A STUDY OF SYMBOLS IN PAULO COELHO’S
THE WAY OF THE BOW

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Dean,

Rohandi, Ph.D.
Existence is a harm.
-David Benatar

This thesis is dedicated to:
The past that had gone, and
The future that may never come.
STATEMENT OF WORK'S ORIGINALITY

I honestly declare that this thesis, which I have written, does not contain the work or parts of other people’s work, except those cited in the quotations and the references, as a scientific paper should.

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ABSTRACT


This study discusses the novel by Paulo Coelho’s, *The Way of the Bow*. It tells a story about Tetsuya who was a master archer teaching a boy the way of the bow. Some teachings related to life are presented in this novel. However, the author seemed to present them within the symbols.

The aims of this study are to find the symbols in Paulo Coelho’s *The Way of the Bow* and to find how the symbols contribute to the theme of the novel. Thus, there are two research problems: 1) what kinds of symbols are found in Paulo Coelho’s *The Way of the Bow*; and 2) how the symbols contribute to the theme of Paulo Coelho’s *The Way of the Bow*.

This study is a library study. Two sources are used: the primary source is the novel, *The Way of the Bow*; and the secondary sources are relevant books and articles. Theories employed in this study are theories of symbols and theories of theme. This study uses a formalist approach because it focuses on the intrinsic element of the novel.

This study reveals that there are two symbols in the novel. The first is the *bow* that symbolizes fame and the second is *the way of the bow* which symbolizes life wisdom. Both symbols are contextual symbols. The theme of the novel is teaching wisdom to follow passion instead of fame. The symbols contribute details to the theme and clarify the elements as a means of consideration in developing the theme.

Keywords: novel, symbol, theme
ABSTRAK


Kata kunci: novel, symbol, theme
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Wonosari, 11 July 2017

Yohanes Nuryandra Honesta
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CHAPTER I
INTRODUCTION

This chapter is divided into some sections. The first is background of the study that consists of the information related to the description of the topic and the reason why this study is conducted. The second is research questions that present the problem formulations. The third is significance of the study which names the contribution of the study. The last is definition of terms which gives details of the key terms stated in the title to avoid misunderstanding.

1.1 Background of the Study

This research discusses a novel by Paulo Coelho titled *The Way of the Bow*. Concisely, the novel tells a story of a stranger who was looking for a master of archery, known as Tetsuya. The stranger wanted to show his skill and put an end to Tetsuya’s title. One day, the stranger challenged Tetsuya but then he lost. A boy, who led the stranger to Tetsuya, was amazed to see Tetsuya’s skill. Afterward, the boy asked Tetsuya to teach him the way of the bow.

*The Way of the Bow* mainly discusses some ways of how to be a competent archer. Those ways are how to find a friend, how to use a bow and an arrow, how to focus on a target, and how to perfect a body position. However, after this novel was read for a few times, some objects that receive certain emphases were discovered. For instance, a bow was repeatedly mentioned throughout the story and it was explained for some length other than its literal meaning. It suggests that a bow is not only a thing used as a part of archery.
The Way of the Bow is chosen as the object of the study because it seems to have a philosophical value within symbols. It does not only talk about how to be a skillful archer, but it also suggests how to live our life and how to actualize something that becomes our passion. In addition, it talks about something that has certain meaning more than what it actually tells in the surface. Therefore, the presence of symbols to communicate a philosophical value in The Way of the Bow happens to be the researcher’s interest.

A philosophical value has strong relationship to life. It tells something that means a lot for humans in order to live their lives better. In a fiction, it is arguably true that the theme or the central idea is able to propose a philosophical value. Perrine (1974, p.49) states that, “the theme will happen when the author tries to explain the truth of life and to introduce a certain concept of life.” Thus, it is needed to identify the theme as well as the contribution of the symbols to the theme of the novel.

Furthermore, Paulo Coelho, the author of this novel, is popular because some of his novels have intimacy with the presence of symbols. In The Way of the Bow, Paulo seems to use some symbols in order to help the theme’s development. However, this judgment needs a further discussion. Therefore, it is challenging to analyze and find out what symbols in Paulo Coelho’s The Way of the Bow are, what the symbols mean, and how the symbols contribute to the theme.

According to Bennett and Royle (2004, p.296), a symbol is “a figure in which one object represents another object.” For example, a rose may depict a love. However, Ferber (1999, p.172-177) remarks that a rose may also represent a
girl, a female genital, a lady, a charity, purity, martyrdom, eternity, and a secret agreement. As a result, a further investigation on symbols in *The Way of the Bow* needs to be conducted.

In understanding a symbol, some factors may influence people’s interpretation. Cultural and social backgrounds may affect people in interpreting a symbol. Moreover, people’s experience and subjectivity may also generate a different understanding of a symbol. As a result, the meaning of a symbol can be anything. Yet, the way of communicating a meaning of the symbol from the author to the reader is generally presented in the novel or works itself. For that reason, the use of formalist approach happens to be important because it focuses on the intrinsic value of the work.

### 1.2 Research Questions

There are two research questions in this study and they are elaborated as follows:

1. What kinds of symbols are found in Paulo Coelho’s *The Way of the Bow*?
2. How do the symbols contribute to the theme of Paulo Coelho’s *The Way of the Bow*?

### 1.3 Significance of the Study

It is expected that this study can be useful for readers, teachers, and future researchers. This study will help the readers enrich their understanding of the symbols and of the theme in this novel. In addition, it will assist the readers to get new perspective about the story of the novel from another point of view. It will also give benefits to teachers and students during learning English literature. It
will also assist the future researchers to find some useful references for the similar study.

1.4 Definition of Terms

This part clarifies the definitions of some terms which are mostly used order to avoid misunderstanding.

1.4.1 Symbol

Though there are some definitions of symbols, the definition of symbol used in this research is associated with literature. Experts have found the appropriate definition for it. As said by Arp and Johnson (2012, p.242), a symbol is “something that means more than what it suggests on the surface.” Similarly, Barnet and Burto (2008, p.149) say that, “symbol is a certain thing in the story that stands for more than themselves or hints at larger meanings.” In addition, Roberts and Jacobs (1987) state that, “a symbol points beyond itself to greater and more complex meaning.” Therefore, in this research, a symbol is regarded as something that has a meaning beyond itself or stands for larger implication.

1.4.2 Theme

Stanton (1965) elaborates that a theme is the central idea of a story and it tells the readers about life in general. Besides, Perrine (1974, p.49) states that, “the theme will happen when the author tries to explain the truth of life and to introduce a certain concept of life.” Another theory from Kennedy & Gioia (2010) explains that, “the theme of a story is whatever general idea or insight the entire story reveals.” Thus, a theme is a central idea of an entire story that informs the readers about a particular concept or a truth about life.
CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter consists of three sections, namely review of related study, review of related theories, and theoretical framework. In review of related study, the previous study conducted by other researcher is reviewed. In review of related theories, theories of symbols, theories of theme, and theories of formalist criticism are elaborated. In theoretical framework, the application of theories to answer the research questions is explained.

