THE ANALYSIS OF SYMBOLS IN REVEALING THE YOUNG PRIEST’S CONFLICTS IN PAULO COELHO’S

*BY THE RIVER PIEDRA I SAT DOWN AND WEPT*

*A SARJANA PENDIDIKAN THESIS*

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

By

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ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
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November 17, 2011
A Thesis on

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Yogyakarta, December 6, 2011
Faculty of Teachers Training and Education
Sanata Dharma University
Dean,

Rohandi, Ph.D.
Only a man who is happy can create happiness in others
-Paulo Coelho's By the River Piedra I Sat Down and Wept-

This thesis is dedicated to my dearest father and mother
STATEMENT OF WORK’S ORIGINALITY

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

Yogyakarta, November 17, 2011

The Writer

Gemati Ekacita Naskoshi Desinta Iswari

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BY THE RIVER PIEDRA I SAT DOWN AND WEPT

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Pada tanggal: 17 November 2011

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Gemati Ekacita Naskoshi Desinta Iswari
ABSTRACT

Iswari, Gemati Ekacita Naskoshi Desinta. 2011. *The Analysis of Symbols in Revealing the Young Priest’s Conflicts in Paulo Coelho’s By the River Piedra I Sat Down and Wept*. Yogyakarta: English Education Study Program, Department of Language and Arts Education, Faculty of Teachers Training and Education, Sanata Dharma University.

People experience conflicts in their lives. Conflict can emerge from inside or outside themselves. Once a conflict emerges, people cannot avoid it. In the novel *By the River Piedra I Sat Down and Wept*, there are two main characters who must face their own conflicts. The two main characters are a woman, named Pilar and a man, called the Young Priest. Meanwhile, this study only focuses on the Young Priest’s conflicts. In revealing the Young Priest’s conflicts, the writer needs to analyze the symbols first.

There are two problem formulations answered in this study: first, what the symbols are in Coelho’s *By the River Piedra I Sat Down and Wept* and their meanings. Second, how the symbols contribute to reveal the Young Priest’s conflicts.

The primary source of this study is a novel written by Paulo Coelho. Conducting the library research becomes the method of the study. In analyzing the symbols, the writer uses formalist the approach and theory of symbol. While in analyzing the Young Priest’s conflicts, the writer uses theory of conflict.

The first is to analyze the symbols. There are five symbols in this study. Those are the medal, seminary, breaking into the closed-chapel in San Martin de Unx, the house in Saint-Savin, and breaking the glass. The medal symbolizes the Young Priest’s loyalty and love for Pilar. In discussing the seminary, it symbolizes a turning point of the Young Priest’s life. Breaking into the closed-chapel in San Martin de Unx symbolizes the Young Priest who wants to fight for Pilar’s love. The house in Saint-Savin symbolizes another desire of the Young Priest for having a family. The last symbol is the action of breaking the glass. It symbolizes the final decision of the Young Priest.

The second is to reveal the Young Priest’s conflicts from the analysis of the symbols. It is revealed that the Young Priest loves Pilar but he does not dare to tell her. When he finally tells Pilar, he is in seminary. He is a spiritual leader but he wants to have a family. When Pilar decides to live with him, he still has a bit doubt.

Then, the suggestions are for future researchers and English teaching. For future researchers, they may analyze conflicts that are faced by Pilar. While for English teaching, it is focused on Basic Reading II.

Keywords: symbols, the Young Priest, conflicts.
ABSTRAK


Dalam penelitian ini ada dua permasalahan yang dibicarakan: pertama, apa sajakah simbol-simbol beserta maknanya dalam novel *By the River Piedra I Sat Down and Wept*. Kedua, bagaimana kontribusi simbol-simbol tersebut untuk mengungkapkan konflik-konflik Pastor Muda.


Kemudian, saran ditujukan untuk peneliti yang akan datang dan pengajaran Bahasa Inggris. Bagi peneliti yang akan datang, mereka dapat meneliti konflik-
konflik yang dihadapi oleh Pilar. Sementara untuk pengajaran Bahasa Inggris lebih difokuskan pada mata kuliah *Basic Reading II*.

Kata kunci: simbol, Pastor Muda, konflik.
ACKNOWLEDGEMENTS

This is a work of love. It is done now and I realize that it is because I receive lots of love.

I would like to thank God for His everlasting love. I thank Him for His blessing and guidance. Everything is possible for Him, no matter how difficult it is for me. When I get tired, He lifts me up again. He holds my hands so that I have strength again to continue this journey. This part is done now. It is possible to happen because of His love.

This work of love is dedicated to my beloved parents, Hari Udji Aswinto and Rery Retno Indraswari. Their love is priceless. There are no words that are able to describe it. Their patience becomes the biggest motivation for me. I give my deepest gratitude for both of them. My two dearest lovely sisters are Srunia Estudwi Kohersia AsmauliRibana and Cinita Atriasi Nerhaska Disepti Aswina. It is a blessing for having such caring and loving sisters in my life. Last, I want to let them know that I love them so much. Finishing this work means I can go home to hug them all.

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I thank all PBI Lecturers for teaching me so many lessons and sharing so many stories on academic or non-academic purpose. I also thank Mbak Dhanniek and Mbak Tari for always helping me. Their help are support for me.

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Last but not least, I would like to thank Paulus Yanu Armanto so much. The only thing I can say is I do really love him. May God always give him a heart that full of happiness and peace. I just can feel his love for me and it is all more than enough for me.

Gemati Ekacita Naskoshi Desinta Iswari
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CHAPTER I

INTRODUCTION

The first chapter is an introduction which consists of five major parts. They are entitled as background of the study, problem formulation, objectives of the study, benefits of the study, and definition of terms. The first part is background of the study describes briefly some information and reasons of the subject matter. The second part is problem formulation containing questions that will be analyzed in this study. The third part is the objectives of the study which is the part to define the problem formulation more obviously. The fourth part is benefits of the study that provide beneficial from the study to the related parties. The last part is definition of terms explaining two key terms.

A. Background of the Study

Reading literature not only will expand readers’ knowledge but also enrich their soul. In 1998, Abcarian, Klotz, and Richardson state that literature teaches us new ways to read, think, imagine, feel, and make sense of our experience (p. 2). Hence, reading literature may become an amusing activity. They also elaborate that literature treats some aspects of human experience imaginatively due to linguistic virtuosity (Abcarian, Klotz, & Richardson, 1998, p. 1). Furthermore, most literary works illustrate about human life. It gives us an insight into reality, it broadens our awareness of the possibilities of experience, and it valuably affects our nervous system (Barnet, Berman, & Burto, 1981, p. 8). The works of literature
present four literary genres: fiction, poetry, drama, and essay (Abcarian, Klotz, & Richardson, 1998, p. 2). By exploring the fiction, it generates from some elements, namely plot, character, and theme (Barnet, Berman, & Burto, 1981, p. 13). Since a story has a theme, symbol are often used to help clarify a theme or give unity to the plot (“Symbol”, 2010). According to Robert Frost, he notes that “a symbol small or great of the way the will has to pitch into commitments deeper and deeper to a rounded conclusion” (as cited in Barnet, Berman, & Burto, 1981, p. 56). Barnet, Berman, and Burto (1981) elaborates that symbol is the organic units of consciousness with a life of their own and you can never explain them away. It is because their value is dynamic, emotional, belonging to the sense-consciousness of the body and soul, and not simply mental (p. 56).

We experience conflict in our life. It may emerge from either others or ourselves. According to Stanton (1965), he states two kinds of conflict that probably appear, namely: internal and external conflict. Internal conflict is a conflict that exists between two desires within a character. Meanwhile, external conflict is a conflict between characters or between a character and his environment (p. 16). Since most of literary works are kind of illustration that happened in real life, conflict also appears in literary works.

This study takes *By the River Piedra I Sat Down and Wept* as the object of the study. In this novel, In Coelho’s *By the River Piedra I Sat Down and Wept*, symbols appear in various forms. It appears in a form of medal, a seminary, a house in Saint-Savin, while the other symbols appear in a form of actions, breaking into the closed-chapel in San Martin de Unx and breaking a glass.
However, the symbols have a relation the one to each other. The symbols have a crucial role in leading the readers to find the meaning of the story more comprehend. The symbols have their own interpretation to contribute in enriching the novel. Meanwhile, the symbols, that will be analyzed from Coelho’s *By the River Piedra I Sat Down and Wept*, will be the guidance to reveal the Young Priest’s conflicts.

