**Chapter II**

**Novel, Structure and Woman Theory**

In this chapter, the writer would like to discuss the relate theory about the factual structure, conflict in literature work that contains woman theory. This novel contents a lot of events that expressing the main character self-conflicts related to woman issue. The writer uses the conflict theory to narrative by Abbot (2008) and the woman theory from Beauvoir (1972), Tong (1989) to prove that the conflict itself contain a woman issue.

**2.1 Novel**

A novel (from the Italian *novella*, Spanish *novela*, French *nouvelle* for "new", "news", or "short story of something new") today is a long narrative in literary prose. Novel is the further development of romance. A novel is defined as a fictitious prose narrative of considerable length and complexity, portraying characters and usually presenting a sequential organization of action and scenes.

Taylor in *Understanding the Elements of Literature* (1981) explains that novel is normally a prose work of quite some length and complexity which attempts to reflect and express something of the equality or value of human experience or conduct. From the previous explanation, it is clearly seen that novel as another images of a person real life. A slice of life that unites as a communion and connect to each other by cause and effect theory. Sumardjo (1991) state that:

 *Novel adalah bentuk sastra yang paling popular di dunia. Bentuk sastra ini paling banyak dicetak dan paling banyak beredar, lantaran daya komunitasnya yang luas pada masyarakat.*

(Novel is story in form of prose in wide of size measure. Wide of measure may be a story with complex part, immeasurable story atmosphere and immeasurable setting.)

Novel as one of the narrative text form with length and complexity, Chatman (1978) defines narratives as a structure which is made up of narrative statements. In line with Bal (1985) who defines narrative as a corpus which should consists of all narrative texts and only those texts which are narrative. In the definition of narrative, we all seem to know what stories and narrative are, whether one word should define it all. Quite frequently, the word to be defined is included in the definition itself.

According to Pratyasto (2011) as follows:

*Narasi adalah jenis teks yang diusulkan untuk menghibur dan berurusan dengan kejadian aktual dan pengalaman dengan cara yang berbeda; narasi juga berkaitan dengan jenis masalah yang menyebabkan krisis atau titik balik demi untuk menemukan solusi*.

(Narrative is a type of text that is proposed to amuse and to deal with actual and vicarious experience in different ways; narrative also deals with problematic events which lead to a crisis or turning points of some kind, which in turn to find resolution.) This type of text structurally organizes the action, thought and interactions of its character into pattern of plot.

In every piece of literature there must be a role, movement and the place where the literature take place. All of this aspect is well known as Factual Structure that contains the facts inside the story such as role or character, movement or plot and last but not least the setting. And hereby the following explanation about factual structure.

* 1. **Factual Structure**

Factual structure describes the facts of the story such as character, plot and setting. The three elements serve as a record of the events of an imaginative story. If summarize into a term, the element is called ‘Factual Structure’ or factual level (Stanton, 1965). Therefore, the facts in the story can be covered by factual structure. A factual narrative structure is only one way how the details are organized (Stanton, 1965). Besides that, those details are also formed in various patterns, which in turn will carry the theme.

Meanwhile, according to Nurgiyantoro (1995)

*membedakan unsur pembangun sebuah novel ke dalam tiga bagian yaitu fakta, tema dan sarana pengucapan (sastra). Fakta adalah unsur fiksi yang secara faktual dapat dibayangkan peristiwanya dan eksistensinya dalam cerita. Unsur tersebut meliputi alur, latar dan penokohan. Tema adalah sesuatu yang menjadi dasar cerita. Adapun sarana pengucapan (sastra) adalah teknik yang dipergunakan oleh pengarang untuk memilih dan menyusun detil-detil cerita (peristiwa dan kejadian) menjadi pola yang bermakna. Sarana pengucapan (sarana kesusastraan) tersebut meliputi: sudut pandang penceritaan, gaya (bahasa) dan nada, simbolisme dan ironi.*

(Nurgiyantoro is distinguishing the building blocks of a novel into three parts, namely the facts, themes and means of pronunciation (literary). Fact is the fiction elements that are factually conceivable events and its existence in the story. The elements are including plot, setting and characterization. Theme is something on which to base a story. For the mean of pronunciation is a technique used by the author to select and arrange the details of the story (the events and happenings) into a meaningful patterns. The pronunciation is means: point of view, diction and tone, symbolism and irony.)

