THE REVELATION OF THE PHILOSOPHICAL TEACHINGS OF ALCHEMY TRADITION AS SEEN IN PAULO COELHO’S THE ALCHEMIST

A Sarjana Pendidikan Thesis

Presented as Partial Fulfillment of the Requirements to Obtain the Sarjana Pendidikan Degree in English Language Education

By
Bernadette Steari Saraswati
Student Number: 051214094

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
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FACULTY OF TEACHERS TRAINING AND EDUCATION
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Approved by

Sponsor

Dr. Antonius Herujiyanto, M.A.

Date 6 July 2012
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Sanata Dharma University
Dean,

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Bernadette Steari Saraswati
051214094
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(Bernadette Steari Saraswati)
This thesis is dedicated to all mankind, especially mothers, fathers, and some shepherd boys.

"Nothing endures but change."

-Heraclitus
ABSTRACT

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This study raises the topic of spiritual transformation and uses Santiago’s spiritual transformation to reveal the philosophical teachings of alchemy tradition in Paulo Coelho’s *The Alchemist*. The researcher opts to have spiritual transformation as the central attention seeing as it is relevant to the fact that transformations, both physically and spiritually, are the nature of human being. This continuous changing of a human being into the perfection is the main idea of the whole teachings of alchemy.

The problems formulated to solve in this thesis are: (1) how is Santiago described in the novel? (2) how are the Alchemy teachings described in the novel? and (3) how is the philosophical teachings of alchemy tradition revealed in the novel?

This study applied moral-philosophical approach to solve the problems formulated. The first two were solved by the theory of character and characterization. Meanwhile, the latest was resolved by the script on Alchemy Tradition in which it provides the particular sequences of human spiritual transformation based on its philosophical teachings.

The result of the study of Santiago’s characterization in the novel reveals Santiago as an adventurer, determined, educated, smart, loving and religious young person. As an adventurer, Santiago leaves the seminary to travel the world. As a determined person, he chooses to be just a shepherd as long as it enables him to afford traveling. Santiago is sufficiently educated by doing his study in seminary and because of his father’s way of parenting lays good foundation for his character development. His attitude of a learner and thoughtful boy shows how smart he is. He also shares love not only to human but also for his sheep, and he is so religious that he prays a lot and trusts his life in God’s hand. How alchemy teachings is described in the novel is seen through the description of the teachings itself and the Alchemist as a character in the story. The revelation of the philosophical teachings of alchemy tradition is shown by the sequence of the transformation which is preceded by discovering personal legend, as a form of self-knowledge which is the root of Alchemy tradition, continued by spiritual purification that in language of Alchemy is the purification of the metals. Then, when it is purified, what is left is the solid part which is the philosopher’s stone that Santiago discovers as divine love after he completes this purification process through contemplation. Then, the discovering of divine love makes him encountering the soul of God within him. This is the stage when he reaches the perfection of a man; in which Santiago discover the trinity.

Key words: alchemist, philosophical teachings, santiago
ABSTRAK


Studi ini mengangkat transformasi spiritual Santiago untuk mengungkap ajaran filosofis dari tradisi alkemi di dalam novel Sang Alkemis karya Paulo Coelho. Peneliti memilih transformasi spiritual Santiago sebagai perhatian utama karena hal ini dianggap relevan dengan kejadian di kehidupan nyata bahwa transformasi baik secara spiritual maupun fisik, adalah sifat alami kita sebagai manusia. Perubahan manusia yang terus menerus hingga mencapai kesempurnaannya ini adalah ide utama dari seluruh ajaran alkemi.

Rumusan masalah yang akan dijawab di studi ini adalah (1) bagaimana Santiago dideskripsikan di dalam novel? (2) bagaimana ajaran alkemi dideskripsikan di dalam novel? dan (3) bagaimana ajaran filosofis dari tradisi alkemi diungkap di dalam novel?


melalui cara kontemplasi. Penemuan cinta kudus membawa Santiago bertemu dengan roh kudus di dalam dirinya. Ini adalah tahap di mana ia mencapai kesempurnaannya sebagai manusia; di saat ia menemukan kesatuan antara tubuh, jiwanya dan Roh Allah.

Kata kunci: alkemis, ajaran filosofis, santiago
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CHAPTER I
INTRODUCTION

This chapter provides an orientation of the study. It consists of four sections. The first section is the background of the study. In this section, the brief summary of the major source of the study is presented and the reason why it is chosen in the study. The second section is the objective of the study. The aims in conducting the study are stated here. The third section is the problem formulation. This section will present the three problems about this subject. The last section is the definition of terms in which the terms used in the study will be defined.

A. Background of the Study

According to De Laar (1963), a novel is a work of art in so far as it introduces us into a living world; in some respect resembling the world we live in, but with individuality of its own (p.63). The novel studied here is Paulo Coelho’s *The Alchemist*. It is about a journey of a Spanish shepherd boy named Santiago who herds his sheep through Andalusia. He gets same dream twice when he is sleeping in a ruined old church during shepherding. The dream is about a hidden treasure at the Egyptian pyramids.

Santiago is in love with the daughter of a merchant who has bought the wool of his sheep once, in a city named Tarifa. He falls in love with that girl since the first time he met her. By the time he goes to the merchant to sell the wool and especially to meet this girl again after a year passed, he goes to a fortuneteller in
Tarifa to interpret his dream. The fortuneteller tells him that the dream is a vision and he has to bring it into reality by going to Egypt and finding the treasure at the Pyramids. Then he meets an old king named Melchizedek, who also tells him to follow his dream. Being so sure about his plan of realizing the dream and encouraged by the king, he finally does not go to the merchant but sells his sheep and then starts his journey to Egypt instead. During the journey he meets many people and situations. He has been cheated, lost all his money, then worked to earn money to go back to Spain and decided to cancel the journey, but then he finds motivation again to continue the journey.

Santiago meets people who inspire him and teach him to understand the language of the world, to notice the omens because it is the sign from God that will lead him to his treasure, to learn contemplating, and to find the meaning of pure love. One of those people he meets is an Alchemist, briefly is a man who can transform any metal into gold but is also considered as a wise man. The alchemist guides Santiago through the desert. Then through the alchemist and the desert itself, Santiago discovers that his spirit has been transformed.

The researcher of this study believes that transformation is the most eternal thing in the universe. Everything on the face of earth continuously evolves and changes from one state or form to another. This study will attempt to scrutinize how Santiago’s spiritual transformation reveals the philosophical teaching of alchemy tradition.
B. Objective of the Study

The goal of this study is to examine alchemy as a philosophical teaching that transforms man’s spirit into its perfection, which is symbolized by transforming base metals into gold, as seen in spiritual transformation of Santiago, the main character of Paulo Coelho’s *The Alchemist*, during his journey to the Egyptian pyramids to find the hidden treasure.

C. Problems Formulation

Based on the preceding orientation, then the problems of this study are formulated as follows:

1. How is Santiago described in the novel?
2. How are the Alchemy teachings described in the novel?
3. How is the philosophical teaching of alchemy tradition revealed in the novel?

D. Benefits of the Study

The researcher hopes the result of the analysis of the study can share information to the readers of the novel to understand the moral and philosophy of the story being brought by the author through the researcher’s point of view, moreover, for whom are in the search of happiness and purpose of life. It is expected to be fruitful for the novel’s reader as well as in the application in literature teaching in the classroom using some parts of the novel also benefits the students to learn its linguistic aspect as well as its morals.
E. Definition of Terms

1. Alchemy

Redgrove (1922), in the book *Alchemy: Ancient and Modern*, specifies that Alchemy is generally understood to have been that art whose end is the transformation of base metals into gold by means something called the Philosopher’s Stone. Alchemy was both a philosophy and an experimental science. Considered from the physical standpoint, it was the attempt to demonstrate experimentally on the material plane the validity of a certain philosophical view of the cosmos. According to the transcendental standpoint, Alchemy was concerned with man’s soul. Its object was the perfection, not of material substances, but of man in spiritual sense. (pp.1-2)

2. Conscience

According to Hitchcock (1857), in the book *Remarks upon Alchemy and the Alchemist*, in the view he takes of Alchemy, pure conscience or a pure heart is the key. It is middle, the nature between Soul and Body, and partakes of a heavenly spirit. It expects or will receive life from God and the birth is Love and Unity. In the same sense, as he cited from writing of Alchemists, it is a preparation for an entrance into high experiences. Thus, the preparation is not possible without the finding of a pure heart. (p.150)
3. Contemplation

According to Hitchcock (1857), contemplation is a look thoughtfully upon what are the circumstances of anything; what the matter; what the form; whence its operations proceed; whence it is infused and implanted; how generated. It is also how the body of everything may be dissolved, that is, resolved into the first matter or first essence. How the last matter may be changed into the first, and the first into the last. This contemplates that which is perceived by Touch and Sight, and hath a nature formed in Time; this considers, how that nature may be helped and perfected by resolution of itself; how everybody may give forth from itself the good or evil, venom or medicine, latent in it; how destruction and to be cleft or opened are to be handled. In which contemplation under a right proceeding, without sophistical deceits, the pure may be severed and separated from the impure. (pp.109-111)

4. Divine Love

Hitchcock (1857) describes the nature of Divine Love to be a perfect unity and simplicity. Love is the most one, undivided, simple, pure, unmixed, and uncompounded thing, as working the greatest of wonders, that of a transformation of the subject of it into the object loved, which gives unity and harmony to all things. In the second place Hitchcock finds Love to be the most perfect and absolute liberty. Thirdly, Love is all strength and power. If we make a diligent search through Heaven and Earth, and we will find nothing as powerful as Love. What is stronger than Hell and Death is Love, since it is the triumphant conqueror
of both. In the fourth place, Love is of a transforming and transforming nature. The great effect of Love is to turn all things into its own nature, which is all goodness, sweetness, and perfection. (p.133)

5. Omen

Omen is s prophetic significance, which in Paulo Coelho’s *The Alchemist*, left for man throughout the path that God has prepared for everyone to follow.

6. Personal legend

A personal legend is the path we decide to take that fills our heart with enthusiasm. It is the path of our dreams. In the novel, described by Melchizedek, it is what people have always wanted to accomplish. (http://paulocoelhoblog.com/2009/06/02/your-personal-legend-2nd-of-june-2009/ updated on September 21, 2011)

7. Master Work

In the novel *The Alchemist*, the Master Work is the achievement of alchemists after purifying metals in their laboratory. It is part solid, the Philosopher’s Stone, which its fragment from that stone turns any metal into gold, and part liquid, the Elixir of Life, by whoever swallows this elixir will never be sick again. (p.35)
8. Universal language

In the novel *The Alchemist*, universal language is described as the language without words. It is the language with which all things communicate. It is said as being understood by everybody but already forgotten, and man who knows it is an Alchemist. (p.35)
CHAPTER II
THEORETICAL REVIEW

This chapter consists of Review of Related Theories, Review of Related Studies and Theoretical Framework. Review of Related Theories consists of Theory of Critical Approach, Theory of Literature, and Alchemy Tradition, while the Review of Related Studies consists of some studies of Paulo Coelho’s The Alchemist.

A. Review of Related Theories

1. Critical Approaches

According to Rohrberger and Woods (1971), there are many approaches that researchers can employ in analyzing literary work. They are the formalist approach, the biographical approach, the socio-cultural historical approach, the mythoic approach, and the psychological approach (p.5). Yet, according to Guerin (1992), there are interpretive approaches to literature in widely divergence, regardless of what newer modes of analysis may be in the ascendant, the traditional methods, historical-biographical approaches and moral-philosophical approaches, retain their validity (p.17).

a. The Moral and Philosophical Approach

Guerin (1992) stipulates the moral-philosophical approach is as old as classical Greek and Roman critics who, for example, emphasized moralism and
utilitarianism, as in the book Classical Literary Criticism, Dorsch (2000) reviews Horace’s *The Art of Poetry* idea that literature should be delightful and instructive (p.108). Among its most famous exemplars are the commentators of the age of neoclassicism in English literature about 1660-1800. Guerin (1992) summarizes the basic position of such critics is that the larger function of literature is to teach morality and to probe philosophical issues. They would interpret literature within a context of the philosophical thought of a period or group. For example, the point of view Jean-Paul Sartre and Albert Camus can be read profitably only if one understands existentialism. Similarly, Pope’s Essay on Man may be grasped only if one understands the meaning and the role of reason in eighteenth-century thought. Such teaching may also be religiously oriented (p.77).

Eliot (1993) in the book *The Use of Poetry and the Use of Criticism*, also states a related attitude of a Victorian critic named Matthew Arnold who insists that a great literary work must possess “high seriousness”. The important thing is the moral or philosophical teaching (pp.16-17). Guerin (1992) adds that form, figurative language, and other purely aesthetic considerations are considered to be secondary. On its highest plane this is not apparently instructive, though it may at first seem so. In the larger sense, all great literature teaches. The critic who employs the moral-philosophical approach insists on ascertaining and stating *what* is taught. If the work is in any level significant or comprehensible, this meaning will be there (p.78).

It seems reasonable, then, to employ moral-philosophical approach among other methods in getting at the total meaning of a literary work when the work
seems to call for them. Guerin (1992) defends moral-philosophical approaches as less likely to err on the side or over-interpretation than more esoteric methods. An over interpretation is a particularly grievous critical error. A reader who stays more or less on the surface of a piece of literature has at least understood part of what it is about, whereas a reader who extracts interpretations that are neither supportable nor reasonable may miss a very basic or even key meaning. Obviously, a dull, pedestrian, uniformly literal approach to literary analysis is the antithesis of the informed, imaginative, and creative approach that this book advocates. But it must be remembered that, brilliant and ingenious criticism still, words in context, though they may mean many things, cannot mean just anything at all. Daring, inventive readings of metaphorical language must have defensible rationales if they are to be truly insightful and convincing (p.78)

Comparing this approach with other approaches based on newer branches of science, Guerin (1993) states that the enemies of the traditional approach to literary analysis have argued that it has tended to be somewhat deficient in imagination, has neglected the newer sciences, such as psychology and anthropology, and has been content with a commonsense interpretation of material. But it has nevertheless performed one valuable service: in avoiding cultism and faddism, it has preserved scholarly discipline and balance in literary criticism. It does not mean that traditional criticism is more favorable over predominantly aesthetic interpretive approaches. It is suggested, however, that any knowledge or insight (with special reference to scholarly disciplines like history, philosophy, theology, sociology, art, and music) that can help to explain or clarify
a literary work have to be given the fullest possible chance to do so. Indeed, in some sense these approaches represent a necessary first step that precedes most other approaches. Researchers who intend to employ the traditional approaches to a literary work will almost certainly employ simultaneously. That is, they will bring to bear on a poem, for instance, all the information and insights these respective disciplines can give in seeing just what it means and does (pp.78-79).

2. Theory of Literature

a. Theory of Character

Abrams, in *A Glossary of Literary Terms*, defines characters as the persons who are presented in a narrative and dramatic work who reveal themselves in what they say (dialogue) and what they do (the action). A character’s speech or action may reveal some of the author’s ideas (pp.20-21).