Paulo Coelho was born in 1947 in the city of Rio de Janeiro, Brazil. Before starting to write novels, he worked as a director and actor, lyricist and journalist. As a lyricist, he has written for many famous Brazilian performers in music. His interest with the spiritual dates was begun when he travelled around the world learning about secret societies, oriental religions, etc. His first book was *Hell Archives* which fell down in public eyes in 1982. In 1986, Coelho did the pilgrimage to Saint James of Compostella in which he documented in one of his compositions, *The Pilgrimage*. Coelho got the public attention through his best loved work on *The Alchemist* in 1987. The book has sold more than 47 million books worldwide and has been translated into 56 languages. In the following years, Coelho has recorded success through his inspirational compositions such as, *Brida* (1990), *The Valkyries* (1992), *By the River Piedra I Sat Down and Wept* (1994), the compilation of texts *Phrases* (1995), *The Fifth Mountain* (1996), *Manual of a Warrior of Light* (1997), *Veronika Decides to Die* (1998), *The Devil and Miss Prym* (2000), the compilation of traditional tales in *Stories for Parents, Children and Grandchildren* (2001), *Eleven Minutes* (2003), *The Zahir* (2005),
The Witch of Portobello (2006) and a compilation of texts, titled Like a Flowing River (2006) which published in a few countries for the moment.

*By the River Piedra I Sat Down and Wept* is another stunning composition written by Paulo Coelho in 1994. The story has the central discussion about two young lovers, named Pilar and a Young Priest. They used to be childhood friends who finally reunite after eleven years. This novel tells how they resolve and overcome their own conflicts, doubt, and fear in order to choose what they really want in life. This novel also allows the readers to come into the journey of their love. Meanwhile, what the writer wants to analyze is about some symbols which convey their own meaning. It is because the analysis of symbols and their meanings will be used to guide the writer in revealing the Young Priest’s conflicts.

**B. Problem Formulation**

The questions to be answered in this study can be formulated as follows:

1. What are the symbols in Coelho’s *By the River Piedra I Sat Down and Wept* and their meanings?
2. How do the symbols contribute in revealing the Young Priest’s conflicts?

**C. Objectives of the Study**

Based on the questions in problem formulation, the aims of this study are:

1. To find out the symbols in Coelho’s *By the River Piedra I Sat Down and Wept* and their meanings.
2. To find out the contribution of symbols in revealing the Young Priest’s conflicts.

D. Benefits of the Study

This study is expected to be beneficial for:

1. Readers
   The readers will be able to find out the symbols and the Young Priest’s conflicts in Coelho’s *By the River Piedra I Sat Down and Wept*.

2. Students of English Language Education Study Program
   This study aims to give more understanding about intrinsic aspects in a novel like symbol and conflict.

3. Researchers
   This study can be used as the additional source in analyzing symbols and conflicts of a novel.

E. Definition of Terms

There are two terms that will be analyzed in this study. It is as follow, conflict and symbol.

1. Conflict
   Robert Stanton (1965) describes that there are two kinds of conflict. They are internal and external conflict. Internal conflict is a conflict that exists between two desires within a character. Meanwhile, external conflict is a conflict between characters or between a character and his environment (p. 16).
In this study, both internal and external conflicts are experienced by the character, called the Young Priest. Internal conflict appears inside himself. It exits between the character and its own desires. Meanwhile, external conflict appears between a character and other characters or surrounding. It happens outside himself.

2. Symbol

According to Stanton (1965), symbol may appear in a single object, a physical type of object, a physical substance, a shape, colour, sound, fragrance, etc which may represent a facet of human personality, futile ambition, the romanticisms of the youth (p. 31). In this study, the symbols refer to the novel entitled *By the River Piedra I Sat Down and Wept*. 
CHAPTER II
REVIEW OF RELATED LITERATURE

This chapter consists of two major parts. They are review of related theories and theoretical framework. In review on related theories, it discusses theories that support the study, theory of critical approaches, theory of symbol, and theory of conflict. Then, theoretical framework contains the explanation about using the theories in this study.

A. Review of Related Theories

1. Theory of Critical Approaches

People have their own interpretation in reading literary works. They also have different understanding in analyzing so that the writer cannot judge a literary work into a certain understanding or point of view. Due to the reason, it needs approaches to literature to guide readers in analyzing a literary work. It is called critical approaches. Barnet, Berman, Burto (1994) in An Introduction to Literature: Fiction/Poetry/Drama elaborates five categories of critical approaches, namely historical, biographical, psychological, feminist, and formalist (p. 1481-1485).

Historical approach is a study of literary work within its historical context. They also state “The goal of historical criticism is to understand what people in the past thought and felt, with the assumption that such understanding can enrich our understanding of a particular work.” (Barnet, Berman, & Burto, 1994, p.
1482). It means that people can learn from what they have experienced before. The second is biographical approach. This study explains “Biographical study may illuminate even the work of a living author” (Barnet, Berman, & Burto, 1994, p. 1482). Biography is one kind of historical research.

The third is psychological approach or psychoanalytic criticism. It usually examines the author and the author’s work in the framework of Freudian psychology. Barnet, Berman, and Burto (1994) note “Psychological criticism can also turn from the author and the work to the reader, seeking to explain why readers respond in certain ways (p. 1483). The fourth is feminist approach. This is an approach which tends to emphasize and explore the differences between women and men. Feminist approach arises of the Women’s Movement of the 1960. Therefore, they state “this approach has been concerned not only with the depiction of males and females in male-determined literary canon and with female responses to these images but also with another topic: women’s writing. “ (Barnet, Berman, & Burto, 1994, p. 1485)

The fifth is formalist approach in which they conclude:

These methods of criticism emphasize the work as an independent creation, a self-contained unity, and something to be studied itself, not as part of an historical context. The emphasis is on the form of the work and the relationships between the parts-the construction of the plot, the contrasts between characters, the function of rhyme, the point of view, and so on (Barnet, Berman, & Burto, 1994, p. 1485).

In the formalist approach, it begins with a personal response to the literary work. Then, it tries to account for the response by examining the work. In concluding the approach, Barnet, Berman, and Burto (1994) describe “In practice, formalist criticism usually takes one of two forms, explication (the unfolding of meaning,
In analyzing this literary work, the writer uses the formalist approach. Formalist approach supports the writer to find the meaning of the symbols in Coelho’s *By the River Piedra I Sat Down and Wept*. After finding the meaning of the symbols, this study aims to use the findings in revealing the Young Priest’s conflicts. Thus, analyzing the study will work well to find the expected-understanding.

2. Theory of Symbol
   
a. Definitions of Symbol

Symbol has role in helping the reader to analyze a literary work. It is because symbol has its interpretation related to the work. According to Stanton (1965), symbol in fiction has three usual effects depending on how to use it. The first is when a symbol occurs on a crucial moment, it brings a significant meaning to the moment itself. The second is when a symbol is repeated several times to remind the reader. The third is a symbol that appears frequently to help the reader in defining or clarifying the theme of the story (p. 32). Barnet, Berman, and Burto (1994) state that symbol whose its images allegedly can only be grasped emotionally rather than intellectually (p. 56). D.H. Lawrence explains that the value of symbol is dynamic, emotional, belonging to the sense-consciousness of the body and soul, and not simply mental:

> You can’t give a great symbol a “meaning”, any more than you give a cat a “meaning”. Symbols are organic units of consciousness with a life of
their own, and you can never explain them away, because their value is
dynamic, emotional, belonging to the sense-consciousness of the body and
soul, and not simply mental (as cited in Barnet, Berman, & Burto, 1994, p.
56).

According to Robert and Jacob (1987), symbolism is one of modes of
literary expression that is designed to extend meaning. They elaborate that
symbolism is derived from a Greek word meaning “to throw together” (syn,
together, and ballein, to throw). A symbol addresses a specific thing that come
with ideas, values, persons, or ways of life, in a direct relationship that otherwise
would not be apparent. A symbol might also be used as a substitute for the
elements that are being signified, such as flag that stands for the ideal of the
nation (p. 279).