In this novel, the main character had to choose between her normal life or love. According to legend, the river Piedra was so cold and frigid that anything that fell into it - leaves, stones, feathers, all turned to stone. Similar to a black-hole, which could hurl anything they wanted to purge and exorcise out of them. Over the banks sits a woman, furiously writing down her life's story to be flung into the river; to forget, to heal, to extinguish her flaming agony. The book contains her story.

This story teaches us to break down rules, to stop asking questions, to stop looking for explanations and to just give freedom to the spirit inside of us. Let the spirit guide us to our paths, to our calling and have complete faith in a higher authority. It's about being a Romanticist in life, to connect with the world, to speak to its soul and to appreciate the beauty of it all. This literary work of Coelho teaches the writer to be brave as a child again, and to be a complete Romanticist who would take their spirit for an adventure, to live along like a flowing river, to avoiding anything that do by forces. And last but not least, to be confident enough to overcome the unknown.

Coelho urges us to take risks, to just let go of ourselves, and to break down barriers that we create for ourselves. Coelho's stamp of philosophy comes across in the book as he asserts that the Universe will conspire to make our dreams come true. Only if we had faith in them and listen to our heart, quiet our mind and neglected society. Generally, every story and literary work there must be a movement so that the reader able to interpret the resolution or the message from the story itself. Every scene should have a plot that shown from the character’s action or agenda. And if the plot is well-created, reader will get the tension or curiosity about the ending of the story.

* + 1. **Plot**

A story should have a plot, because it is a most important structural element than other elements fundamental in a novel. Stanton (1965) stated that the plot is a story that contains a sequence of events, but each event was only connected in cause and effect, one event caused another event. While Foster (1970) stated that a work of fiction, has a mysterious and intellectual properties. The plot displays the events that had the conflict and is able to attract or even gripping the reader. It encourages the reader to know the next events.

According to Aristotle who obtained the integrity in a plot of a story must be composed of beginning, middle and end (Abrams, 1981). Meanwhile there are the other plot details which known as a Freytag’s Pyramid (Freytag, 2012). Quoted from Ohio University, here below the explanation:

1. Exposition: setting the scene. The writer introduces the characters and setting, providing description and background.
2. Inciting Incident: something happens to begin the action. A single event usually signals the beginning of the main conflict. The inciting incident is sometimes called as ‘the complication’
3. Rising action: the story builds and gets more exciting.
4. Climax: the moment of greatest tension in a story. This is often the most exciting event. It is the event that the rising action builds up to and that the falling action follows.
5. Falling Action: events happen as a result of the climax and we know that the story will end soon.
6. Resolution: the character solves the main problem or conflict or someone solves it for him or her.
7. Dénouement: (*a French term, pronounced: day-noo-moh*) the ending. At this point, any remaining secrets, question or mysteries which remain after the resolution are solved by the characters or explained by the author. Sometimes the author leaves us to think about the THEME or future possibilities for the characters.

Reader can think of the dénouement as the opposite of the exposition: instead of getting ready to tell us the story by introducing the setting and characters. The author is getting ready to end it with a final explanation of what actually happened and how the characters think or feel about it. This can be the most difficult part of the plot identify, as it is often very closely tied to the resolution.

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Source: <http://paulgorman.org//>

One of the essential elements in the plot is events. The event can be defined as a transition from one situation to the other situations (Luxemburg, 1992). In conjunction with to its role in stories, events can be divided into three types, namely functional, link and reference events (Luxemburg, 1992). Functional events can be called by the event that is most influence the whole and developed a plot.

