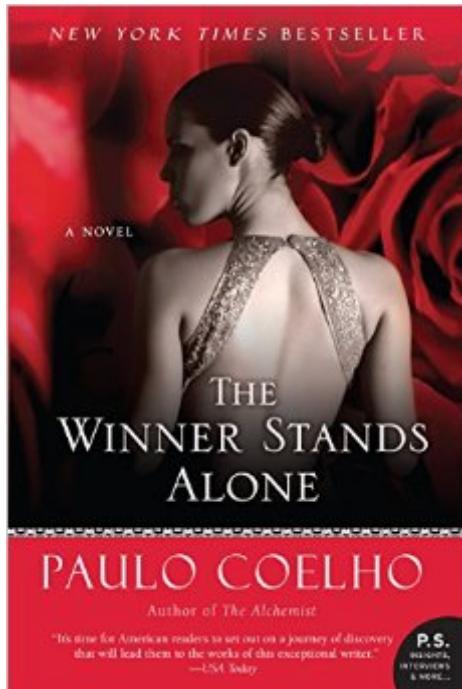


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The Winner Stands Alone: A Novel (P.S.)



Synopsis

The Winner Stands AloneÂ is a suspenseful novel about the fascinating worlds of fortune and celebrity, where the commitment to luxury and success at any cost often prevents one from hearing what the heart actually desires.Â Coelho takes us to the Cannes Film Festival, where the so-called Superclass gathersâ "those who have made it in the dreammakerâ ™s world of fashion and cinema. Some of them have even reached the very top and are afraid to lose their lofty positions. Money, power, and fame are at stakeâ "things for which most people are prepared to do anything to keep.Â At this modern vanity fair we meet Igor, a Russian millionaire; Middle Eastern fashion czar Hamid; American actress Gabriela, eager to land a lead role; ambitious criminal detective Savoy, hoping to resolve the case of his life; and Jasmine, a woman on the brink of a successful modeling career. Who will succeed in identifying his or her own personal dream among the many prefabricated onesâ "and succeed in making it come true?

Book Information

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Customer Reviews

A funny thing happened to me on the way to the closing chapters of Paolo Coelho's new book "The Winner Stands Alone" . . . I never got there. I love Coelho's work. My shelves hold copies of any and all of his titles(translated into English). I've taught many of his books in both my collegiate literature and religious studies courses. And it a very rare thing, indeed, for me not to finish any book, and never before one of Coleho's. But I simply couldn't plow through another page of this one. When

Coelho was elected a (French) "Knight of Arts and Literature," there were some few (but significant) voices saying that he did not belong, that he was not a serious writer. Could this criticism have gotten to the world's best-selling author? Impossible to know, but it would appear that Coelho struggles mightily in "Winner Stands Alone" to stand with those pantheonic others -- the Hemingways and Steinbecks, the Garcia Marquez's and Saramago's of the literary world. And he just doesn't make it. Coelho, at his best, is a parabalist, and a wonderful one. Parable is in and of itself a serious art form, as Dickens, Saint-Exupery, Hermann Hesse, Shalom Alecheim, and even Shakespeare knew well. But when a parabalist tries to be something other than a parabalist, more often than not the effect is something like Pete Seeger trying to do opera. The voice is never right, and what is powerful expression in one form becomes needless repetition in the other. This is the case with "Winner Takes It All." Parable has its own tone of voice, and its characters don't need to be distinguished from each other in any but oversized ways (good, evil, innocent, seductive). That very lack of sophistication is part of the mythic appeal of parable.

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