Robert and Jacob (1987) describe that a symbol usually appears in a form
of person, thing, place, action, situation, or even thought:

In short stories and other types of literature, a symbol is usually a person,
thing, place, action, situation, or even thought. It possesses its own reality
and meaning and may function at the normal level of reality within story.
There is often a topical or integral relationship between the symbol and
things it stands for, but a symbol may also have no apparent connection
and therefore may be considered arbitrary. What is important, however, is
that the symbol points beyond itself to greater and more complex meaning
(p. 279).

Completing the definition of symbol from Robert and Jacob (1987), Robert
Stanton (1965) also defines that symbol may appear in a single object, a physical
type of object, a physical substance, a shape, colour, sound, fragrance, etc which
may represent a facet of human personality, futile ambition, the romanticisms of
the youth (p. 31).
b. Types of Symbol

In classifying types of symbol, there are three types of symbol. They are cultural, general, and contextual symbols. The first is the archetypal or cultural symbol. This term of symbol refers to the limited interpretation of a natural object due to the cultural barriers. The second is universal or general symbol which concerns to a smaller audience but still has more associative meaning. The third is the private or authorial symbol or contextual symbol. This symbol is generated from the author’s imagination and it also conveys any number of meanings in guiding the context (Myers & Simms, 1989, p. 298).

According to Robert and Jacob (1987), there are two types of symbol named cultural or universal symbols and private, authorial, and contextual symbols:

There are other symbols like Sisyphus that are generally or universally recognized, and authors referring to them rely on this common understanding. These types of symbols are sometimes called cultural or universal symbols. They embody ideas or emotions that the writer and the reader share in common as a result of their social and cultural heritage.

Objects and descriptions that are not universally recognized as symbols can be developed as symbols only within an individual work. These types of symbols may be termed private, authorial, or contextual symbols. Unlike universal symbols, these are not derived from common historical, cultural, or religious ground but gain their symbolic meaning within the context of the specific work of fiction. (p. 280).

Myers and Simms divide three types of symbol, namely cultural symbol, general symbol, and contextual symbol. Robert and Jacob devide two types of symbol, namely cultural symbol and contextual symbol.
3. Theory of Conflict

a. Definitions of Conflict

According to Stanton (1965), there are two important elements of plot called conflict and climax. He describes that conflict is divided into internal and external conflict (p. 16). Furthermore, Stanton (1965) notes that “These specific conflicts are in turn subordinate to the central conflict, which may be internal, external, or both” (p. 16). In central conflict, there is always between fundamental and contrasting qualities or forces, such as honesty and hypocrisy, innocence and experience, individuality and the pressure to conform (Stanton, 1965, p. 16).

Robert and Jacob (1987) in An Introduction to Reading and Writing state that plot is a plan or groundwork for a story which based on conflict within human motivations and the action that happens from believable and realistic human response (p. 87). Due to the statement, conflict cannot be separated in supporting the story in a novel. Robert and Jacob (1987) reveal that conflict may exist between two people, larger groups of people, and an individual and larger force. Meanwhile, conflict also exists within an individual’s mind:

In its elemental form, a conflict is the opposition of two people. They may fight, argue, enlist help against each other, and otherwise carry on their opposition. Conflict may also exist between larger groups of people, although in fiction conflicts between individuals are more identifiable and therefore more interesting. Conflict may also exist between an individual and larger force, such as natural objects, ideas, modes of behavior, public opinion, and the like. The existence of difficult *choices* within an individual’s mind may also be presented as conflict, or dilemma. In addition, the conflict may be presented not as direct opposition, but rather as a set of comparative or contrastive ideas or values.
In elaborating the definitions of conflict, Bain, Beaty, & Hunter (1973) conclude that “…a conflict: a clash between characters, between a character and his environment, within himself, a clash of forces in the universe, even a struggle for meaning on the part of the reader. Not all conflicts need to be resolved (p. 604).

b. Types of Conflict

According to Stanton (1965), conflict is divided into two types, namely internal and external conflicts. Internal conflict is a conflict between two desires within a character. On the other hand, external conflict is a conflict between characters or between a character and his environment (p. 16).

Otherwise, based on the experience of Worchel and Cooper (1979), there are two basic types of conflict: intrapersonal and interpersonal. Intrapersonal conflict is a conflict that appears when someone must choose between two or more choices. Moreover, there are four types of intrapersonal conflicts, based on two types of response tendencies: approach and avoid. It is divided into approach-approach, avoidance-avoidance, approach avoidance, and double approach-avoidance (p. 460-461)

The first type is approach-approach. Approach-approach considers as the simplest type of conflict. It will exist when someone is motivated to approach two positive goals but can attain only one.

The second type is avoidance-avoidance. This conflict will exist when someone must choose between two equally unattractive goals.
The third type is approach-avoidance where the conflict involves only one goal though, the goal has both attractive and unattractive qualities associated with it.

The fourth type is double approach-avoidance. This type of conflict insists to choose between two goals, each of which has positive and negative aspects. Another point related to this type of conflict is allowing to choose. It is either to approach or avoid a goal that has two positive and negative aspects. There are many of the conflicts, that are approach-approach, consider as double approach-avoidance conflicts.

Another basic type of conflict from Worcel and Cooper (1979) is interpersonal conflict. Interpersonal conflict is a conflict that appears between two or more people (p. 462). This conflict has two major types labeled the zero-sum and non-zero-sum conflict. They explain that “The name “zero-sum” indicates that one party’s gain will be the other party’s loss. The zero-sum conflict is true competition” (Worcel & Cooper, 1979, p. 467).

Meanwhile, non-zero-sum conflict or mixed-motive situation has two essential features. The first one is when someone’s gain is not necessarily the other’s loss. Second is when the motives of both cooperation and competition are involved (Worcel & Cooper, 1979, p. 468).

B. Theoretical Framework

The theories in this study are theory of critical approaches in which focused on formalist approach, theory of symbol, and theory conflict. The first
theory is theory of critical approaches. Theory of critical approaches used to find the appropriate approach. It supports in analyzing a literary work. There are five categories of critical approaches. They are historical, biographical, psychological, feminist, and formalist approach. On the other hand, when the writer intends to get into something deeper, the writer needs to find a general understanding before getting into specific understanding. Thus, there is only a critical approach that the writer uses to support this study. Since the study is related to find the significance of symbols, the writer focuses on formalist approach. In addition, this study considers the term of semiotic as a part of the study of signs and symbols. In this study, the formalist approach and semiotic attach together so that, the analysis of this study may obtain well-result.

The second theory is theory of symbol. Since the symbol has become one of the main discussions in this study, the writer needs supporting data, definitions, statements, and notes from experts’ opinion. Due to the reason that symbol may bring multi-meaning, the writes needs to focus only on theories that related one to another. It means that the writer must find the same opinions or point of views among a couple of experts, so that the analysis will not be overlapped. After finding the same line of opinions or point of views, the writer may use it in order to support the analysis of this study. The first step is finding the symbols in Coelho’s *By the River Piedra I Sat Down and Wept* and their meanings. The second step is using the findings from the analysis of the symbols to reveal the Young Priest’s conflicts. The writer uses the theories of symbol taken from Myers
and Simms (1989), Roberts and Jacobs (1987), Barnet, Berman, and Burto (1981),
and Stanton (1965).

The third theory is theory of conflict. The writer takes data, opinions,
definitions, statements, and notes from Bain, Beaty, and Hunter (1973), Robert
and Jacob (1987), Stanton (1965), and Worchel and Cooper (1979).
CHAPTER III

METHODOLOGY

This chapter consists of three major parts, namely object of the study, approach of the study, and method of the study. The object of the study concerns about the topic that the writer wants to analyze. The approach of the study is about using approach to analyze this study. The last part is method of the study which explains the steps that will be taken to analyze this study.

A. Object of the Study

In this study, the writer uses a novel entitled By the River Piedra I Sat Down and Wept whose written by Paulo Coelho. The novel was published in Brazil in 1994. The English version was published in 1996. Harper Torch, as Imprint of Harper Collins Publishers, is the official publisher of the novel. This novel consists of 180 pages. The novel tells a story about love and its conflicts between a man, called the Young Priest and a woman, named Pilar.