2.1 Review of Related Study

There has been a similar study regarding the symbols and the theme in a novel. The study entitled *The Contribution of Symbol in Revealing the Theme in Elizabeth Gilbert’s Eat, Pray, Love* was written by Awis (2016). Her study uses theories of how to find a symbol by Perrine (1974), Stanton (1965), and Kennedy & Gioia (2010). Differently, this study not only uses the theories by Perrine (1974), Stanton (1965), and Kennedy & Gioia (2010), but also uses the theory by Barnet, Burto, and Cain (2008) in order to strengthen the findings. Furthermore, this study uses a theory of how to identify a symbol by Locklear (2017). The other thing that differentiates Awis’ study from this study is the theories of kinds of symbols. Her study only employs a theory of kinds of symbol by Robert and Jacobs (1989). In this research, both theories developed by Robert and Jacobs (1989) and by Kennedy & Gioia (2010) are employed. After that, her study used
Elizabeth Gilbert’s *Eat, Pray, Love* as the object of the study. In this research, Paulo Coelho’s *The Way of the Bow* is used as the object of the study.

### 2.2 Review of Related Theories

#### 2.2.1 Theories of Symbols

There are some theories related to symbols in this part, namely: how to recognize and identify symbols; and types of symbols.

##### 2.2.1.1 How to Recognize and Identify Symbols

According to Kennedy and Gioia (2010, p.225), readers can recognize symbols in fiction when there are particular emphases. Symbols may be mentioned repeatedly throughout the story; they may refer to the title; or they may open or end a story. In addition, Barnet, Burto, & Cain (2008, p.149) state that writers also help readers to recognize symbols “by describing them at some length, by introducing them at times when they might not seem strictly necessary, or by calling attention to them repeatedly.” Moreover, Stanton (1965, p.32) elaborates that the authors give a symbol an emphasis by making it conspicuous for some reason other than their factual importance, describing it more fully than their factual importance, making it unusual for no apparent reason, and the last by mentioning it in the title. Additionally, Perrine (1974) states that a symbol is often indicated by repetition.

In summary, there are seven ways to recognize a symbol. First, a symbol is conspicuous for some reason other than their factual importance (Stanton, 1965, p.32). Second, it refers to the title (Kennedy & Gioia 2010, p.225 and Stanton, 1965, p.32). Third, it may open or close a story (Kennedy & Gioia 2010, p.225).
Fourth, it is described at some length or more fully than its factual importance (Barnet, Burto, & Cain 2008, p.149 and Stanton, 1965, p.32). Fifth, it is introduced at times when it might not seem strictly necessary (Barnet, Burto, & Cain 2008, p.149). Sixth, it seems unusual for no apparent reason (Stanton, 1965, p.32). Lastly, it is mentioned repeatedly throughout the story (Kennedy & Gioia, 2010, p.225; Barnet, Burto, & Cain, 2008, p.149; and Perrine, 1974).

Those seven ways are applied to recognize the symbols in the novel. They are used to be the reference whether some things should be taken as symbols or not. Yet, the symbols may only meet some of the ways presented above. The ways that do not match up may not be discussed in the next discussion. As a result, there may be only some ways which are discussed as they can be found in the novel.

In order to identify symbols, some steps developed by Locklear (2017) are employed. The first is to take notes of objects, characters, and ideas because it can assist to keep track of them and to connect the description between pages. The second is to look for detailed descriptions such as items, locations, and people related to the object. The last, it is to make connections between objects, characters, plots, and so on, and to draw conclusions. In a nutshell, it is to note the objects, to look for their detailed descriptions, to make connections, and to draw conclusions of what the meanings of the symbols are.

2.2.1.2 Types of Symbols

Types of Symbols can be divided into two categories rooted in their form and their recognition. The first is theories developed by Kennedy and Gioia (2010,
p.223-225) to find the types of symbols based on their form. The second is theories suggested by Roberts and Jacobs (1987, p.280) to find the types of symbols derived from their recognition.

As said by Kennedy and Gioia (2010), symbols may be inanimate objects, characters, body’s parts, and actions. Though symbols are generally objects, other things may also have function symbolically such as a name or a place, for instance a name of bazaar, Araby, in James Joyce’s *Araby*. That name suggests magic, romance, and *The Arabian Nights*. Additionally, a symbol as a place can be a café in Ernest Hemingway’s *A Clean Well-Lighted Place* (Kennedy & Gioia, 2010, p. 224). The café is not only a café, but it is an island of refuge from night, old age, and approaching death. Next, symbols may be characters that are not well rounded and fully known, but are seen fleetingly and somewhat mysterious (Kennedy & Gioia, 2010, p. 224). Then, symbols can be parts of character’s body, for instance, a symbolic meaning of a baleful eye in Edgar Allan Poe’s *The Tell-Tale Heart*. After that, symbols can be gestures or actions as seen in Faulkner’s *Barn Burning*. The action of burning the barn symbolizes man’s profound hatred for anything that is not belonging to him.

According to Roberts and Jacobs (1987, p.280), there are two types of symbols based on their recognition. The first is called a cultural or universal symbol because it has been generally or universally recognized, for example, water as the symbol of life. Those experts insert that, “water spouts up in a fountain may symbolize optimism” and “a stagnant pool may symbolize life being polluted or diminished.” The second is called a termed private, authorial, or
contextual symbol because it is not universally recognized and can be only developed within an individual work.

Conforming to Barnet, Burto, and Cain (2008, p.149), a symbol is a certain thing in the story that stands for more than themselves or it hints at larger meanings. In addition, according to Arp and Johnson (2012, p.242), “a literary symbol is something that means more than what it suggests on the surface.” They also explain that a symbol may be an object, a person, a situation, an action, or another element that represents other meanings. Moreover, Roberts and Jacobs (1987, p.279) elaborate that a symbol is usually a person, thing, place, action, situation, or even thought.

2.2.2 Theories of Theme

This part explains some theories of theme. The first is theories of how to identify a theme in a fiction developed by Kennedy and Gioia (2010). The second is theories about the relation between symbols and theme by Kennedy & Gioia (2010) and Stanton (1965).

2.2.2.1 How to Identify a Theme

Stanton (1965, p.4) says that a theme is noticeable. It is the experience that the most readers can remember. It is something which represents a whole story or a major issue. In addition, Stanton (1965, p.4) explains that, “a theme may take the form of a generalization about life.” Yet, the generalization may not imply a moral judgment.
Kennedy & Gioia (2010) gives some suggestions on how to identify a theme in a fiction. First, the readers need to look back again at the title of the story in order to find whether the title indicates something or not. Second, the readers need to pay attention to the main character in order to find whether the changes or opinions made by the character may suggest something. The last is that the readers need to pay attention to suspicious objects, mysterious characters, significant animals, repeated names, song titles or anything that may have meaning over its literal meaning.

After that, Kennedy and Gioia (2010, p.221) advise the readers to “start making a list of all the story’s possible themes.” The presence of list can help them understand the central idea of a story. Kennedy and Gioia (2010) also propose some instructions on how to generate a theme.