Nurgiyantoro (1995) *peristiwa acuan* *adalah peristiwa yang mengacu pada unsur lain, misalnya berhubungan dengan permasalahan perwatakan atau suasana batin seorang tokoh.* (The reference event is an event that refers to the other elements for example, relate problems dispositive or the inner atmosphere of a character.)

Thus the presence of these events in relation to the logic story is a must. Instead, link and reference event are an element that completing a plot but its function not as important as functional event. Link event connecting the important events while the reference events refer to some events that are indirectly influence the story development. After the explanation about the plot or movement of the role that play inside the story. The role is the most important aspect of a good novel because the reader couldn’t identify the story if they can’t recognize one of the characters.

* + 1. **Character**

Before explain about the characters, first we should know the meaning of a character itself. Kenney (1966) adopted by E.M Foster that characters in fiction are divided in to two: “flat” and “round” characters.

 “Flat (simple) characters: the simple, or flat, character is less the representation of a human personality than embodiment of single attitude or single attitude or obsession in a character.   Foster calls this kind of character flat because we see only one side of him. The simple characters can perform many important functions in the work of fiction. Simple character many appear in minor role in serious fiction, but will a major part in interior fiction.

Complex (round) character: at the other end of the spectrum is the complex character, called round by Foster because we see all sides of him. The complex character is obviously more lifelike than the simple, because in life people are not simply embodiments of attitudes. Complex or round character is higher bind of achievement than the simple complexity of character tends to produce life likeness in the world of fiction. The complex character is in many ways difficult than the simple. The simple character need only repeat his basic formula in each business. The fictional character, however complex is not human being. He, himself is an artistic creation.”

In a simple way character is one of the persons who appear in the play, one of the dramatic personal (literally, the person of the play). In addition, Aminuddin (1995) explain that the character is *“seseorang atau benda lain yang mengemban peristiwa dalam fiksi sehingga peristiwa itu dapat membuat cerita lebih hidup”.*( A person or another thing that carry out of the event in the fiction till that event can make the story livelier.) Furthermore, Dickinson (1968) states that: “Character is the person who can contribute to a story in several ways.”

Therefore, writer can say that a character is not always a figure of someone but also formed as a thing or authors themselves. A story can be told as the interesting one depends on the play of the characters, because the character is the key of story. In this case, things or even the author can be the character, but they have to play in the story of the novel. A character has a crucial meaning in literary works, because they play the role which gains conflicts and event. Characters based on conscious or unconscious cultural assumptions that gender, age, ethnic or national identification, occupation, marital status and so on. Characters are predictably accompanied by certain character traits, actions, even values. Jones (1968) explained characters as a clear picture of someone who appears in a story. Meanwhile, according to Abrams (1981) characters are the ones displayed in a narrative work, or play which is interpreted by the reader.

There are two kinds of character; they are the main character and minor character (supporting character). This explanation based on Aminuddin (1995) who states that

*Para tokoh yang terdapat dalam suatu cerita memiliki peranan yang berbeda-beda. Seseorang tokoh yang memiliki peranan penting dalam suatu cerita disebut dengan tokoh inti atau tokoh utama. Sedangkan tokoh yang memiliki peranan yang tidak penting karena pemunculannya hanya melengka, melayani, mendukung pelaku utama disebut tokoh tambahan atau tokoh pembantu*.

(A story had difference character. A character has important character story is called main character, while a character that’s character is less important, because her/his play completely, to support, to work with main character only. It is called minor character or supporting character.)