This novel is about a love story between a man and a woman whom were childhood friends. They decide to meet again after eleven years apart. The man turns into a charismatic spiritual leader while the woman transforms to be strong and independent. However, each of them has their own conflicts. When they finally agree to embark a journey together once again, it becomes a journey to resolve doubt, fear, and conflicts. Either it is between them or within their selves.
The Young Priest and Pilar were childhood friends who lived in a small town, located in Soria. Like so many young people who leave their hometown to pursue their dream, they also depart from Soria. Thus, they have to be apart. However, the Young Priest keeps sending letter to Pilar from so many different places. Some of the letters are mailed from the same place in France. In one of his letter, he tells her about wanting to enter seminary. Meanwhile, Pilar decides to move to Zaragoza. She studies for a scholarship. She works as a salesgirl to pay her course. She finds a boyfriend though, they break up at the end. She has a normal life like any other women. Until one day, the Young Priest sends a letter that he asks Pilar to come to his lecture in Madrid. Finally, they meet in Madrid after eleven years apart.

After meeting up in Madrid, they agree to be together once again in a journey. A journey that makes them reveal the past, enjoy the present, and choose the future. A confession of the Young Priest to Pilar becomes the turning point of their relation. This confession is very important. It is because the Young Priest must wait for twenty years for revealing his true feeling. It happens because he does not have courage to say that he loves Pilar. The reason why he finally needs to tell Pilar is because he feels that his renunciation as a young priest is not total.

Hence, before meeting up with Pilar in Madrid, the Young Priest comes and tells his supervisor about the sadness in his heart. He tells his supervisor about the biggest conflict that he cannot bear anymore. So the supervisor asks him to resolve his doubt and conflict first before committing life that he will choose. The supervisor says that there are many ways to serve Lord. Either the Young Priest
remains out there in the world or comes back to seminary. The important things are he has to be committed to the place he chooses and only a man who is happy can create happiness in others.

B. Approach of the Study

This study analyzes the symbols to reveal the Young Priest’s conflicts. In analyzing the symbols, the writer uses the formalist approach as the approach of the study. Concerning the formalist approach, it only focuses on the literary itself and its esthetic meaning. According to Barnet, Berman, and Burto (1981), The formalist approach emphasizes the work as an independent creation, a self-contained unity, and something to be studied itself. It is not as part of an historical context. In simpler words, The formalist approach supports the work, such as symbol to be an independent creation and it does not depend on one interpretation only (p. 1485). The formalist approach is used to answer the following question stated in the problem formulation since symbols have become a clue in leading the analysis to reveal the Young Priest’s conflicts

In addition, analyzing the symbol, the writer also considers about the term of semiotic. Semiotic is a study that covers about signs and symbols. According to Wikipedia (2009), semiotic includes the study of how the meaning is constructed and understood. Linguistically, semiotic is divided into three branches. They are semantics, syntactic, pragmatics. The three branches of semiotic have their own interpretation related to sign as the main topic (“Semiotic”).
C. Method of the Study

By answering the research questions, the library research had been chosen to develop the finding of this study. The writer needed to do library research because the writer needed to consider the experts’ opinions, experiences, or suggestions while conducting this study. In library research, the writer used relevant information through some references, such as books, journals, articles, websites, and also textbooks. It was divided by two sources, primary and secondary. The primary source was the novel *By the River Piedra I Sat Down and Wept* by Paulo Coelho. As the secondary source, the writer used the related literatures and theories about symbol and conflict.

While conducting the study, there were some steps must be taken. First, the writer needed to read many times so that the writer was able to gain the information or the understanding of the novel especially symbols that appear in the novel. Second, deciding the element of the novel to be discussed. The third step formulated the research question. The fourth step was the writer tried to find the supporting data, such as experts’ opinions and theories. The last step analyzed the study based on the data, theories from some experts. Then, the sixth step or last step drew a conclusion and gave suggestion for future researchers and English teaching.
CHAPTER IV

ANALYSIS

In this chapter, the research questions will be answered. The first step is finding the symbols in Coelho’s *By the River Piedra I Sat Down and Wept* and their meanings. The second step is using the analysis of symbols to reveal the Young Priest’s conflicts.

The Symbols in Coelho’s *By the River Piedra I Sat Down and Wept* and Their Meanings in Revealing the Young Priest’s Conflicts

According to Robert and Jacob (1987), a symbol may appear in a form of person, thing, place, action, situation, or even thought (p. 279). This study aims to analyze the symbols in Coelho’s *By the River Piedra I Sat Down and Wept*. Several symbols appear in a form of a medal, seminary or monastery, breaking into the chapel in San Martin de Unx, a house in Saint-Savin, and breaking the glass. After that, this study is able to find the meaning of each symbol.

On the other hand, symbols are not merely about the existence of person, thing, place, action, situation, or thought because symbols also convey their own meaning. Robert and Jacob (1987) define that symbols are designed to extend meaning and the most important thing is that a symbol points beyond itself to greater and more complex meaning (p. 279). It means that a symbol stands not only for its simple meaning such as the literal meaning but also more complex meaning such as how a symbol affects to a character’s life. Furthermore, in this
study, several symbols, which appear in some kinds of form, give contribution in revealing the Young Priest’s conflicts.

The story begins when two childhood friend mates reunite again after eleven years. They are a woman, named Pilar and a man, called the Young Priest. They bring their own conflicts in the search of their life and love. The Young Priest is a man who is adored and needed by so many people. He is a man who is capable of performing cures, helping others, bringing relief to the sufferings, giving health to the sick, and giving hope to their loved ones (Coelho, 2004, p. 124). Conversely, he is also a man with conflicts in his heart. He actually cannot decide yet what his desire in this life and what he really wants to do. And some symbols will reveal conflicts he may bear. The symbols and their meanings are described below.

A. The Medal

1. The Meaning

According to Attwater (1951) in The Catholic Encyclopedic Dictionary Second Edition, medal has a description as a flat metal disk bearing a religious image of our Lord, our Lady or one of the other saints, a shrine, a mystery of religion, and so on (p. 316). There is similar definition that a medal is described as a small metal object that bearing a religious emblem or picture (“Medal,” 2010). In Coelho’s By the River Piedra I Sat Down and Wept, the medal illustrates an old rusty medal with the pictures of Our Lady of Grace on one side and the Sacred Heart of Jesus on another side. According to Robert and Jacob (1987), this symbol
appears in a form of thing (p. 279). This type of symbol is universal or general symbol (Myres & Simms, 1989, p. 298). The medal actually belongs to Pilar. However, the Young Priest decides to keep it with him since the day he found Pilar’s medal. The medal symbolizes the Young Priest’s loyalty and love to Pilar.

When he says that he has rehearsed for weeks, it means that the Young Priest is not easily able to express his feeling. He needs to take time to do it. Planning to say something important in the right moment becomes a consideration for him.

“I was going to tell you something, something I had rehearsed for weeks. But as soon as I began, you told me that you had lost your medal at the hermitage of San Saturio, and you asked me to see if I could find it there” (Coelho, 2004, p. 22).

The Young Priest realizes that he should return the medal to Pilar. Conversely, his mind has changed soon after he found it. He lost his courage. On the other hand, he realizes that what he wants to say is a crucial matter. This is not about the medal itself but this is about what he feels. He hopes that the medal enables him to see and tell Pilar his true feeling. Thus, he promises to return the medal only when he is able to say it. The word ‘promise’ emphasizes the Young Priest’s loyalty.

“I did find it. But when I returned to the plaza, I no longer had the courage to say what I had rehearsed. So I promise myself that I would return the medal to you only when I was able to complete the sentence that I’d begun that day almost twenty years ago” (Coelho, 2004, p. 22).

Waiting for twenty years is not easy. It is a long period of time. He does not merely wait but he also keeps loving Pilar. Although neither they are in a relationship nor a commitment, the Young Priest always loves her. They live apart
and could never see each other during that period of time. The distance, situation, or condition cannot fade his love away.