“First, lists as many possible themes as you can. Second, circle the two or three most important points and try to combine them into a sentence. Third, relate particular details of the story to the theme you have spelled out. Consider plot details, dialogue, setting, point of view, title or any elements that seem especially pertinent. Forth, check whether all the elements of the story fit your thesis. Have you missed an important aspect of the story? or, have you chosen to focus on a secondary idea, overlooking the central one? Last, if necessary, rework your thesis until it applies to every element in the story.” (p.222)

The instruction above is used as a guide to find out the theme in Paulo Coelho’s *The Way of the Bow*.

### 2.2.2.2 Contribution of the Symbols to the Theme

There are some theories that present the relation between symbols and theme. Some experts say that the presence of symbols can help the readers to identify the theme of a fiction. As stated before, Kennedy and Gioia (2010)
explain that noticing a suspicious object can assist the readers to discover a theme. In addition, Kennedy and Gioia (2010, p.222) suggest that the readers are required to “consider plot details, dialogue, setting, point of view, title or any elements that seem especially pertinent.” Stanton (1965, p.31) explains that a symbol which recurs in various contexts assists the readers to identify or clarify the theme.

2.2.3 Theories of Formalist Criticism

As said by Barnet, Burto, & Cain (2005, p.623-624), formalist criticism or new criticism “emphasizes the work as an independent creation, a self-contained unity, something to be studied in itself, not as part of some larger context, such as the author’s life or a historical period.” Consequently, it focuses on the intrinsic value of a work, for example, the functions of rhymes, the point of view, the contrasts between characters, the construction of plot, and so on. It also put aside, as stated before, some larger contexts, for instance, biological, psychological, sociological, and historical context. It can be concluded that formalist criticism concentrates on the work itself and it is independent of the external backgrounds.

In addition, Kennedy and Gioia (2010, p.679) assert that formalist criticism, “regards literature as a unique form of human knowledge that needs to be examined on its own terms.” It means that formalists do not put an emphasis on the external factors when they want to analyze a literary work. Kennedy and Gioia, (2010) also assert that, “to analyze a story therefore, the formalist critic focuses on the words of the text rather than facts about the author’s life or the historical milieu in which the text was written.” Therefore, a social, historical, or biographical context is eliminated.
Formalists frequently use one of two forms in order to examine a literary work (Barnet, Burto, & Cain, 2005, p.624). They can select *explication* that unfolds meaning line by line or *analysis* that identifies the relations of parts. However, according to Kennedy & Gioia, (2010, p.679), “a key method that formalists use to explore the intense relationships within a story is *close reading*, a careful step-by-step *analysis* and *explication* of a text.” As a result, formalists are able to use both forms for the sake of finding relations of various elements in a literary text as it can present a particular effect.

2.3 Theoretical Framework

This part explains contribution of the theories in order to solve the research questions. As stated in the first chapter, there are two questions: 1) What kinds of symbols are found in Paulo Coelho’s *The Way of the Bow*? and 2) How do the symbols contribute to the theme of Paulo Coelho’s *The Way of the Bow*? The first question is answered using theories of how to recognize a symbol by Kennedy & Gioia (2010, p.225), Barnet, Burto, & Cain (2008, p.149), Stanton (1965, p.32), and Perrine (1974). In addition, the steps of how to identify a symbol developed by Locklear (2017) are used to ease the process of finding the meaning of symbols.

Next, determining types of symbols is essential in order to clarify the recognized symbols. Consequently, theories developed by Kennedy & Gioia (2010, p.223-225) and Roberts & Jacobs (1987, p.280) are employed. For the second research question, theories of formalist by Barnet, Burto, & Cain, (2005 p.624) and Kennedy & Gioia, (2010, p.679) are used. In order to generate the
theme, the theories of theme developed by Stanton (1965, p.4), and Kennedy & Gioia (2010) are employed. Finally, for the sake of vividness between the symbols and the theme, the theories of relation between the symbols and the theme developed by Kennedy & Gioia (2010, p.221-222) and Stanton (1965, p.31) are applied.
CHAPTER III

METHODOLOGY

This chapter discusses the object of the study and the approach of the study. The object of the study explains information regarding the novel and a summary of it. The approach of the study elaborates how the criticism and the steps were applied.

3.1 Object of the Study

The object of this study is a novel titled *The Way of the Bow* written by the international best-selling author who comes from Brazil, Paulo Coelho. This novel is in the form of soft file because it is intentionally designed for the internet. It was published by Lulu Enterprises Incorporated in September 29, 2008. *The Way of the Bow* has seventy six pages and ends with acknowledgements. In total, this novel has 71 pages. This novel is also available at goodreads.com. The rate for this novel was only 3.7 stars. A critic, Suzie Toumeh on May 25, 2014 said that this novel was a horrible bullshit in its purest form whereas for Michael D on July 28, 2016 this book was very inspirational.

3.2 Approach of the Study

This study used formalist approach to analyze the symbols in Paulo Coelho’s *The Way of the Bow* and the contribution to the theme of the novel. It gave a full attention to the intrinsic elements of a work. Therefore, it was different from some other approaches, which tend to deal with external factors. In addition, Barnet, Burto, & Cain (2005, 623-624) explain that this approach emphasizes the
work as an independent creation so it is not as the part of some larger contexts such as historical, social, and biographical contexts.

This study was a library study because it involved identifying and locating sources (Gorge, 2008). The sources were taken from: primary source and secondary sources. The primary source in this research was a novel, Paulo Coelho’s *The Way of the Bow*. Then, the secondary sources were some books, journals, and reliable articles regarding this study for the sake of strengthening ideas.

In this library study, some steps were conducted. The first step was to read the novel carefully (a close reading) and repeatedly (five times) in order to get better understanding of the novel. The second was to analyze the symbols by employing theories of symbols as a means of guidance to recognize the symbols and interpret the meanings. The third was to read some theories of theme to consider the appropriate theme. Then, the theories of theme were used to find out how the symbols contribute to the theme of the novel. The last was to generate final remarks in Chapter V based on the analysis that has been made.
CHAPTER IV

ANALYSIS

This chapter analyzes the novel and answers the research questions. The first is regarding what symbols are presented in Paulo Coelho’s *The Way of the Bow*. The second is how the symbols relate the theme of the novel.

4.1 Symbols in *The Way of the Bow*

This part analyzes the major symbols in Paulo Coelho’s *The Way of the Bow*. Some theories were applied in order to draw a reasonable decision on why some things were determined to be symbols. Further information regarding their type and significance was provided so that they may possibly strengthen the analysis.

4.1.1 The Bow

The bow was considered as one of the symbols found in the novel as it was in accordance with the relevant theories. First, the bow is mentioned repeatedly throughout the story (Kennedy & Gioia, 2010, p.225; Barnet, Burto, & Cain, 2008, p.149; and Perrine, 1974). In Paulo Coelho’s *The Way of the Bow*, the bow is given this particular emphasis. It is mentioned up to fifty two (52) times along the story. Appendix 1 shows the frequency of calling the *bow* in the novel.

The second is that the bow refers to the novel’s title (Stanton, 1965, p.32 and Kennedy & Gioia, 2010, p.225). In this novel, it is arguably true that the author gives an emphasis to the symbol by supplying it with a title. As a result, the bow is one of symbols in this novel because it calls attention to the novel’s title, Paulo
Coelho’s *The Way of the Bow*.