According to E.M Forster (1985) in Aspect of the Novel, there are two kinds of character; flat character and round character. He states, “a flat character (also called a type, or ‘two dimensional’) is built around a single idea or quality and is presented without much individualizing detail, and therefore can be adequately described in a single phrase or sentence.”. Flat characters tend to be static. It means that the character does not change within the story. While a round character is complex in temperament and motivation and is represented with subtle particularity; such a character therefore is as difficult to describe with any adequacy as a person in real life, and like real person, is capable of surprising us. Round characters are dynamic. They demonstrate their capacity to change or to
grow as they react to events and to other characters. It means that the character can change within the story. (p.23)

Rohrberger and Woods (1971) say that there are two principal ways by which an author characterized their characters. First is Direct Method in which an author uses the direct method to describe the character’s physical appearance and also to describe their intellectual and moral attributes or to explain the degree of the characters’ sensibility. This description is based on the author’s point of view. The second is Dramatic Method that instead of describing the character directly, an author uses the dramatic method to describe the character by placing him/her in situations to show what he/she is like; by the way she/he behaves or speaks. This description is drawn based on the character’s view and opinions (p.21).

b. Theory of Characterization

Characterization in a novel is aimed to get complete description of the character. Characterization is a process used by the author to give the character certain characteristics, such as appearance, attitudes, beliefs, goals, motivations and personalities.

As Murphy (1972) argues there are nine ways of characterization. He says that the author try to make his character understandable and alive for his readers (pp. 161-173). The explanations of each style will be given as follows:

1) Personal description

The author may portray a person’s character based on appearance and clothing. By looking at the person’s clothing, the reader may see the character’s
appearance. On the other hand, the author may also portray his/her character using his/her skillful ‘voice of adjectives’-the term used by Murphy- what the characters are like and give the reader the character’s appearance in detail: face, eyes, skin, body, hair, clothes and other distinctive features (p. 161).

2) Character as seen by another

The author may also describe the character through the eyes and the opinion of others, instead of describing the character directly. He/she represents the character’s performance and personality by letting other characters in the story convey the readers how they are like, based on the character that they encounter. The readers may gain the description as a reflected image (p.162).

3) Speech

The author describes one of the characters in the story through what he/she says. Whenever the character speaks, whenever he/she states an opinion, he/she is giving some clue to his/her character (p.164).

4) Past life

The author may give the past life of one character in story in order to understand the character. By learning from someone’s past life in the story, the author respects the aspects that have helped to shape a person’s character. The author may real person’s character by giving direct comment, through the person’s thought, through conversation with others or the medium of another person (p.166).
5) **Conversation of others**

Through conversations with other characters, the author may give clues to the readers in order to show the person’s character. People often talk about other people and the things they say may give us reference to the character of the person spoken about (p.167).

6) **Reactions**

The character may react to various situations and events which may reveal his/her character. Using this kind of characterization, the author presents a clue to the readers who might expect to find the quality of the characters in dealing with various situations and events they encounter (p.168).

7) **Direct comment**

On one occasion, the author may give comments explicitly about his character and gives his opinion about the character in the story. In other words, the character has the possibility to describe or comment on a person’s character directly (p.170).

8) **Thoughts**

The author is able to give the readers direct knowledge of what a person is thinking about. He can do what we cannot do in real life, he can tell the readers what other people are thinking. Here, the author is able to reveal the inmost thoughts of a person as if he were the secret listener (p.171).
9) Mannerism

The author may describe a person’s mannerism or habits, which may also tell readers something about his character. The author reveals the habits of the character both the positive and the negative one (p.173).

Every speech or every action is not only a step in the plot, but also a manifestation of the character. Thus, Stanton (1965) says it is very useful to know a least a few major scenes in detail, speech-by-speech, and action-by-action to determine exactly what is meant or implied by each of these. The other important thing in character analysis is the character’s personal description. It also helps the readers or researchers to visualize the person and to understand his character (p.18).

3. Alchemy Tradition

Redgove (1922) defines Alchemy in some different standpoints. Alchemy that is generally understood to have been that art whose end was the transformation of the so-called base metals into gold, from purely physical standpoint, is quite superficial view. In his view, Alchemy is both a philosophy and an experimental science. Considered from the physical standpoint, it is the attempt to demonstrate experimentally on the material plane the validity of a certain philosophical view of the cosmos. Furthermore, according to the transcendental theory, Alchemy is concerned with man’s soul. Its object is the perfection, not of material substances, but of man in spiritual sense. (pp.1-2)
Briefly explained by Hitchcock (1857), the Arabians has called it Alchemy, because Alchemy is an instrument which divided the good from the bad and what was not mature it matured. The astronomers say it is Sol, which brings all things to maturity (p.100). The alchemists in the past believed that the metals are constructed after the manner of man, whose formation includes three factors; body, soul, and spirit. Mystical philosophers generally use these terms as follows; body is the outward manifestation and form, soul is the inward individual spirit, and spirit is the universal soul in all men.

As stated above, written in literatures texts of some greatest alchemists, that man is the subject of Alchemy. Hitchcock (1857) specifies in the language of Alchemy, that the perfection of man is the result of transformation of base metals symbolized by the achievement of Philosopher’s Stone, stone that can change any metals into gold, and elixir water which can cure any diseases and prolong life. The natural condition of the Stone of the Philosophers apparels with a triple garment, it is to say, with a Body, Soul, and Spirit, that it is Man. (pp.39-40).

Despite the fact that the operation is circular, whoever that desires to understand anything of Alchemy must carry this idea along with him in reading works of alchemists on the subject. In relation with the thought of God, one may form some comprehension of the use made by these writers of the symbolic words, salt, sulphur, mercury, sol, luna, etc. However, Hitchcock (1857), in his view, believes that under these or other similar names may be discovered what the writers thought of God, Nature, and Man, or Man, Nature, and God. It is one and three, three and one. (p.41)
Hitchcock (1857) speaks under the language of Alchemy, that the first step is the extraction of the Body in our white water and mercury until it is dissolved into blackness or humility. Then, by a continual decoction, let it be deprived of the same blackness, and the body so dissolved will at length rise with a white or pure soul. It may be needless, though, to turn the attention to the circular nature of this operation. Perhaps, the most difficult of all the secrets in Hermetic Philosophy lies precisely here. To understand anything of this philosophy, it would be recommended to throw aside everything like a captious disposition, avoiding hypercriticism, reflecting upon the course of nature, and seeing how impossible it is to judge according to sense, to seize upon a first or a last, or a first which is not also a last; and after first losing himself in this maze, he may find himself all the stronger. After turning this difficult point, one may be in a good condition for understanding the wonderful text. Whosoever will save his life shall lose it and whosoever will lose his life for my sake, shall find it. (pp.90-91)

The more promising method provided by Valentine (2008), a 15th-century alchemist, in Of Natural and Supernatural Things, that is by meditation under the preparation. It is involving a peculiar knowledge of the unity of God, that if a man can enter into a life of truth and love, he really enters into the life of God, and must feel, conversely, that the life of God has entered into him (pp. 59-75). In plain case, Hitchcock (1857) argues that, for the most part, the experiments which led the way to chemistry are made by men who are misled by the language of the Alchemists, and sought gold instead of truth (pp.117-118).
In a somewhat similar manner, Hitchcock (1857) proposes every subject in nature may be regarded in a twofold point of view, as it is in its principles (substantially) and as it is in manifestation (phenomenally). Thus, water, air, light, etc. are considered as variable, fluctuating things, phenomenally. But the sciences of by prostatic, pneumatics, and optics, drawn from these subjects express the unchangeable laws according to which the phenomena takes place, yet the permanent and the transient are inseparable in all of them, and if the whole of nature be considered as one subject, it may be conceived, from this view, as permanent in its laws, that is, in its science but variable, phenomenally, to the senses that the two are inseparable, and in the expressions, one nature, one science, and one manifestation, we find a Trinity. In similar, Swedenborg, an 18th-century engineer and hermetic philosopher, as quoted by Hitchcock (1857), says that there is a Trinity in all things, which he calls end cause and effect, that the effect is a manifestation. For nature is subjected to man's control only by a knowledge of its unchangeable principles or laws, by means of which it becomes obedient of the art of man, which nevertheless is subordinate to nature, contrary to which art can accomplish nothing (pp.138-139).

a. The importance of self-knowledge

In *Suggestive Inquiry into the Hermetic Mystery*, written by Atwood (1960), man is, in fact, with all adepts, the one subject that contains all, and he only need be investigated for the discovery of all. Man is the true laboratory of the Hermetic Art. His life is the subject, the grand distillery, the thing distilling and
the thing distilled, and self-knowledge is at the root of all alchemical tradition. To discover then the secret of Alchemy the student must look within and scrutinize true physical experience. All that we do know is learned by observation, and we should be hardly induced, from anything we are commonly conversant with, to conclude that Self-Knowledge would be a way to the knowledge of the Universal Nature. (p.74)

The importance of knowing one’s genuine desire is an essential starting point in the process of accomplishing the Master Work of an Alchemist. As Hitchcock’s remarks on the subject, of writing being written in Arabic, entitled Centrum Naturce Concentratum, or the Salt of the World, translated in English as follows,

"He that hath the knowledge of the Microcosm. I cannot long be ignorant of the knowledge of the Macrocosm. This is that which the Egyptian industrious searchers of Nature so often said, and loudly proclaimed, ” that everyone should Know Himself. This speech their dull disciples took in a moral sense and in ignorance affixed it to their temples. But I admonish thee, whosoever thou art, that desirest to dive into the inmost parts of Nature, if that which thou seekest thou findest not within thee, thou wilt never find it without thee. If thou knowest not the excellency of thine own house, why dost thou seek and search after the Excellency of other things? The universal Orb of the world contains not so great mysteries and excellences as a little Man, formed by God to his own Image. And he who desires the primacy amongst the Students of Nature, will nowhere find a greater or better field of study than Himself. Therefore…and with a loud voice do now proclaim: O Man, Know Thyself; in thee is hid the Treasure of Treasuresy (pp, 35-36)

It is reflected by Hitchcock (1857) as follows; that the highest wisdom consists in this, for Man to know himself, because God has placed his eternal Word in him. Therefore, let the high inquirers and searchers into the deep mysteries of nature learn first to know what they have in themselves, before they seek in foreign
matters without them; and by the divine power within them, let them first heal themselves and transform their own souls. Thus, they may go on prosperously, and seek with good success the mysteries and wonders of God in all natural things. (pp, 35-36)

b. Purification

1) Man and Nature

Stated by Atwood (1960), Man, according to Alchemists, is demonstrated to be a compendium of the whole created nature, and was generated to become wise and have a dominion over the whole of things; having within him, besides those faculties which he exerts ordinarily and by which he judges and contemplates sensible phenomena, the germ of a higher faculty or Wisdom, which, when revealed and set alone, all the forms of things and hidden springs of nature become intuitively known and are implied essentially. (p.74). By Redgrove (1922) it is called as the original matter. It is one thing that manifest in all things. He traced it from the origin of the alchemistic theory of the elements. He believed it is necessary to go back to the philosophers preceding the alchemists. It was taught by Empedocles of Agrigent (440 B.C. circa), who considered that there were four elements earth, water, air, and fire. Aristotle added a fifth, “the ether.” These elements were regarded, not as different kinds of matter, but rather as different forms of the original matter, whereby it manifested different properties. (p.19)
The knowledge being brought into practice results on the ability of comprehending the signs throughout the nature. The knowledge of this idea of omniscient nature is also affirmed by Hitchcock (1857) as ‘the one thing’ which is subtle and mighty. In the manifestation as the universal language, he describes it dwells out of sight and no eye has beheld it nor ear heard its voice. Thus, the philosophy truth fascinating as the Ideal, faithful as the real, ready at all times every where to fit change to change as the lapidary fits gem to gem linking incident to incident, mood to mood, hour to hour, day to day, year to year with the goldsmith's art. Of it, this power which ties and binds, which holds and connects, and fits and matches never exhausted. The art of comprehending the omens which links everything will facilitate. The mood may worrying, the day may exhausting, but the art to adapt and link them, is the ‘master creative art’, which if once is felt, will reveal the ‘one thing’. The charm of conquering, solving, blending, combining, is the charm of God. It is the power which adapted Earth to the Sun and Venus to Mars. It is the potency which patterns the constellations and spangles the sky with starry designs. This art is the Philosopher's own. (pp.87-88)

The cultivated minds brings the sense understanding expressed by Suchten (2004) in the Secrets of Antimony in Two Treatises, that Man is not well defined by reason and insists that there is something in him above reason, which he calls religion. Van Suchten refers to that something, which the more modern phraseology places above the understanding, judging according to sense. It is a sort of intuition, which some have not hesitated to call an inspiration. This is what
Van Suchten calls as ‘the mind’, and says it is not ‘reason’. Cultivated minds enable seeing what common people cannot see. (p.26)

To be able to see what common people cannot see, man should find the so-called light to be considered as regenerated one, whose heart is open for it to come into. As cited from Swedenborg, a hermetic philosopher, by Hitchcock (1857) in his writing to be the sequel of the preceded book Remarks upon Alchemy and the Alchemists, as follows,

This is the Light which shineth in darkness, and the darkness, that is, the unregenerate man, comprehendeth it not…… This is the Spirit which knocketh at the door of every man's heart, asking admission, and which we are warned not to grieve away. …This is the Spirit which appeals to the sinner in the affecting language, Come unto me, all ye that labor and are heavy laden, and I will give you rest: for the rest here spoken of is moral rest and has no reference to mere physical evils, except that moral rest is the way to a power of endurance beyond the ordinary or natural power of man, having its root in a genuine humility: for the genuine strength of man lies in the power of God. (p.434).

Although, to be noted, anyone is capable in doing so, has to have humility as well, because man, as a minister and interpreter of nature, does and understands as much as his observations on the order of nature, either with regard to things or the mind, permit him and neither knows nor is capable of more. (pp.138-140)

2) Contemplation

It is stated in the very beginning by Hitchcock (1857) that the writings of the alchemists are all symbolical, such as gold, silver, salt, antimony, arsenic, orpiment, sol, luna, wine, acid, alkali, and a thousand other words and expressions. All brought into or developed from one central point, which is Man, as the image of God (p.V). Therefore, in the preparation of antimony consists the key of Alchemy, by which it is dissolved, divided, and separated; as in
calcinations, reverberation, sublimation, etc. (p.93). Thus, it is necessary, as a preparation for the study of antimony to make.

The first step in the preparation is invocation to God with a certain heavenly intention, drawn from the bottom of a pure and sincere heart and conscience. Therefore, the whole intention and trust in God should be placed by calling upon Him and pray that He may impart his blessing. This is the beginning of the work, that by the same desired end may be obtained, and at length effect what is intended. Seeing as the fear of the Lord is the beginning of wisdom. After a whole page more to the same purpose, Hitchcock (1857) comes to the second qualification, which he calls contemplation, by which, says he, "...first to be noted. As, what are the circumstances of anything; what the matter; what the form; whence its operations proceed; whence it is infused and implanted; how generated " ; etc.. also how the body of everything may be dissolved, that is, resolved into the first matter or first essence. How the last matter may be changed into the first, and the first into the last (pp.109-110).

This contemplation is celestial and to be understood with spiritual reason, for the circumstances and depth of things cannot be perceived in any other way than by the spiritual cogitation of man. One part of contemplation which is possible to conduct is called ‘theory’. This contemplates that which is perceived by touch and sight, and how a nature formed in time: this considers, how that nature may be helped and perfected by resolution of itself; how everybody may give forth from itself the good or evil, venom or medicine, latent in it; how destruction and to be cleft or opened are to be handled, whereby under a right
proceeding, without sophistical deceits, the pure may be severed and separated from the impure." (p.111).

In the very same sense of what is to be contemplated, Hitchcock (1857) emphasizes a very important knowledge being brought by contemplation is the conscience toward present time.

As we are in the midst of the universe, and know nothing either of its beginning or ending, except as both are contained in the present; and how to understand this cannot but be difficult, and must reduce all reasoning upon the subject to a circle or a nullity. But the fact precedes all argument, and so does the conscience, and both equally prostrate all attempts to ignore them (p.68).