“For a long time, I’ve tried to forget it, but it’s always there. I can’t live it any longer.”

He put down his coffee, lit a cigarette, and looked at the ceiling for a long time. Then he turned to me. “It’s very simple sentence,” he said. “I love you” (Coelho, 2004, p. 23).

The medal also symbolizes his love to Pilar. He keeps the medal as if he is always being with her. He takes the medal wherever he goes.

“Where are we going now?” I asked.
“Nowhere. Let’s just enjoy the morning, the sun, and the countryside. We have a long trip ahead of us.” He hesitated for a moment and then asked, “Do you still have the medal?” (Coelho, 2004, p. 35).

When he asks Pilar about the medal, it seems that he worries if Pilar does not keep the medal well after he returns it. The question emphasizes that the Young Priest wants to tell her how precious the medal for him and how much he loves her. Loving Pilar remains in the heart of the Young Priest. It also lingers on the medal.

2. The Contribution

When the Young Priest keeps the medal for twenty years, he experiences a conflict within his heart. He loves Pilar but he is unable to reveal it. On the other hand, he also feels afraid that perhaps, Pilar finds someone else to be loved. He keeps waiting while trying to forget her at the same time. Nevertheless, he still cannot forget Pilar. His love remains in his heart although he decides to enter seminary. His fear has banned him from his own happiness that he might get. At
least, he experiences freedom in his heart because as long as he knows the response, he will not live in doubt anymore.

“I have always loved you,” he began. “I kept the medal, thinking that someday I would give it to you and that I’d have the courage to tell you that I love you. Every road I traveled led back to you. I wrote the letters to you and opened every letter of yours afraid that you would tell me you had found someone.” (Coelho, 2004, p. 89).

When someone cannot be honest toward what he actually feels, it may bring suffering. Reason might cover why someone cannot tell his own feeling honestly. Meanwhile, the Young Priest’s reason is that he is afraid. Conversely, he cannot deny his love for Pilar. Both situations put him in confusing yet suffering feeling. Based on Worchel and Cooper (1979), this type of conflict is intrapersonal approach-avoidance. Then, he decides that he will keep Pilar’s medal and return it after he confesses his love to her.

B. Seminary

1. The Meaning

The second symbol in Coelho’s By The River Piedra I Sat Down and Wept is seminary. From The Oxford Dictionary and Thesaurus, American Edition, the definition of seminary is a training college for priest, rabbis, and so on. It is also a place of education or development, academy, school, institute, institution, college, and university (“Seminary”). Then, According to The New Century Dictionary, Volume Two, seminary is described as a place of origin and development, a place of education, a school especially one of higher grade, an academy or boarding-school especially one for young women. It is also a school for the education of
men for the priesthood or ministry (“Seminary”). In the novel, seminary is a place where the Young Priest devotes himself in a vocation of the spiritual life. This type of symbol is universal or general symbol (Myres & Simms, 1989, p. 298). Seminary symbolizes a turning point of his life. This symbol appears in a form of place.

In life, people may choose what he likes, what he wants to do, and what he chooses to be. The happiest feeling will come when we can choose based on what we really like or when we choose to follow what our heart says to us. Entering the seminary has become the Young Priest’s choice because the vocation to the spiritual life has been with him since his childhood (Coelho, 2004, p. 89). Meanwhile, before he entered the seminary, the Young Priest had experienced life as a lay man. He works in a several different jobs. He has fallen in love with some women. He also travels to many lands and meets many people (Coelho, 2004, p. 79).

“I had already lived some pretty wild years,” he said, not guessing my thought this time. “I got to see other peoples and other lands. I had already looked for God in the four corners of the earth. I had fallen in love with other women and worked in number in different jobs.” (Coelho, 2004, p. 79).

He realizes that serving God has become his life. Then, he must consider what he wants to do regarding to other people needs. In other words, serving other people especially those who are in need becomes his priority. He will leave most of the things that he experiences or even what he has from his life before.

“Then I was called to the spiritual life. Or rather, I accepted the call, because it had been with me since childhood—just as it was for you. I discovered that God was extremely important to my life and that I couldn’t be happy if I didn’t accept my vocation. The face of Christ was there in the face of
every poor soul I met on my travel, and I couldn’t deny it.” (Coelho, 2004, p. 89)

Seminary is a symbol in a form of place. It symbolizes the Young Priest’s turning point of his life. A man with absolute freedom of his own turns into a man with vows of poverty, chastity, and obedience for the sake of Kingdom of God. According to Damawijaya, Pr. in Nasihat Injil (2006), the three vows are a concrete realization of religious life at church (p. 9).

2. The Contribution

The Young Priest always loves Pilar though he live in vocation to the spiritual life. When he decides to enter seminary, he even does not tell Pilar. He brings love that has never been told to Pilar. It means that when he enters the seminary, he still has a conflict in his heart which has not been resolved yet. The novel defines “You must remember the letter I wrote you, when I spoke of wanting to enter a monastery. I never told you, but I did in fact do it” (Coelho, 2004, p. 78). The Young Priest does not tell the truth to Pilar that he is in the seminary. It happens because he is afraid if Pilar finds someone else. It means that the Young Priest still cannot let go Pilar from his heart.

However, Catholic priest, monk, and nun live with three vows: obedience, chastity, and poverty. As a Christian, chastity means that he fully, purely, sincerely dedicates his life in the purest love. There is nothing except the purest love itself so that they also live as the purest love (compared to John 15:13) (Darmawijaya, Pr, 2006, p. 37). Since they devote their lives fully and purely to the purest love, they do not get married or even involve in a relationship. Based
on a definition in *Theology of Priesthood*, it discovers that “His predilection for one woman would have put a distance between himself and all other woman” (Galot, S.J., 1984, p. 230)

He didn’t answer.
“You didn’t finish your story about the seminary,” I said.
“I’m still there.”
Before I could react, he stood up and walked to the center of the church.
I stayed where I was. My head was spinning. *Still in the seminary?* (Coelho, 2004, p. 83)

When Pilar asks the Young Priest to finish this story about the seminary, his reaction tells as if he avoids talking about the topic any longer. Being together with Pilar and accepting the call to enter the seminary are both good choice. This type of conflict is approach-approach (Worchel & Cooper, 1979, 461). However, the Young Priest must choose one of them. He cannot have both of it. Like what his superior tells to the Young Priest that there are many ways to serve Lord. The most important thing is that he has to be committed to the place he choose (Coelho, 2004, p. 92-93).

**C. Breaking into the Closed-Chapel in San Martin de Unx**

**1. The Meaning**

Within their journey, the Young Priest and Pilar decide to stop at a chapel. According to Attwater (1951), a chapel is partially enclosed portion of a larger church or a small addition to the main building where the local faithful may hear Mass and also receive Sacraments (Baptism and Marriage are often excluded). Chapel is also defined as a building in a remote part of a larger parish. Moreover, chapel is served from the parish church and it is the generally the germ of a new
parish (p. 88). In Coelho’s *By the River Piedra I Sat Down and Wept*, the location of the chapel is in San Martin de Unx. Then, According to Wikipedia (2010), San Martin de Unx is a town and municipality in the province and autonomous community of Navarre in northern Spain (“San Martin de Unx”, 2010).

The chapel is actually on its closing time when the Young Priest and Pilar arrive there. What it will be discussed is about the Young Priest’s action toward the closed-chapel. There is an old man outside the chapel who says that the chapel is already closed so that they cannot get in. Conversely, the Young Priest insists to get into the chapel because he knows that Pilar wants to get into the chapel. They finally can step up into the chapel. According to Robert and Jacob (1987), an action may appear as symbol (279). Moreover, when the Young Priest insists to get into the chapel in its closing time, his action symbolizes that he wants to fight for Pilar’s love. This type of symbol is cultural or universal symbol (Robert & Jacob, 1087, p. 280).

“Just for a minute?” I asked. “I’d like to say a prayer.”
“I’m very sorry. It’s already closed.”
He was listening to my conversation with the old man but didn’t say anything.
“All right, then, let’s leave,” I said. “There’s no point in arguing.”
He continued to look at me, his gaze empty, distant. “Don’t you want to see the chapel?” he asked (Coelho, 2004, p. 38).

