast majority of his books, Paulo Coelho sprinkles the novel *Brida* with extraordinary turn permitting love, mystery and the quest for answer to mix and coexist in a similar story. *Brida* is a youthful Irish young lady who decides to find her motivation. Ending up inclining towards sorcery and magic, she would like to know the privileged insights of life. This story is a combination of sorcery, enlightenment, resurrection, selfpurpose and the journey for adoration. *Brida's* quest for otherworldliness and her soul mate leads her to a forest abiding wizard named Magus who turns into her educator. He instructs the Tradition of the Sun that is a commencement for her pursuit. As indicated by him, "magic is a scaffold that permits one to stroll from the noticeable world into the imperceptible world" (*Brida* 16).

In her private life, she has a sweetheart and she is certain he is the one that is made for her. Yet, life takes her on an excursion where reality and love put on various ensembles. Magus acquaints her with a lady named Wicca who takes *Brida* as her student and figures out how to make sure that with cautious guidelines, she also can be a witch.

Magical realism moves us to an unusual world and some way or another our reasonable psyche can give up permitting us to simply accept the way things are. All reasonable idea gets incidentally suspended. (Your Opinion on the Narrative Structure <<http://www.inthenews.w.uk/news/Brida-by-Paulo-Coelho-%1219142.html>>).

Wicca, the witch shows her the Tradition of the Moon. In this interest, Wicca instructs *Brida* to gain from her environmental factors. She is shipped to an abnormal world as she is fixated on the tarot cards.

Wicca makes it conceivable by speaking with Brida on minor things like her protest about handymen, overseers and retired people over telephone. Finding no other route from tuning in to Wicca, Brida calmly tunes in to her educator's undesirable talks, without even a moment's pause giving a muttered "yes" to her inquiries.

As said by Wicca, "there are numerous things in enchantment which are not and will never be clarified. God chose to do certain things with a particular goal in mind and why he did this is a emit known uniquely to Him" (37). Out of nowhere, things begin taking an alternate structure "as though somebody is entering a fantasy" (53). Not, at this point the voice of Wicca is heard, the tarot cards start to show fabulous scenes.

Men with bronzed, oiled bodies, wearing only thongs
and some sporting masks like the giant heads of fish.
Clouds raced across the sky as if everything were
moving much faster than normal and the scene shifted
abruptly to a square, surrounded by grand buildings
where a few old men were urgently telling secrets to a
group of young boys as if some form of very ancient
knowledge were about to be lost forever. (53)

Brida's dream is decked with a boy who calls himself 'the devil' in archaic garments, able for a feste, asked to add seven and eight and she will have his number, and he is the devil and he marked the book. Again there is a difference in scene where she is close to the ocean, to uncover sanctuaries cut out of the stones and the sky, covered by dark mists punctured by splendid glimmers of lightning. Suddenly after at some point a substantial entryway like the one of an old palace shows up before Brida who is enticed to open it exactly when the voice on the telephone intrudes on her to return. This scene has been well by David K. Danow through his theory, In defying that little summary of enchanted realist occasion, one would be unable to deny the plausibility even the probability, that atleast some of what is connected may well have a specific premise in reality if not in every case in a real sense, at that point in some sense, allegorically.