Since the present is the result of the past, and the cause of the future. By the conscience on present time resulted from the contemplation, the knowledge of the nature of man itself and the nature of universe in general can be attained.

Still, in the matter of conscience, by the use of the expression middle substance, Hitchcock (1857) would have us think of the conscience as something between the Soul and Body, in which “This water needs the perfect bodies, that with them after the dissolution it may be congealed, fixed, and coagulated into a white earth.” (p.82). In relation to the alchemy itself, what can meditation do with actual metals is that it cannot blow the coals under an alembic; but it may bring a man into a right state for hearing the still, small voice, whose potency, like that of the Alcahest, is able to dissolve the stoniest hearts (p.122). Although it is alleged that the pure in heart shall see God, there is a sense, no doubt, in which it is true that no man can see God and live. There is no one of our senses more adapted to metaphorical use than that of sight; and, assuredly, when men "see into the life of things," they do not use the outward sense. (p.127)
Simplified by Hitchcock (1857), contemplation, to see into the life of things, does not use outward sense, furthermore it is not the works of the hands, and requires patience, yet can be conducted by everyone. A studious tyro of a quick wit, constant mind, inflamed with the love of philosophy, very skilful in natural philosophy, of a pure heart, perfect in manners, mightily devoted to God, even though ignorant of practical chemistry may with confidence enter the highway of Nature, and peruse the books of the best philosophers. Let him seek out an ingenious (and ingenuous) companion for himself, and not despair of accomplishing his desire. It will be seen here, that for success in this study knowledge of practical chemistry is not considered obligatory. The reason is that the subject is Man and a chief instrument in the work is meditation. The discovery of ‘true fire’ is by a profound meditation, and it cannot be discovered in any other way. (pp.114-115)

c. Divine Love (the philosopher stone)

The object of the Hermetic philosophers was the perfection of man, and that this perfection was to be found in some knowledge of God in a peculiar sense, and that the way to this knowledge lay through the purification of the heart, yet in such a manner as to see the operation in something like a circle according to Hitchcock (1857); for it appeared that while the pure in heart are said to God, this condition itself is not attained but by the agency or power of the Spirit of God. This “circular” operation is especially referred to by the alchemist, or Hermetic philosopher. (pp.12-14). Undoubtedly the great difficulty in all these cases is to
bring into action the philosophical mercury is to awaken the conscience, which lies buried in them; but though buried and inactive, it is not dead, but “sleepeth”. (p.46)

From the alchemy standpoint, without antimonial vinegar no metal can be whitened. Hitchcock (1857) means, that without the conscience no man can be purified (p.80). One small work, cited by Hitchcock, has this significant title: A Zoroaster’s Cave; or The Philosophers' Intellectual Echo to one another from their Cells. This Compendium of the “Work” opens therefore:

" Dry water from the Philosopher's clouds
Look for it, and be sure to have it, for it is the key to inaccessible and to those Locks that would otherwise keep thee out.
" It is a middle nature between Fixed and Not Fixed, and partakes of a Sulphur Azurine.
" It is a raw, cooling, feminine Fire, and expects its impregnation from a Masculine,Solar Sulphur.” (p.150)

The interpretation of this, according to the view Hitchcock (1857) takes of Alchemy, is simply a pure conscience or a pure heart. So, look for it, and be sure to have it, because it is the key. It is middle, the nature between Soul and Body, and partakes of a heavenly spirit. It expects or will receive life from God and the birth is love and unity (p.150). According to Alchemists, we have to seek the Truth a pure heart, as a preparation for an entrance into high experiences. The preparation is not possible without the finding of a pure heart, as it upon the principle that everything in the universe has its proper “cause efficient”. Thus, without the cause, the effect cannot follow. (p.151)

Return to the Philosophers, Hitchcock (1857) says, although upon the conscience as the ‘Way’, or for Alchemists as the base of the work, they rely
primarily upon Love as working the greatest of wonders, that of a transformation of the subject of it into the object loved. Some detached passages may easily be adjusted to the more elaborately stated doctrine under figures and allegories. One of these is that the nature of Divine Love to be a perfect unity and simplicity. There is nothing more one, undivided, simple, pure, unmixed, and uncompounded than Love. It can be proved that for this Love is God himself, as in 1 John iv. 8. It is said that now there is nothing more essential to God than unity and Simplicity; nothing more contrary to the divine nature than duality, division, or composition. Besides, it is this Love which gives unity and harmony to all things. That there is no unity in heaven or on earth, but what is derived from Love, and we must acknowledge Him for its author (p.133).

In the second place Hitchcock (1857) finds Love to be the most perfect and absolute liberty. Thirdly, Love is all strength and power. If we make a diligent search through Heaven and Earth, and we will find nothing as powerful as Love. What is stronger than Hell and Death is Love, since it is the triumphant conqueror of both. In the fourth place, Love is of a transforming and transforming nature. The great effect of Love is to turn all things into its own nature, which is all goodness, sweetness, and perfection. This is that Divine power which turns water into wine, sorrow and anguish into exulting and triumphant joy, and curses into blessings. Where it meets with a barren and heath desert, it transforms it into a paradise of delights, changes evil into good, and all imperfection into perfection. It restores that which is fallen and degenerated to its primary beauty, excellence, and perfection. It is the divine stone, the white stone with the name written upon
it, which no one knows but he that hath it. In brief, it is the divine nature; it is God himself, whose essential property it is to assimilate all things with him. Or in the scripture phrase, to reconcile all things to him whether they are in heaven or in earth; and all by means of this divine elixir, whose transforming power and efficacy nothing can withstand. In reading such passages, written by an Alchemist, a reader of alchemical books readily thinks of the language employed upon a certain Mercury extracted from Saturn, or antimony, &c., in which is sown a certain philosophical gold, and readily concludes, that, while the first refers to an awakening of the conscience which withdraws the subject of it from the entanglements of a merely worldly life, the second is the divine love engrafted upon it which binds the soul eternally to God. (pp.132-135)

B. Review of Related Studies

Paulo Coelho’s The Alchemist is not enough to be read once or twice. Since it contains so many morals and values, interpretation on it will be different each time reading this novel in different mood and situation. In a Korean man blog, Kevin 321’s weblog, who also enjoyed reading the novel, it is briefly described as a book about following your dream. The culture exposed by the author in the novel fells so distant for him as a Christian Korean. For instance, when a beggar asks for food, people are required to feed them with the best food. When walking in the street, you are forbidden to start a conversation with a lady wearing black clothes, because it is a sign that she is married. Furthermore, believing in the
“Soul of the World”, “Personal Legend”, “Maktub”, and omens all seemed very distant from a Christian’s perspective.

Studies on the novel had been conducted several times by students of Sanata Dharma University. One of them was the study on the influence of the minor characters on Santiago’s motivation in realizing his dream was conducted by Lia Kristi Ningrum, who was a student in English Language Education Study Program, Sanata Dharma University, in 2010. This study reveals Santiago’s character as an intelligent, critical, religious, independent and determined. In the study, there are four minor characters that influence Santiago’s motivation; they are Melchizedek, the crystal merchant, Fatima and the Alchemist. Being influenced by Melchizedek, Santiago is considered as a pawn person, who has extrinsic motivation. The mutual interaction enables the crystal merchant to influence Santiago with his conservative thought. Another extrinsic motivation to realize the dream also comes from Fatima, the girl he is in love, who supports him to continue the journey when he decides to stay in oasis. At the last, the alchemist wise advice motivates Santiago who is hopeless in the journey because he always thinks about Fatima. This kind of motivation is concluded in the study as a motivation which is associated with extrinsically motivated behavior.

C. Theoretical Framework

In this study, the theory of characterization proposed by Murphy is employed to analyze the character. Personal descriptions, character as seen by another, conversation of others, reactions, and thoughts are some ways to reveal
someone’s character to the readers. It is found that in the novel The Alchemist, the characters are also revealed through these aspects.

The aim of using the theory of characterization is to reveal Santiago’s character and the description of alchemy teaching through the Alchemist as one of character in the novel. The Alchemy teaching, which its root is the Hermetic tradition, is the theory employed to analyze the steps of the transformation until the achievement of the master work of an alchemist. It is divided into several parts according to the steps of human spiritual transformation based on the teaching, as well as on the spiritual transformation experienced by the major character in the novel. Besides, other sources related to those theories are also used to comprehend the novel and to have better understanding and accuracy in doing the analysis.
This chapter serves as the base of the protocol taken by the writer in conducting the study. Besides, this chapter also provides a synopsis of the novel in conjunction with the topic elevated and gives the highlight of the approach addressed to this study. This chapter is composed from three parts which are object of the study, approach of the study, and method of the study.

A. Object of the Study

This thesis studies a 163 pages novel by Paulo Coelho, The Alchemist. It was written and published in Portuguese language in 1986 and then published in English by Harper Torch in 1993. The novel tells the story of Santiago, a boy who has a dream and also the courage to follow it. After listening to “the signs” the boy ventures into his journey of exploration and self-discovery, particularly searching for a hidden treasure near the pyramids in Egypt.

When the boy decides to go, his father advices him to follow his heart and find the best. During his journey, Santiago experiences the greatness of the world and meets numerous exciting people like kings and alchemists. However, near the end of the novel, the boy finally discovers that the treasure lies where your heart belongs, and that the treasure was the journey itself, the discoveries he made, and the wisdom he acquired on the way. Sometimes, the path teaches you all
important lessons and hence holds more importance than the ultimate goal at the end of that path.

The Alchemist is an exciting novel that overflows with optimism. It is the kind of novel that tells you that everything is possible as long as you really want it to happen. That may sound somewhat like a common belief and an oversimplified version of new-age philosophy, belief and mysticism. However, sometimes, simple things are the most valuable and only people who are wise enough, can appreciate them.

B. Approach of the Study

The focus of this study is the spiritual transformation experienced by Santiago. The moral-philosophical approach was used in this study in order to examine the philosophical teaching of alchemy tradition as seen in the spiritual transformation of Santiago. Alchemy tradition and its teachings is described in the novel as a science of transmuting metals into gold, so this study tries to see this physical theory in philosophical way to get the whole meaning of the story through its morals and values that the author tries to tell the reader.

C. Method of the Study

The research conducted was a library study. It means that the main procedures the researcher used to gain the data are reading and taking important notes in order to help the researcher to analyze the novel. In conducting this study, there are some steps taken. The first step is reading the novel, The Alchemist, for several times so
the understanding toward the story and issues being raised in the novel is better. While reading the novel, the notes about the characteristic and ideas of the main character are taken. Then, deciding the objective of the study lead the researcher to conduct the next step, which is formulating the problems of the study into three problems formulation. Finally, to answer the three problems formulated the researcher conducts the analysis. Reading other sources such as the books on Alchemy Tradition, Hermetic Tradition, and theories in addition to the major source, Paulo Coelho’s The Alchemist, is also done for the better and deeper analysis.
CHAPTER IV

ANALYSIS

This chapter provides the analysis and elaboration to answer the three problems formulated in chapter one. The first is the description of Santiago, the main character of Paulo Coelho’s *The Alchemist*. The second is the description of Alchemy teachings in the novel. The third is the revelation of philosophical teachings of Alchemy tradition in the novel.

A. The Description of Santiago, the Main Character of Paulo Coelho’s *The Alchemist*

Santiago is the main character of this novel, based on the intensity of appearance and significance of his role in all the moments in the story. He is a shepherd boy from Andalusia, Spain. According to E.M Forster (1985) in *Aspect of the Novel*, there are two kinds of character; flat character and round character. Santiago has round character. His character is dynamic. He demonstrates his capacity to change and to grow as he reacts to events and to other characters. It means that Santiago’s character changes within the story. There are some personalities which are found in Santiago:

1. Adventurous

Santiago’s character of being adventurous is obviously described in the story through both the direct method and dramatic method. Through the direct method, it is told in narrative way that Santiago studies about many things in
seminary, including Spanish, Latin and Theology. Nevertheless, the world outside seems to be more attracting him. Even if he knows that he attending the seminary become the source of the pride of the family, he doesn’t want to continue studying anything inside the seminary. He wants to be outside the wall of the seminary.

The jacket had a purpose, and so did the boy. His purpose in life was to travel….That he had attended a seminary until he was sixteen….But ever since he had been a child, he had wanted to know the world, and this was much more important to him than knowing God and learning about man's sins. One afternoon, on a visit to his family, he had summoned up the courage to tell his father that he didn't want to become a priest. That he wanted to travel. (p. 4)

In dramatic method, the author reveals Santiago’s character by putting him in the situation in which his decision of going to Egypt for discovering the hidden treasure in pyramid as he saw in his recurrent dream ends him up in a port city in Africa, where he loses all his money and actually has nothing left to keep going on his journey except his faith. But instead of being sad of the misfortune he had in this foreign country, he keeps in his mind that it is just part of his adventure.

He looked around at the empty plaza again, feeling less desperate than before. This wasn't a strange place; it was a new one. After all, what he had always wanted was just that: to know new places….he realized that he had to choose between thinking of himself as the poor victim of a thief and as an adventurer in quest of his treasure. "I'm an adventurer, looking for treasure," he said to himself. (p.19)

Flexibility is one’s essential characteristic to facilitate people to adapt to circumstances during traveling. It is seen in one situation, that Santiago has such flexibility that frequently supports him facing various circumstances during his journey, when he is about to complain about the unworthiness of carrying his thick jacket along the field during the hot summer.” we have to be prepared for change, he thought, and he was grateful for the jacket's weight and warmth.” (p.4).
He remembers how it is so worthy to have that jacket during the cold times. He considers of adapting to various circumstances in both his mind and physic. Therefore, this thought leads him appreciating the fact that he has that warm though heavy jacket. This decision of not leaving the jacket behind even if he is not currently having need of it, prepares him for the very possibility of having cold times in the future that requires him to wear that heavy and thick jacket in order to survive during his travelling as well shepherding on the pastures of Andalusia. Moreover, Santiago takes obstacles in shepherding as an excitement of being a shepherd as shown in the following sentence, “But he decided to take a chance. A shepherd always takes his chances with wolves and with drought, and that's what makes a shepherd's life exciting.” (p.6)

The wind is a symbol of freedom. Santiago pictures himself of being able to be as free as the wind and that there is nothing to hold him back except himself shows that he is ready for the adventure, as seen in the following statement, “The boy felt jealous of the freedom of the wind, and saw that he could have the same freedom. There was nothing to hold him back except himself.” (p.43)

2. Loving

Santiago is a loving person. He fell in love twice during the story; the first time was with the daughter of a merchant to whom he sold the wool of his sheep. It is shown, in the part when the narrator describes Santiago is feeling something different toward this girl he has met and talked to, as follows:

During the two hours that they talked, she told him she was the merchant's daughter, and spoke of life in the village..... As the time passed, the boy found himself wishing that the day would never end, that her father would stay busy and keep him waiting for three days. He recognized that he was
feeling something he had never experienced before: the desire to live in one place forever. With the girl with the raven hair, his days would never be the same again. (pp.2-3)

Despite his hunger of travelling and discovering new places, Santiago finds the pleasure of being accompanied by the merchant’s daughter and her beauty is able to make him thinking about settling down with her, which means to not travel anymore. He believes that only being with that girl, he will find happiness as the traveling brings him happiness. He falls in love with the girl and is about to give up everything he has. He recognizes that he is feeling something he has never experienced before, that is the desire to live in one place forever. With the girl with the raven hair, his days will never be the same again. (p.3)

Later on, after Santiago meets and falls in love to Fatima in the oasis, he even shows stronger love. It makes him not afraid of facing the risk of death as his responsibility of the omen he has interpreted, “It didn't even occur to the boy to flee. In his heart, he felt a strange sense of joy: he was about to die in pursuit of his Personal Legend. And for Fatima.”(p.48). thus, at one point, he also believes that Fatima is a treasure greater than anything else he has won (p.51). When Santiago is about to continue the journey to Egypt, he states his love to Fatima, and promises her that he will come back for her.