While Nurgiyantoro (1995) explained that character can be distinguished into five cateories, here the explanation below:

*Karakter dapat dibedakan menjadi lima jenis, yaitu:*

1. *Berdasarkan tokoh utama dan tokoh tambahan: tokoh ini adalah yang diutamakan dalam penceritaannya.*
2. *Tokoh protagonis dan antagonis: tokoh protagonis lebih sering disebut dengan sang pahlawan dalam cerita sementara tokoh antagonis sebagai penjahat dalam cerita yang menyebabkan konflik.*
3. *Tokoh sederhana dan tokoh bulat: bagaimana karakter ini diceritakan secara jelas dan lebih dekat, walaupun hanya mendapat sedikit bagian.*
4. *Tokoh statis dan tokoh berkembang: tokoh statis lebih menekankan pada perkembangan karakter. Sementara tokoh berkembang hanya mengikuti arahan sebagaimana alur diceritakan.*
5. *Tokoh tipikal dan tokoh netral: satu perbedaan yang terlihat adalah dari kehidupan sosoknya, baik dijelaskan maupun tidak.*

(The main and additional character: the frequent of a character that is present in the story.

1. The protagonist and antagonist character: protagonist character also called by as a hero in the story, while the antagonist as “the bad guy” of the story and causing a conflict.
2. The simple and round character: how the character is described and disclosed.
3. The static and developing character: the static of character’s experiences led to the development of characterization. Beside, developing character only following the directions where the plot been described.
4. The typical and neutral character: the only difference is seen from the life figures circumstances, deliberately presented or not.)

Thus the characters are classified based on their role in the story, whether as the main role or a simple character. Each has its own function to completing the story and supporting the previous or the next event occur.

The character is one of the tools to identify the main messages of the story. Reader is able to interpret the feeling of each character, to strengthen the messages that the author want to deliver. Thus, the reader will comprehend the main messages of the novel.

**2.2.2.1 Conflict**

In literature, a conflict is a literary element that involves a struggle between two opposing forces usually a protagonist and an antagonist. Conflict is something that dramatic, referring to the battle their action and retaliation (Wellek and Warren, 1989). Meanwhile based on Galtung (2009) life is the pursuit of goals, social life is the exchange of value – and that which pursues values, and exchange values, is referred to as an actor. In the pursuit he acts, and in the exchange he interacts; actors move along their life-lines, dotted with goal-consumption, culminating in goal-states. Occasionally the life-lines intersect: the actors come together in space and time, become relevant to each other and may engage in value-exchange or interaction; positive, neutral, negative. And this is, of course, where conflict enters, although it can also be defined for one actor.

An internal or psychological conflict arises as soon as a character experiences two opposite emotion or desires; usually virtue or vice, or good and evil inside him. This disagreement causes a character to suffer mental agony. Internal conflict develops a unique intension in a story line marked by lack of action.

External conflict, on the other hand, is marked by a characteristic involvement of an action where in a character finds himself in struggle with those outside forces that hamper is progress. The most common type of an external conflict is where a protagonist fights back against the antagonist’s tactics that impede his or her advancement.

In the *Cambridge Introduction to Narrative*, Abbot (2008) says, “There may be multiple points of conflict in a single story, as characters may have more than one desire or may struggle against more than opposing force.” And there is five commonest types of conflict in literature, those are:

1. Conflict Man versus Self.

These are internal battles that characters wage within themselves; these are internal issues that affect their actions, motivations and interactions with other characters. The conflict can be a recurring theme throughout the story or at a particular point in time.

1. Conflict Man versus Society.

These are conflicts where your characters’ firm beliefs are against norms that the entire society as a whole endorses. It could be social evils or discrimination practiced by society that is opposed by a minority.

1. Conflict Man versus Man.

These sort conflicts are the most common. Your characters will be opposing the actions, reactions, motivations of another character or characters. As a writer you can choose to use this sort of conflict to provide comic relief to a narrative work.

1. Conflict Man versus Nature.

Nature serves as the obstacle for characters. You could choose to write a particular scene around a natural calamity such as a typhoon or tsunami. There are many stories waiting to be explored because an inspirational story such as the triumph of human spirit over adversity will never go out of fashion.

1. Conflict Man versus Supernatural.

Supernatural elements are typically those that defy the laws of nature and are beyond scientific understanding. Such as setting adds gravitas and drama to the story.