It has been told by an old man there that the chapel is already closed. The visiting hours are over. Considering what he informs to Pilar and the Young Priest, he knows the regulation in the chapel. He also has authority to inform it to the visitors. However, the Young Priest does not obey the regulation. He argues with the old man because he fights for what Pilar wants.
“The door to the church is open,” he said, speaking to the old man. “If you want some money, we can give you some. But she wants to see the church.” “It’s too late.” “Fine. We’ll go in anyway.” He took my arm and we went in (Coelho, 2004, p. 38).

Although the old man forbids them to step into the chapel, the Young Priest ignores him. In this life, there is a moment where people only have an opportunity. It may happen only once. The Young Priest realizes how much Pilar wants to see the chapel so that, he allows to fight for it. He has been losing Pilar for twenty years. He has missed the opportunity because he is afraid to fight for it. Then, now, perhaps the Young Priest feels insecure because he dares to break the rule. Otherwise, the worse thing is a feeling of regret because he does not fight for what he wants.

2. The Contribution

For the last twenty years, he silently keeps his loves for Pilar. Although he decides to go far away from Soria, involves in numerous relationship, and even when he decides to enter seminary, the feeling always leads him back to Pilar. He may avoid it for awhile. Nevertheless, when he is in seminary, the feeling comes to the point where he cannot avoid anymore.

Due to the condition, he finally asks Pilar to meet in Madrid. When they finally meet, the Young Priest overcomes his fear by revealing his love for Pilar. It becomes a relief for him.

He stopped fooling with the glass and looked at me. “No, I’m not mistaken. I know you don’t love me.”
This confused me even more.
“But I’m going to fight for your love,” he continued. “There are some things in life that are worth fighting for to the end.”
I was speechless.
“You are worth it,” he said (Coelho, 2004, p. 42).

Nonetheless, he cannot deny that there is a well now between them. It is about his being as a young priest and its vows that rule him. He is still a young priest when he says that he is going to fight for Pilar’s love. It sounds too fast to say it whereas, they have just met again after twenty years. He feels afraid as if he will lose Pilar again. He does not want to miss the precious moment with Pilar for the second time. The Young Priest lets Pilar knowing what he feels toward her. This type of conflicts are approach-approach and non-zero-sum.

D. The House in Saint-Savin

1. The Meaning

The fourth symbol is a house in Saint-Savin. There is a woman who dies and leaves all her wealth to seminary. One day, the Young Priest and his superior go to the house to make a preparation of the inventory. What the Young Priest experiences is that the house gives a deep impression to him. According to Webster’s Third New International Dictionary Unabridged and Seven Language Dictionary, house is a structure that is intended for human habitation. Another point, a house is a building that serves as one’s residence or domicile which is different from a place for business matters (“House”). In Coelho’s By the River Piedra I Sat Down and Wept, the house locates in a place, named Saint-Savin. According to Wikipedia (2010), Saint-Savin is a commune in the Hautes-Pyrénées department in south-western France. It is a community that founded in
fourth century as a Benedictine abbey under the protection of St. Martin. Notre Dame de Piétat chapel is the famous site in Saint-Savin. It is best known as the sixteenth century chapel ("Saint-Savin, 2010). This type of symbol is archetypal or cultural symbol (Myers & Simms, 1989, p. 298). Therefore, the house in Saint-Savin symbolizes another desire of the Young Priest’s for having a family. There is a place where he realizes that he wants to have a family with Pilar. This symbol appears in a form of place (Rober & Jacob, 1987, p. 279).

When the Young Priest is in the house, he soon realizes that the woman’s taste is exactly the same like his. He feels that what lies there is like his own choices. He enjoys his existence in that house. The Young Priest feels excited when he is in the house.

“I had discovered that woman’s taste was exactly the same as mine. She owned records that I would purchase, the same music that I would have enjoyed listening to as I looked out on the beautiful landscape. Her bookshelves were filled with books I had already read and others that I would have loved to read. Looking at the furnishings, the paintings, and all her other possessions, I felt as if I had chosen them myself.”

Looking how he reacts toward the house, it seems that he has imagined it before. Then, the woman whom appears in his image is Pilar. She makes him to realize how much he wants and needs her in his life. The house presents him to a memory of her.

“I imagined myself there with you, looking out at the snow on the mountaintops, a fire blazing in the hearth. I pictured our children running around the house and playing in the fields around Saint-Savin.” (Coelho, 2004, p. 92).

He imagines that he live with a wife and their children there. A picture of togetherness in a family brings happiness to him that is felt by other family men.
2. The Contribution

Since then, he cannot forget the house. He also keeps imaging a happy family life with Pilar. The house in Saint-Savin reveals that actually, the Young Priest never forget Pilar. Pilar is the only woman that appears in his imagination when he remembers the house. Hence, it makes him realize that his renunciation has not been total (Coelho, 2004, p. 92). In contrary, he feels indecision to decide what he really wants. He just cannot decide yet. The biggest conflict starts battling within himself because this is about what kind of life he wants to live. Either he wants to stay in seminary or outside the seminary. This symbol has similar contribution to reveal the Young Priest’s conflict like the seminary.

“From that day on, I couldn’t forget the house. Every time I went to the chapel to pray, I realized that my renunciation had not been total. I imagined myself there with you, looking out at the snow on the mountaintops, a fire blazing in the hearth. I pictured our children running around the house and playing in the fields around Saint-Savin.”

He just cannot hide his feeling any longer. A love that he cannot deny though, he has tried to transform it into love for others. Otherwise, he will be more suffering and sad because he cannot resolve his doubts. It becomes the time when finally, he must resolve it.

“For the past two weeks, I haven’t been able to stand the sadness in my soul. I went to my superior and told him what was happening to me. I told him about my love for you and what had begun when we were taking the inventory.”
“I don’t know if that’s my destiny,” I told my superior. ‘Peace came into my heart when I entered this seminary.’ (Coelho, 2004, p. 92).

He also experiences uncertain feeling. The Young Priest battles with two choices in his life. According to Worchel and Coopers’ approach-approach theory, both of the Young Priest’s choices are positive goal. Meanwhile, they have different way to be lived. Both of them need a commitment and it is impossible to divide. He only can choose one of them. It is either he wants to live in the outside world or inside the seminary. Either he wants to be a loving husband and father or a devoted priest.

E. Breaking Glass

1. The Meaning

The last symbol is an action when the Young Priest is asked to break a glass in a restaurant. A glass usually looks transparent or translucent and the typical characteristic is fragile or easily broken. A glass is typically consisting of a mixture silicates or sometimes borates or phosphates formed by fusion of sand or some other forms of silica. It is also can be formed by fusion of oxides of boron or phosphorus with a flux (as soda, potash) and a stabilizer (as lime, alumina) and sometimes metallic oxides or other coloring agents so that a mass is produced that cools to rigid condition without crystallization so that it can be blown, cast, pressed, rolled, drawn, or cut into various forms (“Glass”).

Meanwhile, in Coelho’s *By the River Piedra I Sat Down and Wept*, the action when the Young Priest breaks the glass purposely symbolizes a final decision that he has taken. This symbol appears in a form of action. He decides to
leave seminary to start a new life with Pilar. The Young Priest has resolved his doubts. This is the moment when he stops battling with his biggest conflict. He finally confesses that Pilar is what he wants most in the world (Coelho, 2004, p. 166). This type of symbol is private symbol (Robert & Jacob, 1987, p. 280).

He stared at me. Then slowly, he slid his hand along the tablecloth to the glass. And with the sudden movement, he pushed it to the floor. The sound of the breaking glass caught the writer’s attention. Rather than apologize for having the broken glass, he looked at me, smiling—and I smiled back. “Doesn’t matter,” shouted the waiter. But he wasn’t listening. He had stood, seized my hair in his hands, and was kissing me (Coelho, 2004, p. 148).

The action of breaking a glass becomes a moment when he freed himself from his doubt. That is the moment when finally he chooses to remain out there in the world with Pilar.