"I'm going away," he said. "And I want you to know that I'm coming back. I love you because..."
"Don't say anything," Fatima interrupted. "One is loved because one is loved. No reason is needed for loving."
But the boy continued, "I had a dream, and I met with a king. I sold crystal and crossed the desert. And, because the tribes declared war, I went to the well, seeking the alchemist. So, I love you because the entire universe conspired to help me find you."
The two embraced. It was the first time either had touched the other. "I'll be back," the boy said. (p.54)

Santiago also loves his sheep and treats them as friends of him by calling them by name, telling them about what is in his mind and his feelings, as well describing the views they he saw along the way he herds the sheep. He treats them as if they are human.

The boy prodded them, one by one, with his crook, calling each by name. He had always believed that the sheep were able to understand what he said. So there were times when he read them parts of his books that had made an impression on him, or when he would tell them of the loneliness or the happiness of a shepherd in the fields. Sometimes he would comment to them on the things he had seen in the villages they passed. (p.2)

Since his purpose of being shepherd is to be able to travel as far as he can reach, the fact that he has to herd the sheep gives him advantages from the wool or the meat, as well as the friendship and companion from them.

3. Determined

Santiago is so determined on the things he wants. He will do everything he must do in order to bring what he wants into reality. It is seen in the conversation between him and his father as following,

"People from all over the world have passed through this village, son," said his father. "They come in search of new things, but when they leave they are basically the same people they were when they arrived. They climb the mountain to see the castle, and they wind up thinking that the past was better than what we have now. They have blond hair, or dark skin, but basically they're the same as the people who live right here."

But I'd like to see the castles in the towns where they live," the boy explained.

"Those people, when they see our land, say that they would like to live here forever," his father continued.

"Well, I'd like to see their land, and see how they live," said his son.

"The people who come here have a lot of money to spend, so they can afford to travel," his father said. "Amongst us, the only ones who travel are the shepherds."
"Well, then I'll be a shepherd!"

When he expresses his willingness to travel to his father, his father tries to give him understanding that traveling is not easy to do, especially for poor family as his. But even to leave the possibility to have bright future and to be the pride of the family, he chooses to be shepherd to enable him to travel the world instead.

4. Educated

As a shepherd, Santiago is sufficiently educated formally and informally. He was educated in Seminary and his father also lays good foundation for Santiago’s character development. His autodidact ability supports him a lot in surviving during the journey.

The fact that Santiago went to seminary before he decided to travel as a shepherd gives him basic knowledge to read and write, besides Latin, Spanish, and Theology. Being able to read literature, Santiago is able to extract life values in it. This basic education is considered to be really sufficient for him as a young man to live independently and well assists him a lot in his traveling later on.

“He was planning, on this visit, to explain to the girl how it was that a simple shepherd knew how to read. That he had attended a seminary until he was sixteen…. He had studied Latin, Spanish, and theology. But ever since he had been a child, he had wanted to know the world, and this was much more important to him than knowing God and learning about man's sins.” (p.4)

Besides the formal education he got from the seminary, he also got good education from his father. The conversation between Santiago and his father was quite short in the story but shows the reader that the father was wise man trying to give a life for his son. Santiago was sure that he saw on his father face a willingness to travel as Santiago was going to do, nevertheless, to sustain the life
of his wife and children; he did not travel but settling down and working hard for food instead. On the other hand, Santiago’s father must be disappointed a lot by the fact that Santiago wants to travel instead of continuing the study in the seminary, means he will not be a priest as the source of pride of the family. (p.4)

However, instead of being mad to Santiago, he patiently tries to give him understanding about what is meant to be travelling. Andalusia is an important place in the history of Europe attracts many travelers and tourists. He tells him that people from all over the world have passed through this village in search of new things, but when they leave they are basically the same people they were when they arrived. It shows that Santiago’s father has a good understanding about diversity of race and people as showed when he said that they have blond hair, or dark skin, but basically they are the same as the people who live right here (p.4).

Santiago is so determined with his decision to travel, though, his father explains him that traveling as the other travelers do is not affordable for Santiago. His father’s argument toward him does not mean to reject his willingness to travel, but more as consideration for him to prepare him to travel. Seeing Santiago’s determination to travel, he gave him a solution to enable him to achieve his dream to travel. His father suggests him to travel as a shepherd and financially support him to buy some sheep (p.4). Based on the arguments stated by the father during the conversation and his way treating Santiago, we can conclude that he is a wise man. Being raised by that kind of father, Santiago must tend to be a wise young person as his father is.
5. Smart

As a thoughtful boy, Santiago uses his logic and conscience many times in order to comprehend situation and people he meets during his shepherding as well as to well respond toward them and to decide next steps he takes during his journey to Egypt shows that he is a brainy boy.

Santiago is a great learner. He has great willingness to know things. Thus that curiosity leads him to be critical toward people, situations, as well as himself. This critical thinking, which is seen on his attitude toward circumstances, makes him a good observer. He observes the surroundings in order to collect sufficient data, thus the data also he uses as comparison or as further sampling so he can have adequate analysis on the circumstances, that lead him into better conclusion that assist him to get better understanding toward the matter, as a new source knowledge for him or further it helps him to make decision in some cases.

The collaboration of such great curiosity and good logic leads him to be a good autodidact. Thus, his ability to extract values and knowledge from his experiences during his travelling nourishes his character as a person, as a wise yet young man, and to be not just an ordinary shepherd.

He has the idea of proper things, such as the way of being proper shepherd. After two years being a shepherd, he has learned everything about shepherding. He knows how to shear sheep, how to care for pregnant one, and how to protect the sheep from wolves. He learns the fair price for every one of his animals (p.12). This attitude is also shown when he meets the strangers in Tangier who takes his money, he thinks about asking to give the money back, but decides
that will be unfriendly. He believes he knows nothing about the customs of the strange land he is in, and so he does not ask the money back, but keeps eye on them instead. (p.17)

Besides the knowledge of propriety, he develops his logic ability by observing and gathering facts in order to get sufficient information to lead him analyzing the situation and will lead him to a response for many situations he faced. As seen when he was in a gypsy’s place to interpret his dream. The lady scares him, but by observing surrounding, he found the symbol of Catholicism her place, Sacred Heart of Jesus, he decided to think that this lady is not dangerous for him.

As a child, the boy had always been frightened to death that he would be captured by Gypsies, and this childhood fear returned when the old woman took his hands in hers. But she has the Sacred Heart of Jesus there, he thought, trying to reassure himself. He didn't want his hand to begin trembling, showing the old woman that he was fearful. He recited an Our Father silently. (p.5)

In many situations, Santiago meets several obstacles. Since he travels alone, he finds he has to decide everything by himself. As stated before, in order to make an analysis toward the situation, Santiago gathers sufficient information before deciding something. Thus, it results on wiser decision making.

The information can be in form of a facts he identifies, symbols he saw or so called omens, or even his past knowledge retroactive knowledge in the form of his memory of what his older men told him or what people said or what he has read in the books. As seen when the king approaches him while he is sitting and reading on a bench in the town plaza, he actually feels disturbed. But he finally does not avoid the man, but having conversation instead. As he assesses his
retroactive memories, about what his father taught about respecting the elder, it allows him to well respond to this stranger annoying old man.

The boy was tempted to be rude, and move to another bench, but his father had taught him to be respectful of the elderly. So he held out the book to the man - for two reasons: first, that he, himself, wasn't sure how to pronounce the title; and second, that if the old man didn't know how to read, he would probably feel ashamed and decide of his own accord to change benches. (p.8)

As a defense mechanism, he made reasoning. He also tries to connect one past event to another in the present to make sampling of possibilities that will occur in the future. His critical thinking makes him not easy to believe in stranger as the king that approach him in sudden.

The old woman hadn't charged him anything, but the old man maybe he was her husband- was going to find a way to get much more money in exchange for information about something that didn't even exist. The old man was probably a Gypsy, too. (p.8)

Santiago’s attitude of being a thoughtful boy and good observer enable him to be a good autodidact. During the long journey he is going to conduct, being an autodidact and broad minded to learn new thing every day is really useful and prepares him for the new values of life he will find later on.

I’ve learned things from the sheep, and I’ve learned things from crystal, he thought. I can learn something from the desert, too. It seems old and wise….. But he found it much more interesting to observe the caravan and listen to the wind. As soon as he had learned to know his camel better, and to establish a relationship with him, he threw the book away. Although the boy had developed a superstition that each time he opened the book he would learn something important, he decided it was an unnecessary burden. He became friendly with the camel driver who traveled alongside him. At night, as they sat around the fire, the boy related to the driver his adventures as a shepherd.(pp.32-33)
6. Religious

Despite the fact that Santiago was attending seminary education before he becomes a shepherd, his religiosity is seen not only as a Christian, but also as a pure believer of a ‘greater existence’. His religiosity as Christian is seen in the part when he meets the Gypsy lady. As a child, Santiago has always been frightened to death that he will be captured by Gypsies, and this childhood fear returns when the old woman takes his hands in hers to read his recurrent dreams. But she has the Sacred Heart of Jesus there, Santiago thinks, trying to reassure himself. He does not want his hand to begin trembling, showing the old woman that he is fearful. He recites an Our Father silently (p.5). Santiago believes that God will always be with him along the journey, and if God leads the sheep so well, he will also lead a man, and that made him feel better when he just arrives in Tangier. Then the tea he is drinking seems less bitter. (p.16). His faith also preserves him when he has to face the risk of death. Walking along in the silence, he has no regrets. If he dies tomorrow, he believes it will be because God is not willing to change the future. He keeps in his mind that he will at least has died after having crossed the strait, after having worked in a crystal shop, and after having known the silence of the desert and Fatima's eyes. He has lived every one of his days intensely since he has left home so long ago. If he dies tomorrow, he will already has seen more than other shepherds, and he is proud of that. (p.48)
B. The Description of Alchemy Teachings in Paulo Coelho’s *The Alchemist*

How Alchemy teachings are described in the novel can be seen not only through how its teaching and values are described in narrative way, through how the Arabian Alchemist, as one of character in the story, and his Master Work are defined, but also through the conversations between the Alchemist and Santiago throughout the story. Thus, in describing the character of an alchemist, besides through the appearance of the Alchemist in the story, the other characters also contribute through their point of view.

An alchemist is said as a man who knows universal language and is able to prolong his life and transform any metal into gold, as the Englishman who is in the search of an Arabian Alchemist by whom he wants to be taught to transform metal into gold describes the greatness the works, characteristic and personality of an Alchemist. He believes an alchemist as a man who knows universal language (p.30), as well as a man who is able to prolong his life and transform any metal into gold.

In one he had read that, many years ago, a famous Arabian alchemist had visited Europe. It was said that he was more than two hundred years old, and that he had discovered the Philosopher's Stone and the Elixir of Life...."He lives at the Al-Fayoum oasis," his friend had said. "And people say that he is two hundred years old, and is able to transform any metal into gold." (p.29)

In one part of the story, Santiago describes Alchemist as a man who cured people's illnesses (p.41), while Santiago is helping the Englishman searching for the alchemist in the oasis by asking the inhabitants there. According to a native
woman Santiago talks to, the Alchemist is the man who knows all the secrets of the world and is able to communicate with the genies of the desert. The genies were the spirits of good and evil. (p.41)

According to the narration in the novel, amongst of the famous alchemists at the time, some people who have succeeded in practicing alchemy as mentioned in the story are Helvetius, Elias, Fulcanelli, and Geber. It is said that each of them lived out his Personal Legend to the end. These alchemists did traveling, speaking with wise men, performing miracles for the incredulous, and owning the Philosopher's Stone and the Elixir of Life (p.36).

Alchemist is a man who lives out his personal legend. There are alchemists who succeed achieving Master Work and there are who did not. They are who succeed are those who understand the language of the world, and live out their personal legend. Some alchemists that the Englishman has tried to meet before are described as strange people who think only about themselves, and almost always refuse to help him. He has suspicion that maybe they have failed to discover the secret of the Master Work, and for this reason they keep their knowledge to themselves (p. 28). Later on, about some alchemists who is told as never finds any gold, is explained by the Alchemist to Santiago, as people who do not live out their personal legend, while he was telling him the importance of living his personal legend, as follows:

"And what went wrong when other alchemists tried to make gold and were unable to do so?"
"They were looking only for gold," his companion answered. "They were seeking the treasure of their Personal Legend, without wanting actually to live out the Personal Legend." (p.55)
The alchemist is also considered as a profound man because the process of transmuting metals into gold is a difficult process which takes years. It is only those who are persistent, and willing to study things deeply, who achieve the Master Work. So, the alchemists spend years in their laboratories, observing the fire that purified the metals, they spend so much time close to the fire that gradually they give up the vanities of the world. As a result, they discover that the purification of the metals has led to a purification of themselves. They also believe that if a metal is heated for many years, it will free itself of all its individual properties, and then what is left will be the Soul of the World. The Soul of the World allows the alchemists to understand anything on the face of the earth, because it is the language with which all things communicate. They call it the discovery the Master Work (p.35).

The Master Work of an alchemist is part liquid and part solid. The liquid part is called the Elixir of Life. It can cure all illnesses and keep the alchemist from growing old. The solid part is called the Philosopher's Stone, which has a fascinating property, that small sliver of the stone can transform large quantities of metal into gold. (p.35). According to the Alchemist himself, the Master Work could be written simply on an emerald, but men began to reject simple things, and to write tracts, interpretations, and philosophical studies. When Santiago asks what is written on this emerald tablet, the Alchemist answers it by drawing in the sand. According to Santiago, the drawing is just a code that looks like what he saw in the Englishman's books. Though, the Alchemist explains it that it is like the flight of the two hawks. It cannot be understood by reason alone. The Emerald
Tablet is a direct passage to the Soul of the World. The wise men understand that this natural world is only an image and a copy of paradise. The existence of this world is simply a guarantee that there exists a world that is perfect. God created the world so that, through its visible objects, men can understand His spiritual teachings and the marvels of His wisdom. Overall, that is what the Alchemist means by action. (p.56). It means that the alchemy teaching is simple; the harder and more important part is the practice.

One of the important principles in Alchemy, according to the Alchemist, is that every thing in the universe evolves, and for wise men, gold is the metal that evolves the furthest (pp.60-61), as in the following conversation between him and Santiago, which also tells that everyone has their own personal legend and just if they fulfill it, they will evolve as well as their surrounding, and if they understand it all, they will find the Philosopher’s Stone.