* + 1. **Setting**

A story needs a place, time and description to explain how the story is happened around its environment. Beside, event in fiction is always motivates by sort of place, time or certain situation which could make it seem so real. According to Aminuddin, (2010)

*setting adalah latar peristiwa dalam karya fiksi, baik berupa tempat, waktu, maupun peristiwa, serta memiliki fungsi fisikal dan fungsi psikologis. Yang juga memiliki fungsi psikologis yang mampu menuansakan suatu makna serta mampu mengajak emosi pembaca.*

(In a fiction work, the setting not only serves as a background but also physically make a story become more logic. It is also have a psychological function that are able to made a certain ambiance which controlling the reader emotion or psychological aspects.)

Aminuddin (2010) also stated that *Latar selalu berhubungan dengan penokohan, suasana cerita, alur atau plot, dan bertujuan untuk mengungkap tema cerita.* (Setting always has a relationship with the characterization, story ambiance, plot or plots and in order to reveal the theme of the story.) While Abrams (1981) said that setting which also called by fulcrum point, suggest the definition of place, time relations and social environment where the occurrence of event is told. Setting elements actually can be divided into three main element, they are setting place, time setting and social setting.

Based on Nurgiyantoro(1995) *unsur latar dibagi menjadi tiga yaitu latar tempat, latar waktu dan latar sosial.*

1. *Latar tempat menyaran pada lokasi terjadinya peristiwa yang diceritakan dalam sebuah karya fiksi. Unsur tempat yang dipergunakan dapat berupa tempat-tempat dengan nama tertentu, inisial tertentu, atau mungkin lokasi tertentu tanpa nama yang jelas.*
2. *Latar waktu berhubungan dengan masalah kapan terjadinya peristiwa-peristiwa yang diceritakan dalam sebuah karya fiksi. Masalah waktu biasanya dihubungkan dengan waktu faktual, waktu yang ada kaitannya atau dapat dikaitkan dengan peristiwa sejarah.*
3. *Latar sosial menyaran pada hal-hal yang berhubungan dengan perilaku kehidupan sosial masyarakat di suatu tempat yang diceritakan dalam karya fiksi.*

(According to Nurgiyantoro here the explanation:

1. Place.

The setting of place is the location of the fiction taken place. It can be places with a specific name, particular initials, might be an anonymous location.

1. Time.

The setting of time linked with ‘when’ the events of the story happened. It is generally related to the factual time or the event of the time history.

1. Social.

The social setting related to the people background and behavior, and the setting relation of place in the story. It is contain a social, cultural, believe and the way people acts in the social life.)

* 1. **Woman Theory**

From the first of all, the idea of feminine has been an ice breaker for Europe to Western as the woman voice to break the stereotype of being the secondary class in general life. Women tend to be more passive in both attitude and thought that affecting the lack of knowledge and braveness to raise their self-defense even to look after their right as a human being.

In this best-selling novel, Coelho talks about an aspect of God: His feminine side, the so-called “Goddess”. The feminine face of God has been, as Coelho explains, appears in every religion on the face of the earth while known as paganism (Great Mother), the ancient fertility goddess, Isis, the Virgin Mary.

This condition of the story, led the writer to learn about the roots of feminism. The basic thought of this idea, that women should treat better even equal to men. Because of the ancient stereotypes which made woman incapable to do things such like men always do, whether it is taboo to be proactive, loud and free. Ancient women tend to live in a reckless, defenseless and also lack of knowledge because they only grow to learn about how to be a good mother and wife with only home-skills. As Beauvoir (1972) states that the evolution of the feminine condition was not a continuous process. With great invasions, all of civilization is put into question. Roman law itself is under the influence of a new ideology, Christianity; and in the centuries that follow, barbarians impose their laws. The economic, social, and political situation is over-tuned: and women’s situation suffers the consequences.