Third, the bow is described at some length (Barnet, Burto, & Cain, 2008, p.149). It gets unusual attention from the author: the bow is discussed in two pages (page 20-21) and gets a subchapter title (page 19). Appendix 2 shows the figures of the description of the bow.

The last is that the bow appears to be conspicuous for some reason other than their factual importance (Stanton, 1965, p.32). After all, a bow is a weapon. Its real importance is to shoot an arrow. However, some statements may open certain interpretation. In the story, Tetsuya, a master of archery, told the boy that, “The bow is life: the source of all energy” (page 20). Tetsuya also said that, “the bow is a musical instrument, and its sound is made manifest in the string” (page 40). Tetsuya’s statements suggested that the bow has a meaning more than its literal meaning.

After that, Arp and Johnson (2012, p.242) state that a symbol can be an object, a person, a situation, an action, or another element that represent other meanings. In this case, the bow is an object for shooting arrows but it suggests a meaning more than its factual importance. Next, Roberts and Jacobs (1987, p.280) explain that a symbol may be a cultural symbol (also known as a universal symbol) or a termed private symbol (also known as an authorial or contextual symbol) based on their recognition. In this case, the bow is categorized as contextual symbol since the meaning is not universally recognized and can be developed only within a story.
4.1.2 The Way of the Bow

*The Way of the Bow* is considered as the other symbol found in the novel because it gets some emphases. The first is that *The Way of the Bow* is called repeatedly or mentioned frequently throughout the story (Kennedy & Gioia, 2010, p.225; Barnet, Burto, & Cain, 2008, p.149; and Perrine, 1974). In Paulo Coelho’s *The Way of the Bow*, *The Way of the Bow* is mentioned repeatedly throughout the novel. It is mentioned up to sixteen (16) times along the story (Appendix 2 shows the frequency of calling *The Way of the Bow*).

The second is that *The Way of the Bow* refers to the novel’s title (Stanton, 1965, p.32; and Kennedy & Gioia, 2010, p.225). It is stated that a symbol may refer to the title or is mentioned in the title. Therefore, *The Way of the Bow*, is one of symbols in this novel because it obviously refers to the novel’s title, Paulo Coelho’s *The Way of the Bow*.

The third is that *The Way of the Bow* appears to be conspicuous for some reason other than their factual importance (Stanton, 1965, p.32). After all, ‘the way of the bow’ is an art of archery (Servant, 2016). However, some statements may open certain interpretation. For example, in the novel, Tetsuya said to the boy that, “…the way of the bow is present in any human activity” (p. 69).

After that, Kennedy and Gioia (2010, p.224) state that symbols can be inanimate objects, characters, body’s parts, and actions. However, other things may also have function symbolically such as a place or a name. In this case, *The Way of the Bow* is a name explaining an art of archery but has something more than what it suggests in the surface. Next, according to Roberts and Jacobs (1987,
p.280), symbols may be a cultural symbol (also known as a universal symbol) or a termed private symbol (also known as an authorial or contextual symbol) based on their recognition. In this situation, The Way of the Bow is categorized as contextual symbol since it is not universally recognized and can only be developed within a story.

4.2 The Symbols and the Theme

After the symbols have been found, some parts are discussed. It is what the meanings of the symbols are and how the symbols contribute to the theme of the story.

4.2.1 The Meaning of Symbols

In this part, two symbols are discussed. Those are the bow and the way of the bow. The meanings were identified based on the verbal and non-verbal contexts of the story (Arp & Johnson, 2012).

4.2.1.1 The Bow

In the beginning of the story, a stranger seemed to ask a boy whether he knew the master of archery, Tetsuya. Yet, the boy was surprised to hear the stranger’s question or statement because he found something irrelevant between what the stranger asked or stated and what the reality was.

Excerpt (1)
'Tetsuya.'
The boy looked at the stranger, startled.
'No one in this city has ever seen Tetsuya holding a bow,' he replied.
'Everyone here knows him as a carpenter' (p.5).
In Excerpt (1), the boy mentioned a bow. It represents the stranger’s inquiry or statement about the master of archery, Tetsuya. However, it is not written in the story. The writer seemed to use ‘a bow’ as a compression in order to make the use of words. In the next paragraph, the stranger gave a response about Tetsuya who had not been seen holding a bow.

Excerpt (2)
'Maybe he gave up, maybe he lost his courage, that doesn't matter to me,' insisted the stranger. 'But he cannot be considered to be the best archer in the country if he has abandoned his art. That's why I've been travelling all these days, in order to challenge him and put an end to a reputation he no longer deserves' (p.5).

In Excerpt (2), the stranger thought of it as something that really mattered. The stranger believed that Tetsuya was considered as the best archer in the country. Thus, the stranger who could also use a bow tried to challenge him. The stranger was confident as if he was more skilful and more competent than Tetsuya. He perceived that by defeating Tetsuya in a brief archery competition later, he would substitute Tetsuya’s position as the master of archery and perhaps became well-known for the achievement he would have done. The stranger was truly motivated as he had been travelling for some days looking for him. For those reasons, in this novel, a bow represented fame.

Moreover, it tells that, “The stranger drew from his bag a long bow made from varnished bamboo, with the grip slightly below centre” (p.6). It is already known that varnish can make something shiny and beautiful: as a result, it added a great value to someone’s fame. Next, the paragraph below shows Tetsuya’s reaction as the stranger came to his workshop.
Excerpt (3)
Tetsuya was in the workshop at the back of his house. He turned to see who had come in, but his smile froze when his eyes fell on the long bag that the stranger was carrying (p.5).

It is described that Tetsuya’s smile froze because he saw a long bag carried by the stranger. Tetsuya recognized that kind of bag and knew that it should be a bow inside. He also seemed to have a memory related to a bow. It can be said that the writer of the novel used a bow to represent an unforgettable memory. In addition, Tetsuya was truly happy while he was doing his work as a carpenter. The evidence was that he kept smiling when a stranger came to his workshop. However, his past memory regarding a bow was stronger than what he did at that time so that his recent happiness was affected by it.

Excerpt (4)
Tetsuya bowed to the archer, went to a corner of his workshop and picked up what looked like a slender piece of wood, delicately curved, wrapped in a long strip of leather. He slowly unwound the leather and revealed a bow similar to the stranger’s, except that it appeared to have seen far more use (p.8).

This also showed that Tetsuya looked as if he did not wish to have in touch with his memory. The writer told that Tetsuya slowly unwound the leather covering his bow. Tetsuya unfastened it reluctantly because he realized that it would be hard and hurt to have a glimpse of his past life. A paragraph below supports that Tetsuya tried to hide something more than just a bow.

Excerpt (5)
He went in, put on the light, wrapped his bow up again in the long strip of leather and placed it out of sight. If anyone stumbled upon it, they would think it was just a piece of warped bamboo. He went
into the kitchen, made the tea, sat down with the boy and began his story (p.64).