Isabel Allende appropriately believes that *magical realism* can adequately speak to individuals' fixations. Like Brida in this novel, Clara in Isabel Allende's novel *The House of the Spirits* is born with extraordinary forces and profound instinct. She can see the future occasions before they happen which will choose her destiny and the choices she makes. While in Brida, however the hero has the endowment of 'perceiving the spirits', she is uninformed of her uncommon force. It is the educator of the Tradition of the Moon who causes Brida to acknowledge it by requiring some investment and indicating what the Tradition had available for her about her past manifestation. To empower her gain proficiency with her past, Brida is taken to a forest where Wicca with her mystical voice hypnotizes her, and she Acts according to her educator's voice. Lying amidst the forest, she has been directed to envision as though she is in the focal point of the universe, closer to the stars and the planets. Despite the fact that in another spot Wicca's voice follows her and Brida feels defensive. In the Universe, she sees a Gothic Cathedral, even aware of the virus stone floor. While she is envisioning things, the voice of Wicca appears to rise out of an individual behind her. The tremendous fashioned - iron Cathedral entryway embellished with the scenes from the lives of the holy people, the cold metal handle, "the seats, the side special stepped areas, the enhanced sections and a couple of lit candles" (67) - all appear to be genuine. She goes into another entryway that prompts a library and its twisting flight of stairs is fixed with lights fixed to the divider. In the foot of the steps, she discovers Wicca whose presence causes her to feel secure. This supernatural journey has been set off by Brida looking for her previous existences in the current manifestation. Taking an individual hundreds of years back while living in a different universe is very magical. Consequently, magical realism's other option world attempts to address the truth of set up perspectives like realism, naturalism and modernism (D 'haen, Thaw, "*Magical realism* and Postmodernism: decentering advantaged focuses " from MR: Theory, History, Community <www.uta.edu/English/wbfaris/Magical Realism. html>).

"Soul mate" is a magical term presented by Coelho through Magus in the Tradition of the Sun. Discovering one's soul mate itself is totally magical and remarkable. Soul mate shouldn't be one's lover consistently. For even after experiencing lovable feelings for another person, one can discover one's soul mate and it could likewise be more than one in the course of one's life. Brida approaches Magus who has supernatural powers, for the subsequent opportunity to figure out how to discover her soul mate. As indicated by the Tradition of the Sun, a specific light in the eye of the individual is the sign to distinguish that somebody is one's soul mate. Since this light in the eye contrasts from individual to individual, another sign has been referenced in the Tradition of the Moon that is a state of light over the left shoulder. He said that a state of light over the left shoulder of one's soul mate and that is how it was in the Tradition of the Moon. Soul mate and the light over the left shoulder are occasions that are past prepared cognizance in a reasonable, practical climate which are limitless to conventional readers. Indeed, even the regular readers of Coelho think that its difficult to agree the soul mates theory.

There is likewise hints of magical inclination that runs faintly in different novels aside from the novels picked extraordinarily for this investigation. For example, Coelho presents dreams which are important and foreboding, as one of the significant subjects in *The Alchemist*. The wanderer asserts that fantasies are a language utilized by the spirit of the world to speak with individuals. They are important for the texture of an all inclusive language that ties creatures together. Through this depiction of dreams, and the situations that develop in the account, Coelho's enchanted, fantasy style comes to fruition and goes to the front. Melchizedek himself is a fantastical character, who knows a emphatically powerful measure of things about Santiago's own life, has mystical stones to offer, and profess to have the option to transform himself into various things. Santi ago transforming into various things and his discussions to the components: the Desert, the Wind, the Sun lastly Soul of the World structures the peak of the account. A couple of parts of this scene ought to be featured. Most importantly, Santiago's correspondence with these lifeless powers is the acknowledgment of the Alchemist's attestation that all things, even rock and creatures have spirits. In this manner The Alchemist shows a specific measure of liking with enchanted realism.

Magical realism is a story to make the unutterable in the middle of to split away from the all around concurred rationale of things (Magical Realism Transformations in the Witch of Portobello <[http://www.flipkart.com/the - Witch - of - portobello - paulo - coelho - book - 0007278594](http://www.flipkart.com/the-Witch-of-portobello-paulo-coelho-book-0007278594)>). Magical realist story method permits the writer to describe magic and real occasions at the equivalent time. In *The Witch of Portobello*, Lukas, Athena's ex, introduces himself as a individual who has adhered to his folks' principles which was to "comply with his obligation". The story tone bolsters Luka's unbiased character and Athena's impact makes the unutterable in the middle. Nonetheless, there is a solid sign that Lukas is faltering among soundness and magic. Additionally, Heron, who functions as a writer for the BBC when he meets Athena, speaks to rationale and target truth. His journey to Transylvania is an endeavor to demythologizes the vampire story. In any case, he soon understands that the fantasy is utilized by the Romanians for touristic purposes, and leaves the venture. He portrays Athena's moving in the café in Romania as "a goddess uncovering herself in the entirety of her wonder, a priestess summoning heavenly attendants and devils" (130). The readers don't have the foggiest idea where this moving dance has come from. The dance Tradition can be viewed as mysterious change of the account itself.