2. The Contribution

He feels surprised when Pilar asks him to break the glass purposely. He still feels afraid to do it. He keeps asking Pilar in order to make sure the reason to break the glass. However, conflict will make him just like the glass character, fragile. Experiencing a conflict too long is like when he stands in a crossroad because he is unable to choose which road he will be taken. Consequently, he only stands in the same place. He might feel secure but he does not experience other roads. It is Pilar who finally convinces him that he will be forgiven even though, the glass breaks. He is lack of confidence to take a risk. This type of conflicts are approach-avoidance, and non-zero-sum.
I took one of my hands from his and placed my glass of wine at the edge of the table.
“It’s going to fall,” he said.

“Exactly, I want you to tip it over the edge.”

“Break the glass?”

“Break the glass?” he repeated. “Why?”

The Young Priest asks Pilar twice why he must purposely break the glass. The question is like he tries to emphasize other questions, such as, “is it ok?”, “will it hurt me or someone else?”, “is somebody angry?”, and so on. He feels worry.

He eyed the glass on the edge of the table-worried that it might fall.

I bumped the table. The glass shook but didn’t fall.

“Careful!” he said, instinctively (Coelho, 2004, p. 146-147).

Starting over a new life is not easy. The Young Priest is a well-known person. Many people adore and need him. Soon after choosing to live with Pilar, he realizes that his life also changes. That is the reason why he hesitates to break the glass at first.
CHAPTER V
CONCLUSIONS AND SUGGESTIONS

This chapter will be divided into two main parts. The first part is conclusion of the analysis. The second part consists of suggestion for further researchers and suggestion for using literary works in English teaching. It is particularly focused on Basic Reading II.

A. Conclusions

In this study, the research question is stated in one problem formulation. It is about the analysis of the symbols to reveal the Young Priest’s conflicts. Although there is only one research question in problem formulation, there are two conclusions drawn from the answer of the problem formulation. The first is the symbols and their meanings in Coelho’s By the River Piedra I Sat Down and Wept. The second is to find the Young Priest’s conflict through the contribution of the symbols.

The first stage is the writer using the theory of symbol by Barnet, Breman and Burton, Myers and Simms, Stanton, Robert and Jacob to analyze the symbols. The theory is divided into definition of symbol and types of symbol. In Coelho’s By the River Piedra I Sat Down and Wept, the symbols appear in a form of the medal, seminary, breaking into the closed-chapel, the house in Saint-Savin, and breaking the glass. Those symbols have their own meaning. By finding the meaning of each symbol, the writer takes from literal and lateral meaning. The
literal meaning is taken from the various sources while lateral meaning is taken from the novel.

The first symbol is the medal. It symbolizes the Young Priest’s loyalty and love for Pilar. The second symbol is seminary symbolizing a turning point of his life. The third symbol is breaking into the closed-chapel in San Martin de Unx which symbolizes the Young Priest who wants to fight for Pilar’s love. The fourth symbol is the house in Saint-Savin symbolizing another desire of the Young Priest’s for having a family. The last symbol is breaking the glass. It symbolizes a final decision that he has taken.

Then, after finding the symbols and their meanings, the writer uses it to find out the conflicts faced by the Young Priest. The writer uses the theory of conflict by Roberts and Jacob, Bain, Beaty, and Hunter, Stanton, Worchel and Cooper. The Young Priest faces both internal and external conflicts. His internal conflicts are when he keeps Pilar’s medal for the last twenty years, what actually his desire that appears during his time in seminary, and how does he feel to the house in Saint-Savin. On the other hand, his external conflicts appear when he insists to get into a closed-chapel in San Martin de Unx and when Pilar asks him to break a glass at a café.

B. Suggestions

Suggestions consist of two parts. The first part is suggestion for further researchers. In the second part is suggestion for implementing the novel Coelho’s *By the River Piedra I Sat Down and Wept* in English teaching and learning. The
implementation is particularly focused on Basic Reading II of the 2nd semester of English Language Education Study Program.

1. Suggestion for Future Researchers

Reading Coelho’s *By the River Piedra I Sat Down and Wept*, the writer experiences how a love story between the Young Priest and Pilar develop to a deeper meaning. It is like what Coelho says at the beginning that true love is the total surrender. The writer analyzes the symbols found in the novel to reveal the Young Priest’s conflicts. Since there are two main characters in this novel, the future researchers may consider to analyze Pilar’s conflicts related to her decision to be with the Young Priest.

2. Suggestion for Using Literary Works in English Teaching

This part focuses on how the novel *By the River Piedra I Sat Down and Wept* is developed to be a source in English teaching. The material is applied in Basic Reading II class for the 2nd semester of English Language Education Study Program. The writer chooses love as the topic of the lesson. The duration of the lesson takes about 100’. The text is taken from pages 68 to 73.

The procedures:

Pre-activity:

1. The teacher distributes the text to the students. The text is four pages of Coelho’s *By the River Piedra I Sat Down and Wept* from page 68 to 73.

2. The teacher gives time the students to read the text individually.

3. The teacher distributes the worksheet to the students.
4. Before working on the worksheet, the teacher asks the students to write the answer from the pre-reading question. Then, the teacher and the students discuss together.

Whilst activity:

1. The teacher asks the students to continue working on the worksheet.
2. The students work on worksheet to find the meaning of some vocabularies found in the text.
3. The students continue working on the worksheet to write the summary of the novel.
4. The last activity is the students writing the simple response based on the text.

Post activity:

1. The teacher asks some students about their simple response based on text.
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APPENDICES
APPENDIX A

SUMMARY OF *BY THE RIVER PIEDRA I SAT DOWN AND WEPT*

Pilar starts with – BY THE RIVER Piedra I sat down and wept. There is a legend that everything that falls into the waters of this river – leaves, insects, the feathers of birds - is transformed into the rocks that make the riverbed. If only I could tear out my heart and hurl it into the current, then my pain and longing would be over, and I could finally forget. Pilar, a girl from Soria, leaves her place to Zaragoza to live a life that she thought was her life, while her childhood friend traveled around to give lectures on spiritualism.

The book is all about love and its endurance. Pilar describes all the pain she had been through with lines

*Waiting is painful. Forgetting is painful. But not knowing which to do is the worst kind of the suffering.*

How true these lines are. When she was fighting with herself after he proposed, he told her “I admire you. I admire the battle you are waging with your heart” and taught her the exercise of the Other. When she had done the exercise of the Other and had the Other at the corner, she had to wait for him to choose between two kinds of love. He helped her regain faith. He helped her discover that she had been on an exile thus far and only after expelling the Other, she had found herself. He helped her find her lost life. As Paulo Coelho says in one of his books, when Pilar had nothing to lose, she was given everything (life, love, faith). When she ceased to be who she was (the Other), she found herself.
We have seen many movies, read many romantic novels where the hero woes his girl and wins over her heart. This book has got the same storyline, but how the man wins over her heart is admirable. He takes her to the place he always wanted to be with her. He chooses his destiny with her by his side, at the place where he wanted to choose between the two kinds of love. The man of this book talks about the other kind of love when he talks to Pilar. He is right, there are only two kinds of love – the one that Virgin had for her son and the other that Pilar and her man shared. This is what my next blog post is most likely to be on.

The book explains how love can never be an obstacle to follow one’s dream and destiny. The book says, to love is to smile through all the struggles together hand in hand. Just like how Pilar crosses the dark tunnel with her hand on her man’s shoulder, life is to be traveled together, no matter how difficult the path is. When her man tells her that he had given up the gift of Virgin back to her and has planned to live the rest of his life with her at Zaragoza, Pilar was not happy. She was disappointed because she had never dreamed of living a life with him, in a house in the mountain with white curtains. She had always dreamed of living a life with him, performing miracles, curing the sick, bearing few of the stones that people had to hurl at him wherever he went to spread the feminine face of the God.

Pilar started her narration when the woman told her “Legend says that the River Piedra is so cold that anything that falls into it – leaves, insects, the feathers of birds-is turned to stone. Maybe it would be a good idea to toss your suffering into its waters”. By hurling her suffering into the waters, Pilar has turned all her
suffering into stone, thereby carving a message on the stone, for the world to see, read and understand that Love is eternal.

PS: A book beautifully written with a poetic narration. This is the first book where I found philosophy and love. This now features is my list of favorite books.