After having a way back from a large crevice to the workshop, Tetsuya invited the boy to have some tea. Yet, before he went into the kitchen, Tetsuya tried to hide the bow. The writer stated that Tetsuya “wrapped his bow up again in the long strip of leather and placed it out of sight.” Tetsuya wanted to give an impression. Whoever came to his workshop would perceive the bow as a piece of warped bamboo. Nevertheless, a bow for Tetsuya was similar to a bow in the eyes of the stranger. It was fame. Some discussions and paragraphs below are going to explain it.

Excerpt (6)
He taught me the way of the bow. He introduced me to his allies, he made me take part in competitions, and soon my fame spread throughout the land (p.67).

In Excerpt (6), ‘he’ referred to a man who saved Tetsuya’s life. Tetsuya soon became a skilful and competent archer. He was getting famous and many people knew him as the best of all archers. However, after knowing that Tetsuya had learnt enough, the man who had saved and taught Tetsuya how to use a bow took his arrows and targets. He only left a bow for Tetsuya as a souvenir. He even advised Tetsuya to do something that filled him with real enthusiasm. The paragraph below elaborates Tetsuya’s response.

Excerpt (7)
I said that the thing I liked most was carpentry. He blessed me and asked me to leave and to devote myself to what I enjoyed doing most before my fame as an archer ended up destroying me, or led me back to my former life (p.68).
Tetsuya liked to do carpentry instead of archery. Although he had already mastered how to use a bow, Tetsuya did not want to continue it. The man who had helped Tetsuya said that his fame as an archer would be able to end his life or lead him back to his former life. As a result, Tetsuya owed him and felt afraid of what the man had said. Tetsuya even continued that, “Every second since then has been a struggle against my vices and against self pity” (68). That is why he tried to hide the bow from the sight because it might present again his terrible memory. Afterward, the paragraph below tells Tetsuya’s former life.

Excerpt (8)
I was working for a great nobleman who lived in the region; I was in charge of looking after his stables. But since my master was always travelling, I had a great deal of free time, and so I decided to devote myself to what I considered to be the real reason for living: drink and women (p.65-66).

Tetsuya had a good living as he worked for a great nobleman. He had a lot of money and a great deal of free time. With those things, he could do anything he wanted. In the end, he chose to spend them on drink and women. However, the consequence of his choice was unavoidable. “One day, after several nights without sleep, I felt dizzy and collapsed in the middle of the countryside, far from anywhere” (p.66). Tetsuya thought he was going to die and gave up all hope. Yet, the man saved his life and took a great care of him. After Tetsuya recovered, the man told him that Tetsuya might undergo a near-death experience.

Excerpt (9)
When I felt better, I asked him to teach me the art of the bow; it was far more interesting than looking after horses. He told me that my death had come a great deal closer, and that now I could not drive it
away. It was just two paces away from me, for I had done great physical harm to my body (p.67).

That was the reason why Tetsuya seemed reluctant to use his bow again. He had almost lost his life because of what he did in the past. The fear of repeating that situation resulted in kind of awareness. “But in my case, for the rest of my days, I needed to be aware that I was walking along the edge of this abyss and could fall into it at any moment” (p.67). As Tetsuya got his fame, he became famous. Everything that he wanted such as drinks and women was much easier to get. However, he did not want to pursue it because it could possibly take him to the former life, to the edge of death. Therefore, a bow, for Tetsuya was also fame.

In addition, theory of desire for fame developed by Greenfield (2011) supports this idea. There are seven characteristics of it, namely: ambition, glamour, meaning derived through comparison with others, psychological vulnerability, attention seeking, conceitedness, and social access. Appendix 4 shows some of the characteristics, the texts, and the explanations.

4.2.1.2 The Way of the Bow

In this part, the meaning of a symbol, the way of the bow, is discussed. As it was stated previously, the way of the bow indicated an art of archery. It reflected how to be able to use a bow and master it. Yet, it was only the surface or the literal meaning. Some explanations below are going to find out what the deeper meaning is or what the way of the bow symbolizes.

*Excerpt (10)*

‘…The archer cannot always choose the battlefield, so start your training again and be prepared for unfavourable situations. Continue
in the way of the bow, for it is a whole life's journey, but remember that a good, accurate shot is very different from one made with peace in your soul’ (p.10).

The stranger tried to do what Tetsuya just did: shooting a peach while standing on a fraying rope bridge almost on the point of collapse. Unfortunately, the stranger failed. He could not do what Tetsuya did: piercing a peach from a distance of twenty meters. Even though the stranger had already mastered how to use a bow, he could not do it because the situation was unstable. As a result, Tetsuya advised the stranger to “continue the way of the bow, for it is a whole life’s journey…” (p.10). In that case, the way of the bow seemed to take a very long time or as long as someone was alive. Tetsuya looked as if he wanted to give a more figurative meaning rather than just a way to use a bow or to master an art of archery.

When Tetsuya took the stranger’s challenge, a boy followed and admired him. The boy was surprised at Tetsuya’s ability in using a bow. Hereinafter, the boy asked Tetsuya to tell him the way of the bow or an art of archery. Along the story, Tetsuya taught the boy that the way of the bow “has no end” (p.45). He also advised the boy that he should “not stop either out of fear or joy…” (p.45). Those quotations implied that the way of the bow seemed to be a continuous process, a growth in human life. It suggested that a life had to go on whether the sufferers were feeling afraid or happy.

Excerpt (11)
‘He said that you were the best, and I didn't even know you were a master archer. So why do you work as a carpenter?’
‘Because the way of the bow serves for everything, and my dream was to work with wood…’ (p.11).

Sentences above are the conversation between Tetsuya and the boy. The boy was curious because he only knew that Tetsuya was a carpenter. Yet, the stranger had come and so Tetsuya’s identity was revealed. The boy was perplexed by Tetsuya’s decision to live his life as a carpenter. In the conversation, Tetsuya told the boy the reason why he worked as a carpenter. However, his answer indicated something unusual. He told that the way of the bow served for everything: it worked for every action or passion.

Excerpt (12)
I'm not saying 'seek out other archers'. I'm saying: find people with other skills, because the way of the bow is no different from any other path that is followed with enthusiasm (p.14).

The paragraph above shows what Tetsuya said when he taught the boy about the way of the bow. He gave his suggestion to the boy that it was good to find some allies that have different passion or interest. Tetsuya even stated that the way of the bow had no different from any other path. Additionally, Tetsuya said that, “the way of the bow is present in any human activity” (p.69). As a result, it enhances its peculiarity. The way of the bow, therefore, was not merely the path for being a skilful archer.

There are some objects stated in the way of the bow: the bow; the arrow; and the target. The bow, in this case, may symbolize human’s mind. Tetsuya suggested that the bow “requires periods of inaction—a bow that is always armed and braced loses its strength. Therefore, allow it to rest, to recover its firmness;
then, when you draw the bow-string, the bow will be content, with all its strength intact.” (p.20). Thus, the mind also needs to rest so it will not get depressed. Furthermore, Tetsuya said that the bow must become part of arm and an extension of thoughts.