"I have known true alchemists," the alchemist continued. "They locked themselves in their laboratories, and tried to evolve, as gold had. And they found the Philosophers Stone, because they understood that when something evolves, everything around that thing evolves as well. "Others stumbled upon the stone by accident. They already had the gift, and their souls were readier for such things than the souls of others. But they don't count. They're quite rare. "And then there were the others, who were interested only in gold. They never found the secret. They forgot that lead, copper, and iron have their own Personal Legends to fulfill. And anyone who interferes with the Personal Legend of another thing never will discover his own." "The sea has lived on in this shell, because that's its Personal Legend. And it will never cease doing so until the desert is once again covered by water." (p.61)

The principles in Alchemy are defined by the Englishman when he states that he is fascinated with the part about the progress achieved at the crystal shop after Santiago began working there. He correlates it with those principles, that it is
the principle that governs all things, as he says, that in alchemy, it is called the Soul of the World. So, when one wants something with all his/her heart, that is when they are closest to the Soul of the World, and that it is always a positive force. (p.34)

One of the important principles the Alchemist tells and pushes Santiago to put it in action is to understand the importance of finding pure matter, as stated before that purification metals in Alchemy is equal with purification of a man. The Alchemist argues that if what one finds is made of pure matter, it will never spoil, and one can always come back. If what Santiago has found is only a moment of light, like the explosion of a star, he will find nothing on his return."

There, the Alchemist is speaking the language of alchemy. (p.55). Moreover, that the teaching of Alchemy has to be learnt by action, is emphasized by the Alchemist as follows,

I rode through the desert with a man who had books on alchemy. But I wasn't able to learn anything from them."
"There is only one way to learn," the alchemist answered. "It's through action. Everything you need to know you have learned through your journey. (p.55)

The importance of listening to heart in the Alchemy is as a way to end with the understanding of what is written on Emerald Tablet. In doing so, instead of being in laboratory, a person has to listen to his heart to immerse in the desert, because nature as well as desert can substitutes laboratory of alchemy, as explained by the Alchemist to Santiago.

"Should I understand the Emerald Tablet?" the boy asked.
"Perhaps, if you were in a laboratory of alchemy, this would be the right time to study the best way to understand the Emerald Tablet. But you are
in the desert. So immerse yourself in it. The desert will give you an understanding of the world; in fact, anything on the face of the earth will do that. You don't even have to understand the desert: all you have to do is contemplate a simple grain of sand, and you will see in it all the marvels of creation."

"How do I immerse myself in the desert?"

"Listen to your heart. It knows all things, because it came from the Soul of the World, and it will one day return there." (56)

Santiago takes his understanding upon alchemy, above all, that the Alchemy teachings are all so simple that they could be written on the surface of an emerald. What he has learned in it is that the world has a soul, and that whoever understands that soul can also understand the language of things, and that many alchemists realized their Personal Legends, and wound up discovering the Soul of the World, the Philosopher's Stone, and the Elixir of Life. However, when Santiago wants to learn how to achieve the Master Work from the Englishman’s books, he becomes completely lost. In these books about Alchemy, there are just drawings, coded instructions, and obscure texts. (p.36).

The fact that books upon Alchemy is written obscurely, so people find it difficult to learn just from books, is clarified by the Alchemist himself, who also has learned the science from his grandfather, who has learned from his father, and so on, back to the creation of the world (p.56). It also can be seen when he is about to find and meet Santiago for the first time.

I don't know why these things have to be transmitted by word of mouth, he thought. It wasn't exactly that they were secrets; God revealed his secrets easily to all his creatures. He had only one explanation for this fact: things have to be transmitted this way because they were made up from the pure life, and this kind of life cannot be captured in pictures or words. Because people become fascinated with pictures and words, and wind up forgetting the Language of the World. (p.38)
Subsequently, the Alchemist defines what an alchemist is to the tribesmen chief as a man who understands the forces of nature. He is a man who understands nature and world, and if he wants to, he could destroy this camp just with the force of the wind. (p.62)

However, in the novel, what is being told as stereotype about alchemists is not reflected in the Alchemist’s tent. When finally Santiago meets an Alchemist of Al-Fayoum and is allowed to enter the Alchemist’s tent, Santiago looks around for the ovens and other apparatus used in alchemy, but sees none. There are only some books in a pile, a small cooking stove, and the carpets, covered with mysterious designs (p.50).

Amongst many descriptions upon alchemists and their works, by the end of Santiago’s journey accompanying by the Alchemist, the Alchemist demonstrate that the Master Work and Alchemist who can transform metal into gold do exist.

They went to the kitchen at the back of the monastery. The alchemist lighted the fire, and the monk brought him some lead, which the alchemist placed in an iron pan. When the lead had become liquid, the alchemist took from his pouch the strange yellow egg. He scraped from it a sliver as thin as a hair, wrapped it in wax, and added it to the pan in which the lead had melted. The mixture took on a reddish color, almost the color of blood. The alchemist removed the pan from the fire, and set it aside to cool…. When the pan had cooled, the monk and the boy looked at it, dazzled. The lead had dried into the shape of the pan, but it was no longer lead. It was gold.
"Will I learn to do that someday?" the boy asked.
"This was my Personal Legend, not yours," the alchemist answered.
"But I wanted to show you that it was possible." (pp.68-69)

In summarizing all the teaching of Alchemy and being an alchemist, the Alchemist describes that alchemy is all about penetrating to the Soul of the World, and discovering the treasure that has been reserved for us. While it is also
addressed by the Alchemist that before a dream is realized, the Soul of the World tests everything that was learned along the way. It does this not because it is evil, but so that people can, in addition to realizing their dreams, master the lessons they have learned as they have moved toward that dream. (p.58). While by the end of test Santiago has to pass, he concludes everything he has learned about Alchemy is to keep moving toward his treasure. The reason why alchemy exists is so that everyone will search for his treasure, find it, and then want to be better than he was in his former life. As he exemplifies that lead will play its role until the world has no further need for lead; and then lead will have to turn itself into gold. Thus, that is what alchemists do. They show that, when people strive to become better than they are, everything around them becomes better, too. (p.67). the Alchemy teachings are all about transformation, the kind that the result is something better or rather closer to its perfection.

C. The Revelation of the Philosophical Teachings of Alchemy Tradition in the Novel.

As the nature of the earth itself, human as a part of the earth will always be continuously changing. Alchemy, in the philosophical standpoint, considers man as the subject of the transformation. Man as a microcosm, or miniature of the great world, or as the Image of God, while the object is the perfection of man which is symbolized under the figure of the transformation of metals.

This analysis, for the sake of systematic presentation, divided into several parts based on main points in the teaching of Alchemy tradition. The sequence is
going to be self-knowledge, spiritual purification, and then the discovering of Philosopher’s Stone. The very first step in the sequence of the achievement of Philosopher’s Stone is having self-knowledge. Then, the preparation of Antimony in the language of Alchemy is the purification of Santiago’s soul in the story. To purify his soul during the journey to the pyramids, contemplation upon nature is the way has to be conducted by Santiago to immerse himself in the desert, as suggested by the Alchemist, because the desert can substitutes the laboratory of Alchemy.

Once the purification of the soul is fulfilled, it will result on the unifying of Santiago’s soul to the Soul of the World through the awakening his heart. Thus, only after all those stages are fulfilled, Santiago would attain the philosopher stone, which can transform him into the perfection, in which he will achieve his ‘gold’. However, above all those steps mentioned, the very first introduction of Santiago toward this philosophy is one important stage which will be firstly discussed in this chapter before the following parts regarding the spiritual transformation itself that reveals the philosophical teaching of Alchemy tradition.

1. Self-Knowledge

a. Santiago is introduced to the teachings

They journey primarily starts when Santiago decides to sell all his sheep and use the money to travel to Egypt because of recurrent dream he had about a hidden treasure in Pyramids of Egypt. In pursuing the hidden treasure, he has been encouraged by the Gypsy lady to realize his dream because his dream is language
of God, as she said, and also by the King of Salem named Melchizedek, who tells him that Santiago has succeeded in discovering his Personal Legend (5-9). Although, at the moment Santiago does not know what Personal Legend was. It is shown her, that since the very first meeting, the king has acquainted Santiago to the very first stage of Alchemy teaching, about self-knowledge. As stated in the of terms in the chapter one, based on the King’s brief explanation, Personal Legend is what people have always wanted to accomplish, and in addition, realizing one's Personal Legend is a one's only real obligation.

Second important things the King tells Santiago is that all things are one, and when Santiago wants something, the entire universe conspires in helping him to achieve it (p.10). None of the king says makes sense for him at the moment, but later on, during his journey to Pyramids, everything the King has told him will be really valuable for him.

The importance of understanding the omen, as one of the form of the language of the world, is also being told by the King, as seen when just before Santiago leaves Spain, he gives one-tenth of his sheep to the king as he has promised the day before for his contribution by telling Santiago how to find the hidden treasure, and in addition the king gives him a pair of stones, called urim and tummim, to help him making decision in case he is not able to read the omens, since in order to find the treasure, Santiago will have to follow the omens. The king further says, God has prepared a path for everyone to follow. Santiago just has to read the omens that He left for him (pp.8-15). In summarizing
Santiago’s brief acquaintance toward the philosophy, the King has told him as follows,

“Don't forget that everything you deal with is only one thing and nothing else. And don't forget the language of omens. And, above all, don't forget to follow your Personal Legend through to its conclusion.” (P.14)

b. Discovering personal legend

The starting point of Santiago’s spiritual transformation occurs just in the beginning of his arrival in a city in Africa, when he was spiritually considered as in his lowest level. This is at the point when after crossing the strait between Spain and Africa by boat, Santiago arrives in a city names Tangier, where all his money is stolen from him by local guys he met in a bar(15-16).

In that moment, he is in the situation of being in a foreign country and having nothing left from the selling of all his sheep, without money to go home or even to eat. Moreover, he does not speak the language spoken there. The shock he gets and the inexistence of anything for him to depend makes him feeling desperate, losing faith, as well as feeling hatred, anger and furthermore greediness, as shown in the following narration,

He recalled that when the sun had risen that morning, he was on another continent, still a shepherd with sixty sheep, and looking forward to meeting with a girl. That morning he had known everything that was going to happen to him as he walked through the familiar fields. But now, as the sun began to set, he was in a different country, a stranger in a strange land, where he couldn't even speak the language. He was no longer a shepherd, and he had nothing, not even the money to return and start everything over…… He wept because God was unfair, and because this was the way God repaid those who believed in their dreams…. I'm sad and alone. I'm going to become bitter and distrustful of people because one person betrayed me. I'm going to hate those who have found their treasure because I never found mine. And I'm going to hold on to what little I have, because I'm too insignificant to conquer the world. (Coelho, p.18)
The researcher of this study considers this moment when Santiago realizes that he has lost all his belonging, and being in the state of despair and hatred is the starting point of his spiritual transformation which the fallout is achievement of the Master Work. This unfortunate experience in Tangier is not the end of Santiago’s journey of pursuing his treasure. On the other hand, it is the preliminary of his spiritual transformation.

By recalling the memory of the part when the owner of the bar looked upset, Santiago finally realized that the man was signaling the danger of his new friends who turns out as the one who steals all his money. He also keeps in his mind what his new friend said before, that Tangier is a port town, and that port towns are full of thieves. He humbly accepts his own fault by stating that he is like everyone else, he sees the world in terms of what he would like to see happen, not what actually does. (p.17)

Then, finding urim and tumim in his pocket makes he feels relieved for some reason. It reminds him of the king and all the wise advice he gave. Logically, he thinks he can at least sell the stones and buy a return ticket. He decides to be smarter in the future (p.18). As discussed in the first part of this chapter, santiago is a good autodidact. He employs his logic and processes what he grasped from the experience, and turns it into a better understanding and decision making. Santiago employs his memory really well in this point; as a tool for learning. Thus it leads in dealing with the unfortunate experience better.

The stones remind Santiago of the king, and of what the king has said that when he wants something, the universe conspires in helping him to achieve it (p.
18). This statement sounds cliché and will be repeated over and over again along the story. But in a deeper consideration toward the statement, at the very first step of any achievement, surely it is essential to know what one wants to achieve foremost. It is resembles on what was stated before about the importance of self-knowledge as the starting point of achieving the master work in the philosophy of Alchemy.

As the king furthermore had insisted Santiago to ask very clear questions to get the assistance of urim and tummim, and to do that, Santiago has to clearly know what he wants. “The boy put the stones back in the pouch and decided to do an experiment. The old man had said to ask very clear questions, and to do that, the boy had to know what he wanted.”(p.18). Santiago asks for the omens to show him whether he will or not find what he really wants, which is the treasure. However, the fact that that he is in a foreign country is divulged more as a new place than a strange one, since after all he reminds himself that what he has always wanted is to discover new places (pp.18-19). Therefore, by realizing what he has always wanted, Santiago has discovered his personal legend, means fulfilling the self-knowledge stage of the sequence of transformation.

c. Re-discovering personal legend

Knowing his personal legend, being acquainted with the universal language by being able to notice and grab meanings on omens, and comprehending the nature of universe as one unity is not enough to guarantee Santiago straightforwardly achieving the hidden treasure which he believes as his personal legend. Despair, doubt and reassurance also occur during the journey. At
one moment, he ends up working for a crystal merchant. After talking with crystal merchant about his possibility of going to pyramid, concerning his financial condition, Santiago believes that it is the end of his journey. He has not enough money, and so he decides to go back to Spain as soon as he has enough money to buy ticket home and buy some more sheep from working in that crystal shop (p.24).

At this point, Santiago re-discovering what is his personal legend by reminded on what he truly wants. It brings Santiago back on the track of finding his hidden treasure at pyramids of Egypt. He firstly gives a thought on why at one point he has given up the dream of going to pyramid, as soon as he is being honest to himself, and reasserts the nature of himself, he rediscovers what he truly wants, that is to travel to Egyptian Pyramids to find his treasure.

I know why I want to get back to my flock, he thought. I understand sheep; they're no longer a problem, and they can be good friends. On the other hand, I don't know if the desert can be a friend, and it's in the desert that I have to search for my treasure. If I don't find it, I can always go home….He suddenly felt tremendously happy… Maybe the world had other hidden treasures, but he had a dream, and he had met with a king. That doesn't happen to just anyone! ….He held Urim and Thummim in his hand; because of those two stones, he was once again on the way to his treasure.
"I am always nearby, when someone wants to realize their Personal Legend," the old king had told him.(p.28)

2. Purification

a. Santiago and the nature

1) Learning universal language

Omen, as a form of universal language, is noticed by Santiago throughout his daily life. Santiago’s capability on noticing and understanding omens is
simultaneously enhanced. He senses them just by looking on the face of candy merchant who is fulfilling his personal legend by selling candy. Santiago realizes that he can do the same thing the old man has done, that is to sense whether a person was near to or far from his Personal Legend (p.19). At that stage, he learns noticing universal language, the language of the Soul of the World, by watching some people working in the market, one of them has spoken Arabic and the other Spanish, they has understood each other perfectly well. He acknowledges it as universal language, a language that doesn't depend on words. He realizes that if he can learn to understand this language without words, he can learn to understand the world. He knows and practices patience in order to be able catching the omens. As the old man said, that all things are one, now he starts to comprehend. (p.20)

On the way to pyramid, in the caravan through the desert, Santiago meets the Englishman who also understands about omens. He tells Santiago almost the same thing as the king did, and for the very first time introduces him what alchemy is. On the Englishman’s point of view, everything in life is an omen, and that there is a universal language, understood by everybody, but already forgotten. He is in search of that universal language, among other things. That's why he is there. He has to find a man who knows that universal language, which is an alchemist. He states also that it is, in a way, a search of treasure, just like what Santiago is doing. All the Englishman is trying to tell to Santiago, he accepted as the mysterious chain that links one thing to another, the same chain that had caused him to become a shepherd, that had caused his recurring dream, that had
brought him to a city near Africa, to find a king, and to be robbed in order to meet a crystal merchant, and so on. In that moment, Santiago has a thought that the closer one gets to realize his Personal Legend, the more that Personal Legend becomes his true reason for being (p.30-31)

On the other hand, during his routine as a worker in crystal shop, he does not aware on the occasions where the collaboration of the universe is still working on his being, as affirmed by the Englishman at one moment throughout the journey on the desert later on. The Englishman says that the progress achieved at the crystal shop after Santiago began working there shows the principle that governs all things, as in alchemy, it is called the Soul of the World. When a person wants something with all his heart, that's when he is closest to the Soul of the World. It is always a positive force (p.34). In the story, the forces occur in the form of initiative, creativity and enthusiasm, as shown when Santiago observes the routine in the shop and surrounding and then invents the idea to make the crystals displayed in front of the shop to attract more costumer and later to sell tea in the crystal glasses that both of the idea turn out bringing more money in the shop, thus indirectly in his own saving (pp.21-26). In the future, all the money he has saved is able to afford him to make the journey through the desert.