Towards the finish of Athena's elated dance, she speaks with some body or on the other hand something extraordinary. Philemon and Hagia Sophia are the heavenly spirits, Athena speaks with. Philemon is the quiet guide of Athena since Athena doesn't tune in to what her male soul direct advises her, yet at the same time knows when he is present. At the point when Athena chooses to banter with Philemon, it appears to be at first that Hagia Sophia and Philemon will discuss love. It is Philemon (or Heron) who inquires what love was, and it is Athena (or Hagia Sophia, or Sherine) who passes on the which means of adoration and aides him. The idea love changes in the inexpressible in between.

The clear spaces that Athena is attempting to fill in appear to identify with the nonattendance of Athena's birthmother. As Athena proceeds onward in her journey to totally fill in the clear spaces, she connects with the Mother through the direction of Deidre O'Neil. In the novel, Athena gets a dream of

the mother in a mirror in Deidre's house. The mirror which speaks to a reflecting surface, changes into a supernatural device for change and creation. Henceforth *magical realism* expects a fundamental part in changing the implications of existing ideas in this novel.

Magical realism is an incredibly gainful approach to create stories. Very intriguing and unusual occasions are blended in with an ordinary reality to make an ideal mix. This account style catches the readers all through the story. It likewise makes an energizing and intriguing read. Magical realism utilized in every one of these books gives us with numerous new and overpowering circumstances. Each tale varies in different perspectives. In *The Pilgrimage* the truth takes a In the previous two novels, the writer himself encounters this, "appearing appearance" (Postcolonial Literature - A presentation 237) though here it is a third individual named Brida who is fundamentally keen on learning magic, comes into contact with totally startling conditions. It is vindicated that mystical realism and magic are indivisible for enchanted experience has a hint of supernatural components present in it; though heavenly or *magical realism* be wilders the readers. It has been best delineated by Paulo Coelho through the books determined in this chapter : An animal (dog) turning into the hero's very own evil spirit and the hero getting unprecedented force from something obscure (*The Pilgrimage*), the hero anticipating the illnesses through the voices of other people who are not alive and spreading the energy of adoration among the individuals (*The Witch*), discussion between the hero and lifeless powers (*The Alchemist*); the characters changing into some different characters (*The Valkyries*) and finding one's perfect partner with a light on the left shoulder of an individual (Brida) - are enchanted or powerful events that show up in actuality. The readers in their interest discover it difficult to accept yet magical learning or enchantment requests such appearing appearances. The heroes in their journey towards magical communication and learning with the prevalent energy witness numerous mysterious events that propel them to reveal the secret that exists in their interest accordingly making themselves shrewd. So, this capable strategy centers around the truth and leaves the readers to stay in mystery magical shape during the author's venture towards his mysterious blade and he comes into contact with those encounters with the assistance of his guide, Petrus. In *The Valkyries* unimaginable occasions happen when the author wanders into a multi day visit in Mojave desert with his significant other Chris to meet his gatekeeper blessed messenger. They are coordinated by Gene and later by *The Valkyries* who have unique powers commonly. Brida absolutely fluctuates in this regard.

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2. Conclusion

Coelho implements magical realism in his debut novel *Brida*. It is the story of a young Irish girl, Brida whose quest to learn necromancy. She has been interested in two aspects that is, tradition of the moon and tradition of the sun. Her search leads to meet great people wisdom, who being to teach Brida about spiritual world. She meets a wise man who teaches her tradition of the sun and he leaves her in the forest, where he teaches her about overcoming of fears and trusting the goodness of the world. She

meets a witch called Wicca who dwells in the forest teaches her how to dance the music of the world, and how to pray to the moon. As she seeks her destiny, she struggles to find a balance between her relationships and her desire to become a witch in this novel, Coelho uses 'magical realism' through Brida's interest.

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