Next, Tetsuya used the arrow to describe something more than its factual importance. He stated that, “the arrow is the intention” (p.24). In addition, he also elaborated that the arrow is, “what unites the strength of the bow with the centre of the target” (p.24). Tetsuya suggested the boy that a good intention should be clear. He even gave details to it through a statement, “a man’s intention should be perfect, straight, sharp, firm, precise” (p.35). Additionally, Tetsuya said that, “if you never take a risk, you will never know what changes you need to make” (p.24). Furthermore, Tetsuya advised the boy that he should, “never hold back from firing the arrow…” (p.24). Thus, shooting the arrow meant putting the intention into action without hesitation.

After that, Tetsuya also explained the meaning of the target to the boy. He said that, “the target is the objective to be reached” (p.26). Tetsuya told the boy that people were responsible for their objective because it was their choice to have it.

Excerpt (13)
When you look at the target, do not concentrate on that alone, but on everything going on around it, because the arrow, when it is shot, will encounter factors you failed to take into account, like wind, weight, distance (p.27).

The paragraph above showed Tetsuya’s explanation about how to look at the target. Tetsuya advised the boy that he should be aware of some factors that
might influence the target accomplishment. In conclusion, the way of the bow did not only talk about what things used as to learn archery, but also talk about life wisdom.

Moreover, some other teachings were revealed throughout the way of the bow. The first teaching suggests that the boy should not to be afraid to make mistakes (p.14). The second is to do something instead of waiting it to happen (p.15). The third is to dare take risks and to not be afraid of getting hurt (p.15 and p.24). The fourth is to be open and not to be afraid of being vulnerable (p.16). The fifth is to be flexible or able to adapt ourselves to changes (p.16). The sixth is to do the works enthusiastically (p.17-18). The seventh is to have joys or to take pleasure in life for it can relieve depressions (p.17). The eight is to learn from mistakes (p.24). The last is to keep practicing until something good becomes a habit (p.52). Therefore, from the discussions above, the way of the bow symbolizes life wisdom.

4.2.2 The Contribution of the Symbols to the Theme of the Story

This part reveals the theme of Paulo Coelho’s *The Way of the Bow* and the contribution of the symbols to the theme of the story. There are some guidelines used to ease the process of revealing the theme. Stanton (1965, p.4) states that a theme is a generalization about life. Perrine (1974, p.49) states that, “the theme of a story is whatever general idea or insight the entire story reveals.” Conforming to Kennedy and Gioia (2010), the first thing to do to identify a theme is to look back at the title because it may indicate a certain meaning. The second is to pay attention to the main character in order to find whether his changes or his opinions
may suggest something. The third is to pay attention to suspicious objects, mysterious characters, significant animals, repeated names, song titles or anything that may have a meaning beyond its literal meaning.

In the first glance, the way of the bow appeared to tell the path to be a master of archery or the art of archery. However, after a deeper analysis was conducted in part 4.2.1.2, the way of the bow had a meaning other than its literal meaning. The discussion found that the way of the bow represents life wisdom. Tetsuya taught the boy the way of the bow, yet he essentially taught the boy some life wisdom.

The main character in Paulo Coelho’s The Way of the Bow is Tetsuya. He was a great archer. The stranger and many people even believed him as the master of archery. Although he was well-known as the master archer, he did not want to continue it because the art of archery was not his passion. Thus, he chose carpentry, the activity that he loved most. Moreover, Tetsuya had a bad experience in his former life. Therefore, he did not want his fame as an archer leading him back to it. In certain chance, Tetsuya hesitated to teach a boy the way of the bow. Finally, he was willing to teach the boy because the boy seemed to beg him and because Tetsuya felt to have a debt of gratitude to a man who had saved his life. In conclusion, the main character, Tetsuya, followed his passion instead of fame and he was willing to teach the boy life wisdom.

A suspicious object in The Way of the Bow was a bow. It was suspicious for it had a meaning more than what it suggested in the surface. Some explanations in part 4.1 find that the bow represented fame. For the stranger, it
was obviously important. However, for Tetsuya, it was bad for him because he perceived that the fame could lead him to his former life. For that reason, Tetsuya chose to follow what he loved most, carpentry.

A listing technique developed by Kennedy & Gioia (2010, p.221) is used. Considering the previous explanations regarding the title, the main character, and the suspicious object, some possible themes are generated: teaching life wisdom through archery; abandoning fame to follow passion; following what you love most; teaching life wisdom from a master archer; and following passion instead of fame. Then, the most important points are circled and combined into a sentence. They are life wisdom, fame, and passion. Therefore, the theme of Paulo Coelho's *The Way of the Bow* is *teaching life wisdom to follow passion instead of fame*.

After that, Kennedy and Gioia (2010) suggest the readers to relate the theme of the story with particular details such as plot, dialogue, setting, point of view, title or any elements that seem pertinent. As it has been generated before, the central idea of this novel is teaching life wisdom to follow passion instead of fame. The title, the main character, and the suspicious object support it. The title, *The Way of the Bow* means *life wisdom*. The main character, Tetsuya was *teaching* a bow the way of the bow. The suspicious object, the *bow*, means *fame*.

Furthermore, some dialogues also support this theme. The boy asked, “What is the way of the bow? Can you teach me?” (p.11-12). Tetsuya replied, “Teaching it isn’t hard. I could do that in less than an hour, while we’re walking back to the village.” Tetsuya stated that he would teach the boy all necessary rules
In addition, from page 12 until 61, Tetsuya explained the way of the bow to the boy. The story is full of teachings from Tetsuya to the boy.

After that, the plot of the story also supported the theme. The story began when a stranger was looking for a master archer, Tetsuya. He met a boy who showed Tetsuya’s location. The conflict happened when the stranger drew his bow and shot something in the distance. The boy took the arrow and realized that the arrow had pierced a cherry from a distance of 40 meters. He meant to challenge Tetsuya. Tetsuya tried to accept it and so he went to the large crevice between two rocks with a fraying rope bridge. Tetsuya could pierce a peach from 20 meters away. It was half compared to what the stranger had done. Tetsuya asked the stranger to do what he had done. However, the stranger missed. He had mastered the bow but he had not mastered his mind. Tetsuya won the challenge and he still became the master archer. The boy who saw Tetsuya using a bow was amazed of his skill. Thus, the boy asked Tetsuya to teach him. Tetsuya agreed and along the way back to the shop, he taught the boy the way of the bow. When they arrived, the boy still had a question. For that reason, Tetsuya invited him to have some tea. Tetsuya told the boy when he learnt archery and why he chose to be a carpenter.

Tetsuya said that he had undergone a near death experience as the result of what he did in the former life. He spent his life in women and drink. Along the way home, he collapsed. Luckily, a man helped him and took a great care of him. When Tetsuya was getting better, he often saw the man carrying a bow. Thus, he asked the man to teach him how to use a bow. Finally, Tetsuya became a great
archer and his name was spread over the country. Yet, the man took the arrow and the target from Tetsuya then left him only with the bow as a souvenir. The man asked Tetsuya to do what he loved most. Tetsuya said that he loved carpentry. After that, the man blessed and asked him to devote himself to it. Tetsuya afterward needed to struggle so that his fame as a great archer would not lead him back to his former life. To sum up, the plots about a master archer who followed his passion instead of fame and who taught life wisdom also support the theme of the story.