The transformation of the crystal shop initiated by Santiago’s thought and ideas is appreciated by the Englishman, from the alchemy standpoint, as one of the manifestation of continuously transformation of everything on earth because the earth is alive and it has a soul, that even the glasses are collaborating in Santiago’s success. He also says that everything on the face of the earth had a
soul, whether mineral, vegetable, or animal, or even just a simple thought. Humans are part of that soul, so humans rarely recognize that it is working for them. (34). It manifest in a sort of intuition, which some have not hesitated to call an inspiration. How Santiago gains the inspirations on improving and developing the crystal shop shows what is called as the Mind, and it is above reason. It shows how Santiago cultivates his mind, enable him to see what common people cannot see.

2) Understanding and interpreting universal language

Santiago read one of the most important omens he has ever seen. It shows that Santiago is being closer to the Soul of the World, yet he does not realize it, because this omen, for the first time is an omen about something he does not desire, because so far he believes that omens come to show him in order to be closer to his achieving personal legend. He sees the omen when he is meditating in the desert, thinking about the meaning of love without ownership. He watches the hawks as they drift on the wind. This is an omen about an army invasion to the oasis (p.44).

Firstly, Santiago wants to ignore this omen. He feels sleepy when he is actually trying to read something in this omen he sees, but not anymore after something there in his heart not allowing him to sleep. Finally, he decides to grasp what it is really meaning and tells it to the people in the oasis, for the sake of their life. Here, Santiago has the thought that when he is in love, he can sense the omens better. He is so grateful, since he is currently trying to learn the language of the world (p.44). What is seen in this moment is that all things he has
acknowledged, about understanding omens as the language of the world through his senses, and what he is working on gives fruits on him. It is that his awareness on the universal language enables him to notice the omens materialized through the nature. His love toward Fatima boosts his senses in grabbing meanings in omens, and then as soon as his heart tells him not to sleep, the flying of the hawks reveals more until he gets the vision of the army invading. Since it will not be comprehended by unregenerate man, it can be assumed that in that moment, Santiago has been considered as regenerated man.

Santiago’s life is the price if the omen he read does not appear to be true. He has succeeded in reaching through to the Soul of the World, and now the price for having done so might be his life. But he believes that he had been making risky bets ever since the day he had sold his sheep to pursue his Personal Legend. And, as the camel driver had said, to die tomorrow was no worse than dying on any other day. Every day was there to be lived or to mark one's departure from this world by the thought of what the camel driver said, and by the thought of being already trying to fulfill his personal legend. He believes also he had lived every one of his days intensely since he had left home so long ago. In his heart, he felt a strange sense of joy: he was about to die in pursuit of his Personal Legend. And for Fatima. The omens had been true, after all. It makes him not fear to death. He also has finally understood what Fatima told him about even if you die, you will be part of the soul of the world, because all is one, as well as his enemy. And, tomorrow, his enemy would also be a part of that Soul (48). Santiago has fully understood the nature of man and brings it into life and action, even towards his
enemy, because all the nations of men are one blood, and mankind would be constituted into a brotherhood.

Santiago’s ability to read and interpret the omens finally not only useful for his journey pursuing his personal legend, but also has saved life in the oasis. The tribal chieftain calls for him, presents him with fifty pieces of gold and asks him to become the counselor of the oasis. (p.50)

The day before he continues his journey with the alchemist he met in oasis, the alchemist is looking for an omen that will make him sure that Santiago will make it through the desert and is finally able to find his treasure. So he asks Santiago to find sign of life in the desert. Santiago thinks he cannot find the life in the desert. According to the alchemist it means that if he is not able to see sign of the existence of life, he is not able to find the treasure (p.51). The interpretation of this part, according to the alchemist, is that being able to see sign of existence of life means being able to find treasure, and people who have the capability to find the existence of life will find the treasure. Thus, if the existence of life is the treasure itself, then the ability is part of the treasure itself. At that point, Santiago is not yet proven of being able to see the sign and still has fear, means he is still not in the condition of being able to find the treasure. So, the alchemist takes him to desert to learn how to do so.

After having doubt about his capability to see such signs of life and being courageous to express it to the alchemist his, finally he is able to find the life in the desert with the assistance of his horse. Thus, the Alchemist states that Santiago is already able to find the sign of life. It is as an omen for the alchemist
to make him sure that Santiago will reach the pyramid, which is surrounded by the desert in which Santiago has to have the journey. (p.51)

b. Contemplation

1) Learning to contemplate

Santiago firstly finds observing the caravan and listening the wind is interesting activity than just reading book. He learns to know his camel better, and tries to establish a relationship with it. (p.33). He knows well how to do so since a shepherd in the past, he has learned a lot on understanding the sheep. During the journey through the desert with the caravan, he learns from the desert, from the way the group crossing the desert and from the camel driver who tells him wisdoms of life, especially life in the desert.

All wise words the camel driver tells, Santiago has sensed and understood by watching the occurrences during the travel on the desert. The camel driver has became what he is now, after a disaster happened in his hometown, the disaster taught him to understand the word of Allah as he said, that people need not fear the unknown if they are capable of achieving what they need and want. Wise words he tells Santiago, which is parallel with the preparation of antimony in Alchemy, is to practice and conduct contemplating. Thus, as well as the camel driver says about the importance of fearing nothing else but Allah, has same sense with the main principle in Alchemy, that the first of all is invocation to God. Santiago understands and agrees with it, because as he watches the caravan,
sometimes, their caravan met with another. One always had something that the other needed, as if everything were indeed written by one hand. (p.33)

Besides his contemplation on the journey in the desert, wise story from the camel driver, and what the King taught him, Santiago also understand the language of the world through the literature of Alchemy. He is firstly introduced to alchemy by reading the Englishman’s book. All the teaching of alchemy is not conceded by Santiago as a complicated matter as how it is shown in the book in the form of drawings, coded instructions, and obscure texts. He understands everything in the book as a simple idea, that the world has a soul, and that whoever understands that soul can also understand the language of things. His ability in extracting the meaning and values on the things he is experiencing and contemplating during the journey leads him on the comprehension of idea of the unity of all things. (p.36)

During the journey with the caravan, Santiago contemplates by observing in silence the progress of the animals and people across the desert. How the camel driver told him about the enormity of the desert that makes people feel small surrounded by it, Santiago understands intuitively what he means, even without ever having set foot in the desert before. Whenever he saw the sea, or a fire, he fell silent, impressed by their elemental force. He has learned things from the sheep and crystal. So, he believes he can learn something from the desert, too. It seems old and wise he thinks. He is beginning to understand that intuition is really a sudden immersion of the soul into the universal current of life, where the histories of all people are connected, and people are able to know everything,
because it's all written there. "Maktub," as he says, remembering the crystal merchant. (pp.31-32)

One characteristic of the main principles of alchemy has been told by the camel driver to Santiago. By contemplating during the journey and find an enjoyment by doing so, he realized that he has to live in the present, not in the past, nor in the future. As the camel driver says to Santiago that he is alive, because life is the moment we are living right now. For example, when he is eating, that is all he thinks about, or if he is on the march, he just concentrates on marching, as well as if he has to fight, it will be just as good a day to die as any other. Because he does not live in either his past or his future. He is interested only in the present. And he also tells Santiago that if he can concentrate always on the present, he will be a happy man (p.37).

Santiago gives so much thought toward this subject. He reflects what the camel driver says with his own life in the present, all his memory from the past, and his dream of the future, as a boy pursuing his treasure. He is still trying to understand the whole meaning of what he has listened to, but the next day he starts to try to apply what he has heard the night before, by trying to live in the present, and learns from the past, to achieve his main purpose in the future. In his pursuit of the dream, he has been constantly subjected to tests of his persistence and courage. So, he believes he could not be hasty or impatient, and if he pushes forward impulsively, he will fail to see the signs and omens left by God along his path. Until then, he has considered the omens to be things of this world. Like eating or sleeping, or like seeking love or finding a job. He has never thought of
them in terms of a language used by God to indicate what he should do. (pp.37-39)

The next days, Santiago has already understood the camel driver tells him about living in the present and brought it into practice in his own life. He is sure now, what is the importance of omens, which he has been taught by The King to notice, in order to help him finding the treasure, fulfilling his personal legend.

How do I guess at the future? Based on the omens of the present. The secret is here in the present. If you pay attention to the present, you can improve upon it. And, if you improve on the present, what comes later will also be better. Forget about the future, and live each day according to the teachings, confident that God loves his children. Each day, in itself, brings with it an eternity.” (p.45)

2) Deeper contemplation

Santiago has learned to contemplate during his journey with the caravan. However, in order to take Santiago to the next level of conscience, Santiago is prepared to be able to listen to his heart, so The Alchemist teaches him how to conduct the right way of contemplating. He tells Santiago about the emerald tablet and what is written on it. Whether it is written in codes, it is the same sense as the omen through the flight of the hawks; it can't be understood by reason alone (p.56). Given that Santiago had been able to understand the omens of flying of the hawks, it means he has actually understood what is written in the emerald tablet.

That is what the Alchemist mean by action. Since they are in the desert, Santiago has to immerse himself in it. The desert will give an understanding of the world; in fact, anything on the face of the earth will do that. He does not even have to understand the desert, all Santiago has to do is contemplate a simple grain of sand, and he will see in it all the marvels of creation. Thus, he has to conduct it
by listening to his heart. It knows all things, because it came from the Soul of the World, and it will one day return there (p.56). In the second day before Santiago has to perform himself turning into wind, what he does is contemplating.

He spent the entire afternoon of the second day looking out over the desert, and listening to his heart. The boy knew the desert sensed his fear. They both spoke the same language.(pp.63-64)

As contemplation is preceded by invocation to God, the Alchemist tells Santiago that people’s heart came from God. The contemplation the Alchemist has taught to Santiago is contemplation perceived by the spiritual cogitation of man. This contemplates that which is perceived by Touch and Sight, and hath a nature formed in Time. Whereby under a right proceeding, without sophistical deceits, the pure may be severed and separated from the impure.

c. Awakening conscience

In the novel, the sign of the awakening conscience is symbolized by the purification of one’s heart, as the alchemist said, when Santiago has been succeed in doing so, that Santiago’s heart comes back to the soul of the world. Yet, the process of awakening his conscience takes some times to get to know his heart well and to avoid unexpected blow, thus in this process, Santiago is accompanied by the Alchemist.

Santiago has been already able to listen to his heart, but what the heart tells him is not merely happiness, but also sadness. As they moves along, Santiago tries to listen to his heart. It is not easy to do. There has been times when his heart spent hours telling of its sadness, then it also makes him sad. At other times it became so emotional that he had to hide his tears. His heart beat fastest when it
spoke of treasure, and more slowly when he stared entranced at the endless horizons of the desert. But his heart was never quiet, even when he had fallen into silence. His heart is agitated and has its dreams, it gets emotional, and it has become passionate over Fatima. It asks things of him, and it keeps him from sleeping many nights, when he is thinking about her. It also began to speak of fear. It told him stories it had heard from the Soul of the World, stories of men who sought to find their treasure and never succeeded. Sometimes it frightened Santiago with the idea that he might not find his treasure, or that he might die there in the desert. At other times, it told the boy that it was satisfied: it had found love and riches. He concludes that his heart is a traitor, as he said to the alchemist, and that it does not want him to go on. (p.57)

Santiago keeps asking the Alchemist why he has to listen to his heart if his heart makes him feels bad. The alchemist keeps trying to give him understanding to keep listening to his heart, because wherever his heart is, that is where he will find his treasure, as he said (p.57)

However, according to the Alchemist, it is good that heart is alive. Thus, that it has its fear sometimes is fine because naturally heart is afraid that in pursuing dream, Santiago might lose everything he has won. Moreover, Santiago will never again be able to keep it quiet. Even if he pretend not to have heard what it tells, it will always be there inside him, repeating to him what he is thinking about life and about the world. So he should listen even if it is treasonous, because treason is a blow that comes unexpectedly. If he knows his heart well, it will never be able to do that to him. Because he will know its dreams and wishes, and
will know how to deal with them. In conclusion, the Alchemist says that Santiago will never be able to escape from his heart. So it is better to listen to what it has to say. That way, he will never have to fear an unanticipated blow. (p.57). Santiago has to know his heart well, means he has to be conscious to his own heart.

Santiago continues to listen to his heart as they crossed the desert. He came to understand its dodges and tricks, and to accept it as it was. He lost his fear, and forgot about his need to go back to the oasis, because, one afternoon, his heart told him that it was happy. Even though it complains sometimes. It is because I'm the heart of a person, and people's hearts are that way, as the heart tells him, it is afraid that it will have to suffer when terrible things happen to him. Then, the Alchemist tells him to tell his heart that no heart has ever suffered when it goes in search of its dreams, because every second of the search is a second's encounter with God and with eternity. So, Santiago tell this to his heart, that he has been truly searching for his treasure, every day has been luminous, because he has known that every hour was a part of the dream that he will find it. So his heart was quiet for an entire afternoon. (pp.57-58)

Finally, Santiago’s heart comes back to the soul of the world. He gets to know his heart well. After sleeping deeply, when he awoke, his heart began to tell him things that came from the Soul of the World. It said that all people who are happy have God within them. And that happiness could be found in a grain of sand from the desert, as the alchemist had said. Because a grain of sand is a moment of creation, and the universe has taken millions of years to create it. It also tells him the nature of people’s heart, that seldom say much about those
treasures that actually awaits every person, because people no longer want to go in search of them. So it tells him that it speaks of them only to children. Later, it simply lets life proceed, in its own direction, toward its own fate. But, unfortunately, very few follow the path laid out for them, the path to their Personal Legends, and to happiness. Most people see the world as a threatening place, and, because they do, the world turns out, indeed, to be a threatening place. So, this people’s hearts speak more and more softly. Hearts never stop speaking out, but begin to hope that their words will not be heard, in order not to make people suffering because they do not follow their hearts. From then on, Santiago understands his heart. He asks and pleas it, never to stop speaking to him. When he wanders far from his dreams, he asks his heart press him and sounds the alarm. He swears that every time he hears the alarm, he will heed its message. That night, he told all of this to the alchemist. And the alchemist understood that the boy's heart had returned to the Soul of the World. (p.58)

Santiago's heart became more and more silent. It no longer wanted to know about things of the past or future; it was content simply to contemplate the desert, and to drink with the boy from the Soul of the World. The boy and his heart had become friends, and neither was capable now of betraying the other. When his heart spoke to him, it was to provide-a stimulus to the boy, and to give him strength, because the days of silence there in the desert were wearisome. His heart told the boy what his strongest qualities were: his courage in having given up his sheep and in trying to live out his Personal Legend, and his enthusiasm during the time he had worked at the crystal shop. And his heart told him
something else that the boy had never noticed: it told the boy of dangers that had threatened him, but that he had never perceived (p.59). it also gives him signal of danger, to warn him of the upcoming test he will face.