In 1946, Simone de Beauvoir began to outline what she thought would be an autobiographical essay to explaining why, when she had tried to define herself, the first sentence that came into mind was that she is a woman. By becoming a woman at that era, she found out that people was so innocent in a distinction – between a female object and a male subject – that would shape women’s destinies for their entire life.

According to Beauvoir (1972) as follows:

It has already been said that man never thinks himself without thinking the Other, he grasps the world under the emblem of duality, which is not initially sexual. But being naturally different from man, who posits himself as the same, woman is consigned to the category of Other, the Other encompasses woman; at first she is not important enough to incarnate the Other alone, so a subdivision t the heart of Other develops. When the woman’s role’s grows, she comes to occupy nearly the whole region of the Other. Then appear the feminine divinities through whom fertility is worshipped. A discovery made in Susa shows the oldest representation of the Great Goddess, the Great Mother in a long robe and high coiffure, which other statues show crowned with towers; excavations in Crete have yielded several effigies of her.

The second sex has been called a “feminist bible”, a nickname to discourage the atheist readers wary of a sacred text and a personality way of worship. Beauvoir herself was as devout an atheist as she had once been a Catholic, and she dismisses religions – even when they worship a goddess – as the inventions of men to make their dominion eternally.

While according to Karen J. Warren on Feminist Thought on Tong (1989) because women are culturally tied to nature, Eco feminists argued that there are conceptual, symbolic, and linguistic connection between feminist and ecological issues. Patriarchy hierarchical, dualistic, and oppressive mode of thinking has harmed both women and nature, in Warren’s opinion. Indeed, because women have been “naturalized” and nature has been “feminized”, it is difficult to know where the oppression of one ends and the other begins.

Ecofeminism is a relatively new variant of ecological ethics. In fact, the term *Ecofeminism* first appeared in 1974 in Francoise d’Eaubonne’s *Le Feminisme ou la mort.* In this work, she expressed the view that there exists a direct link between the oppression of women and the oppression of nature. She claimed the liberation of one cannot be affected apart from the liberation of the other. A decade or so after Eaubonne coined the term, Karen J. Warren further specified four core assumptions of Eco Feminism:

(1) There are important connections between the oppression of women and the oppression of nature; (2) understanding the nature of these connections is necessary to any adequate understanding of the oppression of women and the oppression of nature; (3) feminist theory and practice must include an ecological perspective; and (4) solutions to ecological problems must include a feminist perspective.

Based on Warren (1987) “Ecological Feminism is the name given to a variety of positions that have roots in different feminist practices and philosophies. These different perspectives reflect not only different feminist perspectives (e.g., liberal, traditional Marxist, radical, socialist, black and Third World), they also reflect different understandings of the nature and solution to pressing environmental problems”

Although Eco Feminist agreed that the association of women with nature is the root cause of both sexism and naturism, they disagree about whether women’s connections to nature are primarily biological and psychological or primarily social and cultural. They also disagree about whether women should de-emphasize, emphasize, or re-conceive their connections with nature. According to Ynestra King on Tong (1989), “the recognition of the connection between women and nature and of women’s bridge-like position between nature and culture poses three possible directions of feminism.

The first direction is to *sever* the woman-nature connection by totally integrating women into culture and the realm of production. The second is to reaffirm the woman-nature connection, proposing that female nature is not only different from, but also somehow better than, male culture. The third is to transform the woman-nature connection by using it to create “a different kind of culture and politics that would integrate intuitive, spiritual, and rational forms knowledge . . . and create a free, ecological society.”

**2.4 Novel Summary**

“*By The River Piedra I Sat Down and Wept*” is a story about a woman named Pilar and her journey to find herself. She is reunited with a childhood friend that has spent the last ten years traveling around the world, learning about different cultures, religions, and the representation of the feminine side of God in those different cultures. He tries to teach Pilar about what he has learned, and their time together is a manifestation of his attempt to get her to open her mind up to different possibilities.