The symbols that have been recognized give further information and consideration to the theme. The theme of *The Way of the Bow* is teaching life wisdom to follow passion instead of fame. The first symbol is the bow and it contributes a detail, fame, to the theme. The second symbol is the way of the bow and it contributes a detail, life wisdom, to the theme. Those symbols also become the element to be considered in clarifying the theme of the story. Kennedy and Gioia (2010) state that the first thing to do to identify a theme is to look back at the title because it may indicate something. The title, *The Way of the Bow* does have meaning beyond its literal meaning.
CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

This chapter consists of three parts, namely: conclusions, implications, and suggestions. In conclusions, the answers of the research questions are provided. In implications, some explanations on the meaning of the study are also provided. Finally, some suggestions are proposed.

5.1 Conclusions

There are two research questions in this study. The first is what kinds of symbols are found in Paulo Coelho’s The Way of the Bow. The second is how the symbols contribute to the theme of the story. The explanations below explain the findings of the research questions.

The symbols found in the novel are the bow and the way of the bow. The bow became a symbol because it was mentioned repeatedly throughout the story (52 times), referred to the novel’s title, described at some length or got unusual attention from the author (page 19-21), and appeared to be conspicuous for some reason other than its factual importance. It was categorized as a contextual symbol, an inanimate object, and it symbolized fame.

The way of the bow happened to be a symbol because it was also mentioned repeatedly throughout the story (16 times), referred to the novel’s title, and appeared to be conspicuous for some reason other than its factual importance. The way of the bow was as categorized as a contextual symbol, a name, and it represented life wisdom.
The contribution of the symbols to the theme was that the symbols gave further information and consideration to the theme. The theme of *The Way of the Bow* was teaching life wisdom to follow passion instead of fame. The symbols gave particular details to generate the theme. The *bow* contributed a detail, fame, to the theme and *the way of the bow* contributed a detail, life wisdom, to the theme. Next, the symbols clarified the suspicious objects to be considered in developing the theme of the story. Furthermore, the symbol, *the way of the bow*, also clarified the title of the novel.

### 5.2 Implications

This novel can give benefits to education. It can assist students to build their character. It provides some educational values such as taking risks, learning from mistakes, adapting to changes, and keep practicing. In the class, the teachers can discuss the values in order to motivate and encourage the students. Students can relate the values to their lives and thus it can help them deal with problems and uncertainties.

### 5.3 Suggestions

Some suggestions are given for future researchers and English teachers. Since Paulo Coelho’s *The Way of the Bow* has some philosophical teachings, the future researchers can analyze what philosophical teachings are presented in the novel. In addition, it is also suggested that they can relate the philosophical teachings with a certain work or other literature. Then, English teachers may use the philosophical teachings to motivate and encourage their students in the class.
The teachers can rewrite some quotations from the novel and conduct a discussion.
REFERENCES


APPENDICES

Appendix 1. The Frequency of Calling *Bow*

<table>
<thead>
<tr>
<th>Page</th>
<th>Frequency</th>
<th>Related text</th>
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<tr>
<td>5</td>
<td>1</td>
<td>‘No one in this city has ever seen Tetsuya holding a <strong>bow</strong>…’</td>
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<td>6</td>
<td>2</td>
<td>‘the stranger drew from his bag a long <strong>bow</strong> made from varnished bamboo..’ and ‘one hand brought the <strong>bow</strong> in front of his face..’</td>
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<td>7</td>
<td>4</td>
<td>‘the stranger raised the <strong>bow</strong>..’; ‘the <strong>bow</strong> was fully drawn.’; ‘the <strong>bow</strong> in the other hand..’; and ‘<strong>bow</strong> remained utterly still.’</td>
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<td>8</td>
<td>3</td>
<td>‘he revealed a <strong>bow</strong>..’; the long bamboo <strong>bow</strong> against..’; and ‘Tetsuya strung the <strong>bow</strong>.’</td>
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<td>9</td>
<td>1</td>
<td>‘loaded the <strong>bow</strong>..’</td>
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<td>10</td>
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<td>‘you have mastered the <strong>bow</strong>..’ and ‘replaced his <strong>bow</strong>..’</td>
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<td>11</td>
<td>1</td>
<td>‘an archer who follows the way does not need a <strong>bow</strong>..’</td>
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<td>14</td>
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<td>‘the joy of the <strong>bow</strong>..’</td>
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<td>‘he brings the <strong>bow</strong> up.’ and ‘as I was drawing the <strong>bow</strong>..’</td>
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<td>‘wood of your <strong>bow</strong>..’</td>
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<td>18</td>
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<td>‘meet your <strong>bow</strong>..’</td>
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<td>20</td>
<td>7</td>
<td>‘the <strong>bow</strong> is life..’; ‘the <strong>bow</strong> will stay with you..’; ‘a <strong>bow</strong> that is always armed..’; ‘the <strong>bow</strong> will be content..’; ‘a <strong>bow</strong> has no conscience..’; ‘a <strong>bow</strong> is flexible..’ and ‘a <strong>bow</strong> rests..’</td>
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<td>‘while keeping the <strong>bow</strong> drawn..’ and ‘in order to understand your <strong>bow</strong>..’</td>
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<td>24</td>
<td>2</td>
<td>‘it is what unites the strength of the <strong>bow</strong>..’; ‘because the <strong>bow</strong> was fully drawn..’</td>
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<td>1</td>
<td>‘once you have understood the <strong>bow</strong>..’</td>
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<td>38</td>
<td>1</td>
<td>‘take up your <strong>bow</strong>..’</td>
</tr>
<tr>
<td>40</td>
<td>4</td>
<td>‘the <strong>bow</strong> is a musical instrument..’; ‘the existence of the <strong>bow</strong>..’; but a <strong>bow</strong> without an arrow..’; ‘think of yourself as stretching the <strong>bow</strong>.’</td>
</tr>
<tr>
<td>41</td>
<td>1</td>
<td>‘bring the ends of <strong>bow</strong>..’</td>
</tr>
<tr>
<td>44</td>
<td>2</td>
<td>‘a <strong>bow</strong> or an arrow can change nothing..’; you cannot get the <strong>bow</strong>..’</td>
</tr>
<tr>
<td>48</td>
<td>1</td>
<td>‘draw the <strong>bow</strong>..’</td>
</tr>
<tr>
<td>49</td>
<td>1</td>
<td>‘the moment when <strong>bow</strong>..’</td>
</tr>
<tr>
<td>Page</td>
<td>Line</td>
<td>Text</td>
</tr>
<tr>
<td>------</td>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>53</td>
<td>1</td>
<td>‘importance of bow..’</td>
</tr>
<tr>
<td>54</td>
<td>1</td>
<td>‘the archer becomes his bow..’</td>
</tr>
<tr>
<td>56</td>
<td>1</td>
<td>‘the bow moves forward..’</td>
</tr>
<tr>
<td>57</td>
<td>1</td>
<td>‘the whole world in his bow.’</td>
</tr>
<tr>
<td>60</td>
<td>1</td>
<td>‘he no longer needs the bow..’</td>
</tr>
<tr>
<td>63</td>
<td>1</td>
<td>‘..holding the bow correctly?’</td>
</tr>
<tr>
<td>64</td>
<td>2</td>
<td>‘how did you learn to shoot a bow?’; ‘wrapped his bow up..’</td>
</tr>
<tr>
<td>66</td>
<td>2</td>
<td>‘I used to see him set out every morning with his bow..’; ‘teach me the art of the bow..’</td>
</tr>
<tr>
<td>67</td>
<td>1</td>
<td>‘leaving me only the bow as a souvenir.’</td>
</tr>
</tbody>
</table>
Appendix 2. The Description of the Bow

The bow is life, the source of all energy.
The arrow will leave one day.
The target is a long way off.
But the bow will stay with you, and you
must know how to look after it.