The Sun was setting when the boy's heart sounded a danger signal. They were surrounded by gigantic dunes, and the boy looked at the alchemist to see whether he had sensed anything. But he appeared to be unaware of any danger. Five minutes later, the boy saw two horsemen waiting ahead of them. Before he could say anything to the alchemist, the two horsemen had become ten, and then a hundred. And then they were everywhere in the dunes. (p.61)

The alchemist tells him that one more thing he should know is the test that he will face. It is in order to master the lesson. That what he still needs to know is that before a dream is realized, the Soul of the World tests everything that was learned along the way. It does this not because it is evil, but so that he can, in addition to realizing our dreams, master the lessons he has learned as he has moved toward that dream. In that point, the alchemist states that Santiago’s heart has already been capable and is still capable to show where is the treasure by continuing to pay heed to the omens (pp.58-59).

The Master Work, as the alchemist said, has written simply on an Emerald. What is written on it is like the flight of the two hawks; it can't be understood by reason alone. The Emerald Tablet is a direct passage to the Soul of the World. Thus, how to understand it, besides being in the Alchemy laboratory, the Alchemist suggests Santiago to immerse himself in the desert, by listen to his heart. Heart knows all things, because it came from the Soul of the World, and it will one day return there (p.56). Thus, Santiago’s heart has finally returned to the Soul of the World (p.58). Santiago also already knows about alchemy. It is about
penetrating to the Soul of the World, and discovering the treasure that has been reserved for him "(p.60). That is why Santiago is considered as an alchemist who finds the Philosopher’s Stone by accident, as the Alchemist once stated, “Others stumbled upon the stone by accident. They already had the gift, and their souls were readier for such things than the souls of others” (p.61).

3. Discovering Philosopher’s Stone

The Soul of the World allows the alchemists to understand anything on the face of the earth, because it is the language with which all things communicate. The Master Work is part liquid and part solid. The liquid part is called the Elixir of Life. It can cure all illnesses and keep the alchemist from growing old. The solid part is called the Philosopher's Stone, which has a fascinating property, that small sliver of the stone can transform large quantities of metal into gold. (p.35)

During the three days of preparing himself showing the tribesmen he can turn himself into wind, Santiago is being reminded by the Alchemist what he learned before about fear, heart, God and nature.

"Don't give in to your fears,” said the alchemist, in a strangely gentle voice. "If you do, you won't be able to talk to your heart …Remember what I told you: the world is only the visible aspect of God. And that what alchemy does is to bring spiritual perfection into contact with the material plane.”(p.63)

Two main points emerging here is keeping the ability to talk to heart, and how Santiago is supposed to see the nature as God itself. Then so Santiago spends the entire afternoon of the second day looking out over the desert, and listening to his heart. He knows the desert senses his fear (p.63). The Alchemist suggestion serves Santiago really well. The wind, as well as Santiago himself, is part of the
nature, the visible aspect of God. Having deep contemplation during the second
day in the desert is the right thing Santiago does. As it is shown in the story,
Santiago and the desert both speak the same language.(p.63)

The universal language, the language Santiago has been trying to notice
and understand since the beginning of his journey, he consciously admits as the
language that his heart speaks. "Who taught you to speak the language of the
desert and the wind?".."My heart," the boy answered(p.65). He understands it, the
nature of it, and is able to master and utilize it. It is shown in the conversation
between him, the desert, the wind, and the sun. “What do you want here today?”
the desert asked him. "Didn't you spend enough time looking at me yesterday?"
"Somewhere you are holding the person I love," the boy said. (p.64)

In the conversation while he is trying to change himself into wind,
Santiago is shown as being capable to explain to the sun about personal legend. It
shows his understanding upon personal legend has been already broader that just
merely a self-knowledge of himself. It describes the human’s contribution in
sustain the cycle of swaying every parts of the nature to keep involving until it
reaches its perfection, in which its personal legend is realized. If there hadn't been
a sixth day, man would not exist; copper would always be just copper, and lead
just lead. It's true that everything has its Personal Legend, but one day that
Personal Legend will be realized. (p.66)

Santiago’s understanding upon man as microcosm of this great world is
shown in the conversation between him and the wind, to oppose wind’s argument
on the impossibility of turning Santiago into wind because they are two very
different things. "I learned the alchemist's secrets in my travels. I have inside me the winds, the deserts, the oceans, the stars, and everything created in the universe. We were all made by the same hand, and we have the same soul. (p.65)

Thus, the gold, as the furthest involvement of metals, Santiago defines to the sun as the one thing, that even the Soul of the World will be in it, together with each things already transformed. This is the unity of Body, Soul, and Spirit, as the Alchemy teaching is all about. “So each thing has to transform itself into something better, and to acquire a new Personal Legend, until, someday, the Soul of the World becomes one thing only." (p.67). It shows that soul of man, soul of the world, and the world we live in, are things that cannot be separated, it has to continuously transform and improves to be in the better state, the perfection, and it is gained by the alchemist using the Philosopher’s Stone to transform any metal into gold.

Santiago realizes and states that it is love the force that transform, it is the love that is the master work of an Alchemist, the Philosopher’s Stone.

Love is the force that transforms and improves the Soul of the World. When I first reached through to it, I thought the Soul of the World was perfect. But later, I could see that it was like other aspects of creation, and had its own passions and wars. It is we who nourish the Soul of the World, and the world we live in will be either better or worse, depending on whether we become better or worse. And that's where the power of love comes in. Because when we love, we always strive to become better than we are." (p.67)

Here it is the role of Philosopher’s Stone as the transforming agent, as what Santiago states below, in his conversation with the desert about love. "Yes, that's what love is. It's what makes the game become the falcon, the falcon become man, and man, in his turn, the desert. It's what turns lead into gold, and makes the gold
return to the earth." (p.65). Love as the transforming agent that makes the desert and any living creature on it metamorphoses has the same role as Philosopher’s Stone for an alchemist to turns lead into gold. Besides love as the transforming agent, the limitless possibility of people and even the winds as Santiago states is about love as all strength and power. It is the powerful force that possibly us to do anything in creation.

"Just teach me to be the wind for a few moments," the boy said. "So you and I can talk about the limitless possibilities of people and the winds." "This is what we call love," the boy said, seeing that the wind was close to granting what he requested. "When you are loved, you can do anything in creation. When you are loved, there's no need at all to understand what's happening, because everything happens within you, and even men can turn themselves into the wind. (p.65)

Santiago, the desert, the wind and the sun look for the certain meaning of love, yet they are still not sure about it and who knows certainly what it is. It makes them all then look at the source, the one that they believe as the hand who wrote all.

The boy turned to the hand that wrote all. As he did so, he sensed that the universe had fallen silent, and he decided not to speak. A current of love rushed from his heart, and the boy began to pray. It was a prayer that he had never said before, because it was a prayer without words or pleas...... In the silence, the boy understood that the desert, the wind, and the sun were also trying to understand the signs written by the hand, and were seeking to follow their paths, and to understand what had been written on a single emerald. He saw that omens were scattered throughout the earth and in space, and that there was no reason or significance attached to their appearance; he could see that not the deserts, nor the winds, nor the sun, nor people knew why they had been created. But that the hand had a reason for all of this, and that only the hand could perform miracles, or transform the sea into a desert... or a man into the wind. (pp.67-68)

When Santiago turns to the hand that wrote all and a current of love rushes from his heart, Santiago has found what it is called Divine Love. Thus, divine
love is, as Hitchcock finds, of a transforming and transforming nature. The great effect of Love is to turn all things into its own nature, which is all goodness, sweetness, and perfection. This current of love, transforms Santiago into his own nature, his perfection, in which the perfection is attained when he reaches through the Soul of the World, and there he finds as part of the Soul of God, that is his own soul. In this point, Santiago has unified his body, soul and spirit, as a trinity, he transforms himself into an Alchemist’s gold.

Because only the hand understood that it was a larger design that had moved the universe to the point at which six days of creation had evolved into a Master Work. The boy reached through to the Soul of the World, and saw that it was a part of the Soul of God. And he saw that the Soul of God was his own soul. (p.68)
CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This last chapter will, first, provide the conclusion of the analysis previously explicated in chapter four. Secondly, this chapter would also like to offer some suggestions for future researchers who are interested in conducting possible studies dealing with Paulo Coelho’s *The Alchemist* and for English teachers in teaching learning activities.

A. Conclusions

The analysis in chapter four clarifies the answers to the problems formulated in chapter two; how is Santiago’s character described in the novel? How are alchemy teachings described in the novel? And how are the philosophical teaching of alchemy tradition revealed in the novel?

The analysis on Santiago’s characterization in the novel reveals Santiago as an adventurer, determined, educated, smart, loving and religious young person. As an adventurer, Santiago leaves the seminary to accomplish the dream he has since he was a child, which is to travel round the world. When he has got misfortune experience during his journey, he tends to accept it as part of his adventure, and keeps reminding that what he has always want is to know new places. He faces the risk with excitement and pictures himself as free as wind.

As a determined person, Santiago shows that even if he has to leave his study in seminary and being a shepherd to enables him to travel, he has great
willingness to do that. It is also noted that Santiago is sufficiently educated both formally and informally. His study in Seminary contributing as his formal education, and his father’s way to treats him lays a good foundation in building Santiago’s character a person.

Santiago is also shown as a loving person. It is shown when he fell in love for the first time to a merchant daughter. He enjoys the time being with her even thinks about giving up his dream of traveling to settle down with her. The second time he falls in love is with Fatima, this love he carries along his journey to Egypt until the end of the story. This love he feels toward Fatima makes him being brave in facing death, because he believes if he dies, he dies in pursuit his personal legend and for Fatima. Santiago also shows great affection to the sheep he herds and treats them as companions.

As a smart young man, Santiago always tries to be thoughtful and wise in behaving and making his decision. He observes the surroundings, comparing facts and keeping in his mind values that his elders have taught him. He even learns from his sheep, the natures and all the experiences he gets. His attitude as a learner makes him becomes a good autodidact. Having been studying in seminary and raised in religious society, Santiago becomes a religious person. He faces many circumstances with his faith that God is always being with him and trusts on God’s will.

How the alchemy teachings are described in the novel is seen through the description the Alchemist as a character in the story and his teaching. The alchemist is believed as a man who achieves and owns the Mater Work. People in
the oasis believe them as men who know all the secrets of the world and are able to communicate with the genies of the desert. There are alchemists who succeed achieving Master Work, and there is who did not. The alchemists who succeed in achieving Master Work are said as them who lived out his Personal Legend to the end.

The alchemists are also considered as profound men because the process of transforming metals into gold is a difficult process which takes years, so they discover that the purification of the metals has led to a purification of themselves. An alchemist is also noted as a man who understands the forces of nature.

In the books about Alchemy, there are just drawings, coded instructions, and obscure texts. So, the teachings have to be transmitted by word of mouth. It has to be transmitted this way because they were made up from the pure life, and this kind of life cannot be captured in pictures or words. The principle that governs all things, in alchemy, is called the Soul of the World. So, when one wants something with all his/her heart, that is when they are closest to the Soul of the World, and that it is always positive force.

What Santiago has learned in the matter of alchemy is that the world has a soul, and that whoever understands that soul can also understand the language of things, and that many alchemists realized their Personal Legends, and wound up discovering the Soul of the World, the Philosopher's Stone, and the Elixir of Life. To understand what is the teaching all about, instead of being in laboratory, a person has to listen to his heart to immerse in the nature, because nature as well as desert can substitutes laboratory of alchemy.
In summarizing all the teaching of Alchemy and being an alchemist, the Arabian Alchemist describes that alchemy is all about penetrating to the Soul of the World, and discovering the treasure that has been reserved for us. In the point of view of Santiago, Alchemy exists so that everyone will search for his treasure, find it, and then want to be better than he was in his former life, because when we strive to become better than we are, everything around us becomes better, too.

The latter is the revelation of philosophical teaching of alchemy tradition through scrutinizing Santiago’s spiritual transformation in the novel. The sequence of the spiritual transformation is based on the Alchemy seen as transcendental theory proposed by Hitchcock based on the writing of Alchemist in the past. The first in the sequence is self knowledge, as the root of all alchemical tradition. In the analysis, it is shown Santiago discovers his personal legend by realizing that what he always wants to do is discovering new places, in other words, traveling. It happens after he arrives in Africa and all his money has been robed, in which he is in the state as a base metal in the language of alchemy. There is time when Santiago losing his faith and hope, but then he rediscovers what he truly wants to do, that is to travel to find his treasure in Egyptian Pyramids.

As the preparation of the soul to reach higher experience, understanding toward the language of the world and contemplation is conducted by Santiago, as the second stage in the sequence. On this stage, Santiago learns to notice omens as the King has told him, and to contemplate on the desert accompanied by the camel driver. As a sign that Santiago has understood the language of the world, he can
interpret the omen he sees on the flying of the hawks that reveals about the invasion toward the oasis, and has been able to find the sign of life in the desert.

Thus, more profound and proper contemplation is taught by the Alchemist to Santiago to practice, while the Alchemist also teaches him how to awake his conscience of his heart. At the final stage, Santiago has to pass the test from the soul of the world, so that he can, in addition to realizing his dream, master the lessons he has learned as he has moved toward that dream. In the story, it is that Santiago has to perform he can change himself into wind. Santiago is finally able to pass the test. At the time he has to perform it, he talks to the desert, the wind and the sun, since he has already able to communicate through the universal language. The conversation turns out to be about searching the truly meaning of love.

Santiago finally understands its truly meaning and purest form when he turns to the hand that wrote all. As a current of love rushes from his heart, he sensed that the universe has fallen silent and the he begins to pray in the silence a prayer without words or pleas, Santiago has found what it is called divine love, the Philosopher’s Stone. The great effect of love is to turn all things into its own nature, which is all goodness, sweetness, and perfection. This current of love transforms Santiago into his own nature, his perfection, in which the perfection is attained when he reaches through the Soul of the World, and there he finds as part of the Soul of God that is his own soul. In this point, Santiago has unified his body, soul and spirit, as a trinity. Thus, he transforms himself into an Alchemist’s gold.
B. Suggestions

There are two suggestions to offer to the readers. The first is suggestion for future researchers who are about to study this novel. The second is the suggestion for English teachers to implement this novel into teaching learning activity. First, as suggestion for future researcher, despite many aspects of the novel that have been elevated by some researches due to this novel’s popularity, it seems there are some parts remain untouched, those are; the terms ‘maktub’, and ‘the soul of the world’. Second, as suggestion for English teachers in teaching learning activities, the researcher of this study hopes by providing learner a pleasurable reading material they can really make the utmost use by using it as recreational material to improve their ability to read and write. Since novel according to Setiono Sugiharto (2009) is one form of light reading of Free Voluntary Reading (FVR) or recreational reading (pp.36-37), he contends that light reading provides the background knowledge necessary for understanding of heavier reading, and that FVR is the most powerful tool we have for accelerating literacy development (p.35). Within the research it is enclosed a material for Prose class which the teachers may find the detail on the appendix.
REFERENCES


Hitchcock, E. A. (1857). *Remarks upon alchemy and the alchemists, indicating a method of discovering the true nature of hermetic philosophy: and showing that the search after the philosopher’s stone had not for its object the discovery of an agent for the transmutation of metals*. Boston: Crosby, Nichols, and Co.


Ningrum, Lia Kristi. (2010). *The influence of the minor characters on Santiago’s motivation in realizing his dream as seen in Paulo Coelho’s the alchemist*. Yogyakarta: English Language Education Study Program, Sanata Dharma University.