Pilar was raised to be a cautious Catholic, taught that she should not question authority, and needs to grow up to fit the perfect Spanish Catholic mold. She has many struggles throughout her life and has been hurt by people in the past. She has failed the societal rules and struggles to suppress her happiness to cut here and there in order to fit into the societal mold. Throughout the book, she eases up, then turns back in fear of the unknown and the uncomfortable, even though it is more uncomfortable to live in her current skin, than take a chance to find true happiness. When she finally eases up and opens her mind and her heart to God and the Virgin, or the feminine side of God, she is a transformed woman and is finally able to love and live the way she hopes to.

The only problem is that her old friend, who has professed his love to her, and that she also loves, is still in seminary, and is a direct disciple of the Virgin. He must give up his direct communication with the Virgin, a virtuous gift that many people wished they had, in order to get another chance at being with Pilar. Pilar does not want him to give up this gift, but she wants to be with him. They find a way to be together, the best way they can figure out and the rest of the book explains just how important it is to believe in love and the virtue of the masculine and feminine side of God. Belief in the Immaculate Conception is the cornerstone to happiness.

It is not enough to simply follow societal and religious rules, a person has to believe in them and want to be those things, or else they will never know spiritual happiness. Pilar's friend and a priest that has counseled her friend, help her discover who she is, and accept what she wants and how to get it.

**2.5** **About of the Author : Paulo Coelho**

Paulo was born in Rio de Janeiro, Brazil, in August 1947, the son of Pedro Queima Coelho de Souza, an engineer, and his wife, Lygia, a homemaker. Early on, Paulo dreamed of an artistic career, something frowned up upon in his middle-class household. In the austere surroundings of a strict Jesuit school, Paulo discovered his true vocation: to be a writer.

Paulo’s parents, however, had different plans for him. When their attempts to suppress his devotion to literature failed, they took it as a sign of mental illness. When Paulo was seventeen, his father had him committed to a mental institution, twice, where he endured sessions of electroconvulsive “therapy”. His parents brought him back there once more after he became involved with a theater group and started to work as a journalist.

Paulo was always a nonconformist and a seeker of the new. When, in the excitement of 1968, the guerilla and hippie movements took hold in a Brazil ruled by a repressive military regime, Paulo embraced progressive politics and joined the peace and love generation. He sought spiritual experience, traveling all over Latin America in the footsteps of Carlos Castaneda. He worked in the theater and dabbled in journalism, launching an alternative magazine called *2001*. He began to collaborate with music producer Raul Seixas as a lyricist, transforming the Brazilian rock scene. In 1973, Paulo and Raul joined the Alternative Society, an organization were detained and imprisoned. Two days later, Paulo was kidnapped and tortured by a group of paramilitaries.

This experience affected him profoundly. At the age of twenty six, Paulo decided that he had had enough of living on the edge and wanted to be “normal”. He worked as an executive in the music industry. He tried his hand at writing but didn’t start seriously until after he had had encounter with a stranger. The man first came to him in a vision, and two months later Paulo met him at a café in Amsterdam. The stranger suggested that Paulo should return Catholicism and study the benign side of magic. He also encouraged Paulo to walk the Road of Santiago de Compostela, the medieval pilgrim’s route.

In 1987, a year after completing that pilgrimage, Paulo wrote *The Pilgrimage: Diary of Magus*. A year later, Paulo wrote a very different book, *The Alchemist*. The first edition sold only nine hundred copies and the publishing house decided not to reprint. Paulo would not surrender his dream. He found another publishing house, a bigger one. He wrote *Brida* (a work still unpublished in English) that received a lot of attention in the press, and both *The Alchemist* and *The Pilgrimage* appeared on bestseller lists. The Alchemist went on to sell more copies than any other book in Brazilian literary history.

Paulo’s story doesn’t end there. He has gone on to write many other bestselling books that have touched the hearts of people everywhere: *By the River Piedra, I Sat Down and Wept, The Fifth Mountain, Veronica Decides to Die, The Devil and Miss Prym, Warrior of The Light: A Manual, The Zahir* and *Eleven Minutes*.