It requires periods of inaction - a bow that
is always armed and braced loses its strength.
Therefore, allow it to rest, to recover its
firmness, then, when you draw the bow-string,
the bow will be content, with all its strength
intact.

A bow has no conscience; it is a
prolongation of the hand and desire of the
archer. It can serve to kill or to meditate.
Therefore, always be clear about your
intentions.

A bow is flexible, but it has its limits.
Stretching it beyond its capacity will break it or
exhaust the hand holding it. Therefore, try to be
in harmony with your instrument and never ask
more than it can give.

A bow rests or lies in the hand of the
archer, but the hand is merely the place where

all the muscles of the body, all the intentions of
the archer and all the effort of shooting is
concentrated. Therefore, in order to maintain
elegance of posture while keeping the bow
drawn, make sure that every part does only what
is necessary and do not disguise your energies.
That way, you will be able to shoot many
arrows without tiring.

In order to understand your bow, it must
become part of your arm and an extension of
your thoughts.
Appendix 3. The Frequency of Calling *The Way of the Bow*

<table>
<thead>
<tr>
<th>Page</th>
<th>Frequency</th>
<th>Related text</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>1</td>
<td>‘I tried to respect the way of the bow.’</td>
</tr>
<tr>
<td>10</td>
<td>1</td>
<td>‘Continue in the way of the bow.’</td>
</tr>
<tr>
<td>11</td>
<td>3</td>
<td>‘having to confront unexpected trials is all part of the way of the bow.’; ‘because the way of the bow serves for everything.’; ‘what is the way of the bow?’</td>
</tr>
<tr>
<td>12</td>
<td>1</td>
<td>‘Tetsuya explained the way of the bow.’</td>
</tr>
<tr>
<td>14</td>
<td>1</td>
<td>‘because the way of the bow is no different from.’</td>
</tr>
<tr>
<td>45</td>
<td>1</td>
<td>‘the way of the bow has no end’</td>
</tr>
<tr>
<td>48</td>
<td>1</td>
<td>‘he will abandon the way of the bow because he finds that.’</td>
</tr>
<tr>
<td>52</td>
<td>1</td>
<td>‘but anyone who knows the way of the bow.’</td>
</tr>
<tr>
<td>57</td>
<td>1</td>
<td>‘that is the way of the bow.’</td>
</tr>
<tr>
<td>60</td>
<td>2</td>
<td>‘he forgets all about the rules of the way of the bow.’; ‘the way of the bow is the way of joy.’</td>
</tr>
<tr>
<td>67</td>
<td>1</td>
<td>‘he taught me the way of the bow.’</td>
</tr>
<tr>
<td>69</td>
<td>1</td>
<td>‘Tetsuya did not say either that the way of the bow is present.’</td>
</tr>
</tbody>
</table>
## Appendix 4. The Presence of Desire for Fame in the Novel

<table>
<thead>
<tr>
<th>No.</th>
<th>Characteristics</th>
<th>Texts</th>
<th>Explanations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ambition</td>
<td>‘That's why I've been travelling all these days, in order to challenge him and put an end to a reputation he no longer deserves.’ (p.5).</td>
<td>The stranger was truly motivated as he had been travelling for some days looking for him. He had a strong wish for it.</td>
</tr>
<tr>
<td>2</td>
<td>Glamour</td>
<td>‘The stranger drew from his bag a long bow made from varnished bamboo, with the grip slightly below the centre.’ (p.6)</td>
<td>The stranger glamorized his bamboo by varnishing it.</td>
</tr>
<tr>
<td>3</td>
<td>Attention seeking</td>
<td>‘I would simply like to prove that, after all my years of practice, I have managed to reach perfection.’ (p.5-6).</td>
<td>The stranger wanted to show his skills by challenging others so that he could be recognized.</td>
</tr>
</tbody>
</table>
| 4   | Conceitedness   | ‘Maybe he gave up, maybe he lost his courage, that doesn’t matter to me,’ insisted the stranger. ‘But he cannot be considered to be the best archer in the country if he has abandoned his art. That's why I've been travelling all these days, in order to challenge him and put an end to a reputation he no longer deserves.’ (p.5).  
‘I would simply like to prove that, after all my years of practice, I have managed to reach perfection.’ (p.5-6). | The stranger seemed to give the impression of being too proud of himself and humiliating people.                                                                                                           |
| 5   | Psychological vulnerability | ‘Terrified, the stranger made his way to the middle of the bridge, transfixed by the sheer drop below his feet. He performed the same ritual gestures and shot at the peach tree, but the arrow sailed past.’ (p.10).  
‘You have skill, dignity, and posture,’ said Tetsuya. ‘You have                                                                                                                                 | The stranger looked fearless when he challenged Tetsuya. However, when he had to perform the challenge, he became afraid.                                                                                     |
a good grasp of technique and you have mastered the bow, but you have not mastered your mind.’ (p.10).
Appendix 5. The Summary of Paulo Coelho’s *The Way of the Bow*

**The Way of the Bow**

The story starts with a stranger who wanted to show his professional archery skill. He attempted to put an end to Tetsuya’s master title so that he could be the next. After he showed off, Tetsuya challenged the stranger to shoot an arrow in an unstable and extreme condition. Tetsuya was able to shoot a peach on the middle of frail roped bridge. However, the stranger could not do the same or missed the target, so he became a little bit frustrated and went away after Tetsuya gave an advice.

Thereafter, a boy who was watching them all the time felt amazed. He did not realize that Tetsuya who was a carpenter turned out to be a master of archery. On the way back, the boy was curious and asked Tetsuya to teach him. Therefore, as requested by the boy, Tetsuya taught him. He said that to teach was easy and he could finish it in less than an hour. Yet, to practice the teaching was a difficult thing.

Afterward, Tetsuya explained the teaching called the way of the bow. He gave explanation on how allies would affect one’s self development. He used an arrow, a bow, and a target to present some other details related to life. Then, he reminded the boy to give attention to his posture when he wanted to use the bow. Tetsuya also taught the boy how to hold the arrow, how to hold the bow, how to draw the bow string, how to look at the target, and how to observe the flight of the arrow. Furthermore, Tetsuya explained the essence of soul when it was to release the arrow. In addition, he said to the boy that repetition was important.
After they arrived at the carpentry workshop, Tetsuya invited the boy to have some tea. He told the boy a story when he got a hard time and had to deal with death. He also told the boy that he eventually followed what he love to do most, carpentry instead of archery. Finally, Tetsuya blessed the boy and asked him to leave.