Internet Sources:


APPENDIX A

The Summary of The Alchemist

A recurring dream troubles Santiago, a young and adventurous Andalusian shepherd. He has the dream every time he sleeps under a sycamore tree that grows out of the ruins of a church. During the dream, a child tells him to seek treasure at the foot of the Egyptian pyramids. Santiago consults a gypsy woman to interpret the dream, and to his surprise she tells him to go to Egypt. A strange, magical old man named Melchizedek, who claims to be the King of Salem, echoes the gypsy’s advice and tells Santiago that it is his Personal Legend to journey to the pyramids. Melchizedek convinces Santiago to sell his flock and set off to Tangier. When Santiago arrives in Tangier, a thief robs him, forcing him to find work with a local crystal merchant. The conservative and kindly merchant teaches Santiago several lessons, and Santiago encourages the merchant to take risks with his business. The risks pay off, and Santiago becomes a rich man in just a year.

Santiago decides to cash in his earnings and continue pursuing his Personal Legend: to find treasure at the pyramids. He joins a caravan crossing the Sahara desert toward Egypt and meets an Englishman who is studying to become an alchemist. He learns a lot from the Englishman during the journey. For one, he learns that the secret of alchemy is written on a stone called the Emerald Tablet. The ultimate creation of alchemy is the Master Work, which consists of a solid called the Philosophers Stone that can turn lead to gold, and a liquid called the Elixir of Life that can cure all ills. Santiago learns the Englishman is traveling with the caravan to the Saharan oasis of Al-Fayoum, where a powerful, 200-year-old alchemist resides. The Englishman plans to ask the alchemist the secret of his trade.

As it turns out, the caravan must make an extended stop in Al-Fayoum in order to avoid increasingly violent tribal wars taking place in the desert. There, Santiago falls in love with Fatima, who lives at the oasis. During a walk in the desert, Santiago witnesses an omen that portends an attack on the historically neutral oasis. He warns the tribal chieftains of the attack, and as a result, Al-Fayoum successfully defends itself against the assault. The alchemist gets word of Santiago’s vision and invites Santiago on a trip into the desert, during which he teaches Santiago about the importance of listening to his heart and pursuing his Personal Legend. He convinces Santiago to leave Fatima and the caravan for the time to finish his journey to the pyramids, and he offers to accompany Santiago on the next leg of his trip.

While the alchemist and Santiago continue through the desert, the alchemist shares much of his wisdom about the Soul of the World. They are mere days away from the pyramids when a tribe of Arab soldiers captures them. In exchange for his life and the life of Santiago, the alchemist hands over to the tribe all of Santiago’s money and tells the soldiers that Santiago is a powerful alchemist who
will turn into wind within three days. Santiago feels alarmed because he has no idea how to turn into the wind, and over the next three days he contemplates the desert. On the third day, he communicates with the wind and the sun and coaxes them to help him create a tremendous sandstorm. He prays to the Hand That Wrote All, and at the height of the storm he disappears. He reappears on the other side of the camp, and the tribesmen, awed by the power of the storm and by Santiago’s ability, let him and the alchemist go free.

The alchemist continues to travel with Santiago as far as a Coptic monastery several hours from the pyramids. There, he demonstrates to Santiago his ability to turn lead into gold using the Philosopher’s Stone. He gives Santiago gold and sends him off. Santiago begins digging for the treasure at the foot of the pyramids, but two men accost him and beat him. When Santiago speaks to them about his dream vision, they decide he must have no money and let him live. Before leaving, one of the men tries to illustrate the worthlessness of dreams by telling Santiago about his own dream. It concerns a treasure buried in an abandoned church in Spain where a sycamore tree grows. The church is the same one in which Santiago had his original dream, and he finally understands where his treasure is. He returns to Spain to find a chest of jewels and gold buried under the tree, and plans to return with it to Al-Fayoum, where he will reunite with Fatima, who awaits him.

http://www.sparknotes.com/lit/the-alchemist/summary.html
APPENDIX B

The Biography of Paulo Coelho

Paolo Coelho was born on August 20, 1946, in Rio de Janeiro, Brazil. He was a rebellious teenager and his parents committed him to an asylum three times. When Coelho was 36 years old, he had a spiritual awakening in Spain and wrote about it in his first book, *The Pilgrimage*. It was his second book, *The Alchemist*, which made him famous. He’s sold 35 million copies and now writes about one book every two years.

**Early Life**

A writer born August 20th 1946, in Rio de Janeiro, Brazil, Coelho attended Jesuit schools and was raised by devout Catholic parents. He determined early on that he wanted to be a writer but was discouraged by his parents, who saw no future in that profession in Brazil. Coelho's rebellious adolescence spurred his parents to commit him to a mental asylum three times, starting when he was 17. "I have forgiven," Coelho said. "It happens with love, all the time - when you have this love towards someone else, but you want this person to change, to be like you. And then love can be very destructive."

Coelho eventually got out of institutional care and enrolled in law school, but dropped out to indulge in the "sex, drugs and rock 'n' roll" of hippie life in the 1970s. He wrote song lyrics for Brazilian musicians protesting the country's military rule. He was jailed three times for his political activism and subjected to torture in prison.

**Pilgrimage**

After drifting among several professions, Coelho changed his life's course while on a visit to Spain in 1986 at the age of 36. Coelho walked more than 500 miles along the Road to Santiago de Compostela, a site of Catholic pilgrimage. The walk and the spiritual awakening he experienced en route inspired him to write *The Pilgrimage*, an autobiographical account of the trek, in his native Portuguese. He quit his other jobs and devoted himself full-time to the craft of writing.

**The Alchemist**

In 1987, Coelho wrote a new book, *The Alchemist*, over the course of one two-week spurt of creativity. The allegorical novel was about an Andalusian shepherd boy who follows a mystical trek in which he learns to speak the "Language of the World" and thus receives his heart's desire. The book attracted little attention at
first, until a French-language translation suddenly leapt onto bestseller lists in France in the early 1990s. New translations followed, and soon *The Alchemist* became a worldwide phenomenon. The book has sold, by Coelho's count, roughly 35 million copies, and is now the most translated book in the world by any living author.

Since the publication of *The Alchemist*, Coelho has produced a new book at a rate of about one every two years. In a somewhat unusual scheduling ritual, he allows himself to begin the writing process for a new book only after he has found a white feather in the January of an odd year. As odd as that may sound, it seems to be working. His 26 books have sold more than 65 million copies in at least 59 languages.

**Personal Life**

Coelho's fans call his books inspiring and life-changing. His critics dismiss his writing as New Age drivel, promoting a vague spirituality devoid of rigor. A confident writer who rejects the self-help label - "I am not a self-help writer; I am a self-problem writer" - Coelho dismisses his naysayers' critiques. "When I write a book I write a book for myself; the reaction is up to the reader," he says. "It's not my business whether people like or dislike it."

Coelho has been married to his wife, the artist Christina Oiticica, since 1980. Together the couple spends half the year in Rio de Janeiro and the other half in a country house in the Pyrenees Mountains of France. In 1996, Coelho founded the Paulo Coelho Institute, which provides support to children and the elderly. He continues to write, following his own version of The Alchemist's "Language of the World."

"[Jorge Luis] Borges said there are only four stories to tell: a love story between two people, a love story between three people, the struggle for power and the voyage," Coelho has said. "All of us writers rewrite these same stories ad infinitum."

http://www.biography.com/people/paolo-coelho-5524
Syllabus of Prose

KPE 245 Prose

Credit : 3 credits
Time : 3 x 50 minutes class meeting,
Allocation : 3 x 120 minutes independent work and structured tasks
Study : English Language Education Study Program
Program
Lecturer : Henny Herawati, S.Pd., M.Hum.

Short Description of the Course:

*KPE 245 Prose (Short Story + Novel)* is aimed to develop students’ ability in appreciating prose fiction by reading and analyzing World short stories and novels. In this course, students will read at least five (5) short stories, one (1) novella as intermediary between the short story and the novel, and (2) two novels. It is expected that students will be able to write a critical analysis on the literary works read by using literary theories. Students will also give responses, such as in a form of reflective writings or art works that aim to encourage students to be more empathic, sensitive, and mature.

This course is compulsory and offered in Semester IV. The prerequisite course for KPE 245 Prose is *KPE 242 Introduction to Literature.*

Goals of the course

On completing this course the students will be able to:

1. comprehend the literary basics that include knowledge of the literary elements (Competence)
2. understand literary criticisms and theories to analyze a literary work (Competence)
3. understand a meaningful connection between authors, readers, and works under study and what this connection means to them (Conscience)
4. show empathic understanding that each literary work is built on different aspects of human condition, at different times, at different places (Compassion).

Course Outline (Tuesdays)

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics</th>
<th>Tasks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>16</td>
<td>Course outline</td>
<td>▪ Read <em>Marriage is a Private Affair</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Short story and novel</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Reviewing literary elements of fiction</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>23</td>
<td><em>Marriage is a Private Affair</em> [Chinua Achebe]</td>
<td>▪ Read <em>A Clean Well-lighted Place</em></td>
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<td></td>
<td></td>
<td></td>
<td>▪ See task in the workbook</td>
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<td></td>
<td>30</td>
<td>Eid-ul Fitr holiday</td>
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</tr>
<tr>
<td>3</td>
<td>Sept. 6</td>
<td><em>A Clean, Well-Lighted Place</em> [Ernest Hemingway]</td>
<td>▪ Read <em>All the Years of Her Life</em></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>▪ See task in the workbook</td>
</tr>
<tr>
<td>4</td>
<td>13</td>
<td><em>All the Years of Her Life</em> [Morley Callaghan]</td>
<td>▪ Read <em>In a Grove</em> and <em>The Cask of Amontillado</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>▪ See task in the workbook</td>
</tr>
<tr>
<td>5</td>
<td>20</td>
<td><em>In a Grove</em> [Ryunosuke Akutagawa]</td>
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<tr>
<td></td>
<td></td>
<td><em>The Cask of Amontillado</em> [Edgar Allan Poe]</td>
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<tr>
<td>6</td>
<td>27</td>
<td>Mid-term test</td>
<td>▪ Find information on Literary Criticisms</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>▪ Read note on Lit Crit in prose1.pbworks.com</td>
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<tr>
<td>7</td>
<td>Oct. 4</td>
<td>Literary Criticisms</td>
<td>▪ Read <em>Jonathan Livingstone Seagull</em></td>
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<td></td>
<td></td>
<td></td>
<td>▪ See task in the workbook</td>
</tr>
<tr>
<td>8</td>
<td>Oct. 11</td>
<td><em>Jonathan Livingstone Seagull</em> [Richard Bach]</td>
<td>▪ See task in the workbook</td>
</tr>
<tr>
<td>9</td>
<td>18</td>
<td><em>Jonathan Livingstone Seagull</em></td>
<td>▪ Read <em>The Clay Marble</em></td>
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<td></td>
<td></td>
<td></td>
<td>▪ See task in the workbook</td>
</tr>
</tbody>
</table>
### Classroom Rules

a) Cellular phones must be switched to silent mode during the course.
b) Students must attend classes, participate actively and complete assigned tasks.
c) Class attendance must not be less than 75%.
d) Tolerance for late arrival is 15 minutes. If the tolerance is exceeded, the student involved will be marked absent.
e) Students are expected to behave and dress appropriately.

### Grading Policy

<table>
<thead>
<tr>
<th>Assessment Aspects</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mid-term test</td>
<td>30%</td>
</tr>
<tr>
<td>Final Paper</td>
<td>40%</td>
</tr>
<tr>
<td>Group work &amp; presentations</td>
<td>15%</td>
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<tr>
<td>Reflections and other online tasks</td>
<td>15%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100 %</strong></td>
</tr>
</tbody>
</table>

### Short stories and novels to discuss:

Achebe, Chinua. *Marriage is a Private Affair.*
Hemingway, Ernest. *A Clean, Well-lighted Place.*
Callaghan, Morley. *All the Years of Her Life.*
Akutagawa, Ryunosuke. *In a Grove.*

**References**

Last updated

August 2011
APPENDIX D

LESSON PLAN

University : Sanata Dharama University
Faculty : Faculty of teachers Training and Education
Study Program : English Language Education Study Program
Academic Year : 2011/2012
Subject : Prose
Topic : Morals and Values in novel
Time allocation : 100 minutes

Basic Competences:

At the end of the class the students are expected to be able to:
1. Comprehend the literary basics that include knowledge of the literary elements (Competence)
2. Understand literary criticisms and theories to analyze a literary work (Competence)
3. Understand a meaningful connection between authors, readers, and works under study and what this connection means to them (Conscience)
4. Show empathic understanding that each literary work is built on different aspects of human condition, at different times, at different places (Compassion).

Indicators:

1. Students are able to identify main ideas of the novel The Alchemist
2. Students are able to write simple response to the morals and values presented in the text.

Teaching-Learning Activities

<table>
<thead>
<tr>
<th>No</th>
<th>Teacher’s Activities</th>
<th>Students’ Activities</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The teacher opens the class by greeting the students</td>
<td>The students greet back the teacher</td>
<td>2’</td>
</tr>
<tr>
<td>2</td>
<td>The teacher leads an introduction of the topic</td>
<td>The students follow a brief discussion by responding to teacher’s basic questions</td>
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<tr>
<td>3</td>
<td>The teacher helps to define what is personal legend in the</td>
<td>The students listen to the teachers explanation</td>
<td>5’</td>
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<td>4</td>
<td>The teacher gives instruction and explains briefly how to brainstorm and make a list of some moral and values contained in the story</td>
<td>The students brainstorm and list their idea about some moral and values contained in the story</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>The teacher distributes some handouts (excerpts from The Alchemist along with its related comprehensive questions)</td>
<td>The students gather in group of four with the handouts (in order to be able to share the quite long passages)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>The teacher provides time for the students to practice reading and answer the questions</td>
<td>The students read and discuss their comprehension toward their findings in the reading</td>
<td></td>
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<tr>
<td>7</td>
<td>The teacher moderates the discussion and invites the students to discuss their finding and let the students to share their ideas to the whole class</td>
<td>The students participate in the discussion</td>
<td></td>
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<tr>
<td>8</td>
<td>The teacher points out some students to conclude what they have learnt from the excerpts of the novel.</td>
<td>Some students express their ideas of what the theme they have dealt with</td>
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<tr>
<td></td>
<td><strong>Total time allocated</strong></td>
<td><strong>100’</strong></td>
<td></td>
</tr>
</tbody>
</table>

Learning strategies

Lectures and group discussion

Material

Novel The Alchemist
APPENDIX E
THE IMPLEMENTATION OF TEACHING PROSE

Students’ worksheet

I. Pre-reading Activities
1. What do you think you want to be in the future?
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2. What progress you have achieved so far in order to be someone you want to be in the future?
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II. Whilst-reading activities

A. What do you think the main morals and values intended to be presented by the author of the novel?
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B. After finding the main morals and values of the novel, please support it by referring to the facts that clarify it!
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   ……………………………………………………………………………………………
C. **Find the answer and evidence to support this following questions**

1. **How is the Boy described?**

2. **How is Melchizedek described?**

3. **How is the alchemist described?**

4. **What values Melchizedek tells to Santiago?**

5. **How is alchemy teaching described by the Englishman?**
6. How is alchemy teaching described by the Alchemist?

7. What is contemplation according to the camel driver, Santiago and the Alchemist?

III. Post-reading Activities

1. What do you think of your Personal Legend now after you read through the novel?