APPENDIX B

BIOGRAPHY OF PAULO COELHO

Paulo Coelho was born in Rio de Janeiro, Brazil. He attended a Jesuit school. As a teenager, Coelho wanted to become a writer. Upon telling his mother this, she responded with "My dear, your father is an engineer. He's a logical, reasonable man with a very clear vision of the world. Do you actually know what it means to be a writer?" After researching, Coelho concluded that a writer "always wears glasses and never combs his hair" and has a "duty and an obligation never to be understood by his own generation," amongst other things.

At 16, Coelho's introversion and opposition to following a traditional path led to his parents committing him to a mental institution from which he escaped three times before being released at the age of 20. Coelho later remarked that "It wasn't that they wanted to hurt me, but they didn't know what to do... They did not do that to destroy me, they did that to save me."

At his parents' wishes, Coelho enrolled in law school and abandoned his dream of becoming a writer. One year later, he dropped out and lived life as a hippie, traveling through South America, North Africa, Mexico, and Europe and becoming immersed in the drug culture of the 1960s. Upon his return to Brazil, Coelho worked as a songwriter, composing lyrics for Elis Regina, Rita Lee, and Brazilian icon Raul Seixas. Composing with Raul led to Paulo being associated with satanism and occultism, due to the content of some songs. In 1974, Coelho was arrested for "subversive" activities by the ruling military government, who had taken power ten years earlier and viewed his lyrics as left-wing and
dangerous. Coelho also worked as an actor, journalist, and theatre director before pursuing his writing career.

In 1986, Coelho walked the 500-plus mile Road of Santiago de Compostela in northwestern Spain, a turning point in his life. On the path, Coelho had a spiritual awakening, which he described autobiographically in *The Pilgrimage*. In an interview, Coelho stated "[In 1986], I was very happy in the things I was doing. I was doing something that gave me food and water – to use the metaphor in "The Alchemist", I was working, I had a person who I loved, I had money, but I was not fulfilling my dream. My dream was, and still is, to be a writer." Coelho would leave his lucrative career as a songwriter and pursue writing full-time.

In 1982 Coelho published his first book, *Hell Archives*, which failed to make any kind of impact. In 1986 he contributed to the *Practical Manual of Vampirism*, although he later tried to take it off the shelves since he considered it "of bad quality." After making the pilgrimage to Santiago de Compostela in 1986, Coelho wrote *The Pilgrimage*. The following year, Coelho wrote *The Alchemist* and published it through a small Brazilian publishing house who made an initial print run of 900 copies and decided not to reprint. He subsequently found a bigger publishing house, and with the publication of his next book *Brida*, *The Alchemist* became a Brazilian bestseller. *The Alchemist* has gone on to sell more than 65 million copies, becoming one of the best-selling books in history, and has been translated into more than 70 languages, the 71st
being Maltese, winning the Guinness World Record for most translated book by a living author.

Since the publication of *The Alchemist*, Coelho has generally written one novel every two years including *By the River Piedra I Sat Down and Wept*, *The Fifth Mountain*, *Veronika Decides to Die*, *The Devil and Miss Prym*, *Eleven Minutes*, *Like the Flowing River*, *The Valkyries* and *The Witch of Portobello*. This dates back to *The Pilgrimage*: While trying to overcome his procrastination of launching his writing career, Coelho said, "If I see a white feather today, that is a sign that God is giving me that I have to write a new book." Coelho found a white feather in the window of a shop, and began writing that day.

In total, Coelho has published 29 books. Two of them – *The Pilgrimage* and *The Valkyries* – are autobiographical, while the majority of the rest are fictional, although rooted in his life experiences. Others, like *Maktub* and *The Manual of the Warrior of Light*, are collections of essays, newspaper columns, or selected teachings. In total, Coelho has sold more than 100 million books in over 150 countries worldwide, and his works have been translated into 71 languages. He is the all-time bestselling Portuguese language author.

Currently, Coelho publishes short stories for Ode Magazine. Every issue devotes a page to Coelho for his writing pleasure.

*Taken from: http://en.wikipedia.org/wiki/Paulo_Coelho*
APPENDIX C

LESSON PLAN

Subject : Basic Reading II
Topic : Love
Level of Students : 2nd semester of English Language Education Study Program
Time Allocation : 2 x 50’
Material : Page 68-73 of Coelho’s *By the River Piedra I Sat Down and Wept*
Method : Individual Reading

A. Basic Competencies

1. The students are able to apply reading strategies (previewing, skimming, scanning, identifying main ideas, summarizing) when reading various types of texts.

2. The students are able to develop English vocabulary.

3. The students are able to improve reading abilities, especially comprehension and speed.

4. The students are able to write simple responses to the ideas or issue presented in the texts.
**B. Indicators**

1. The students are able to answer pre-reading questions related to the topic.
2. The students are able to find the meaning of some vocabulary found in the text.
3. The students are able to apply some reading strategies.
4. The students are able to write simple responses based on the text.

**C. Teaching Learning Activities**

<table>
<thead>
<tr>
<th>Activities</th>
<th>Time Allocation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-activities:</td>
<td></td>
</tr>
<tr>
<td>1. The students answer pre-reading questions related to the topic.</td>
<td>15’</td>
</tr>
<tr>
<td>Whilst activities:</td>
<td></td>
</tr>
<tr>
<td>2. The students find the meaning of some vocabulary found in the text.</td>
<td>20’</td>
</tr>
<tr>
<td>3. The students write the summary of the text.</td>
<td>25’</td>
</tr>
<tr>
<td>4. The students write the simple response based on the text.</td>
<td>25’</td>
</tr>
<tr>
<td>Post-activities:</td>
<td></td>
</tr>
<tr>
<td>5. Teacher asks some students’ simple response based on the text.</td>
<td>15’</td>
</tr>
</tbody>
</table>
D. Source


E. Evaluation

The students are evaluated based on their answers and responses in the form of concluding remarks submission.
APPENDIX D

Materials for Basic Reading II Class

A. Answer the questions below!

1. What is your opinion on the topic discussed?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

2. Who is the Other in your opinion?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

B. Find the meaning of the words below!

1. Thrilled
   Part of speech : _________________________________________
   Definition : ________________________________________
   Sentence : ________________________________________

2. Shutters
   Part of speech : _______________________________________
   Definition : _________________________________________

3. Consign
   Part of speech: ________________________________
   Definition: ________________________________
   Sentence: ________________________________

4. Banished
   Part of speech: ________________________________
   Definition: ________________________________
   Sentence: ________________________________

5. Inundated
   Part of speech: ________________________________
   Definition: ________________________________
   Sentence: ________________________________

C. Write down the summary of the text!
   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________
   ____________________________________________
D. Write down a response about love based on the text!
Tuesday, December 7, 1993
He went straight to sleep, but I was awake for a long time, thinking about the fog, the wine, and our conversation. I read the manuscript he gave me, and what was in it thrilled me: God – if God really existed – was both Father and Mother.

Later, I turned out the light and lay there thinking. When we were quiet with each other, I was able to see how close I felt to him. Neither of us had said anything, Love doesn’t need to be discussed; it has its own voice and speaks for itself. That night, by the well, the silence had allowed our hearts to approach each other and get to know each other better. My heart had listened closely to what his had said, and now it was content.

Before I fell asleep, I decided I would do what he called the “exercise of the Other”.

I am here in this room, I thought, far from everything familiar to me, talking about things that have never interested me and sleeping in a city where I’ve never set foot before. I can pretend – at least for a few minutes – that I am different.

I began to imagine how I would like to be living right at that moment. I wanted to be happy, curious, joyful – living every moment intensely, drinking the water of life thirstily. Believing again in my dream. Able to fight for what I wanted.

Loving a man who loved me.

Yes, that was the woman I wanted to be – the woman who was suddenly presenting herself and becoming me.

I felt that my soul was bathed in the light of a god – or of a goddess – in whom I had lost faith. And I felt that at that moment, the Other left my body and was standing in the corner of that small room.

I observed the woman I had been up until then: weak but trying to give the impression of strength. Fearful of everything but telling herself it wasn’t fear – it was the wisdom of someone who knew what reality was. Putting up shutters in front of windows to keep the joy of the sun from entering – just so the sun’s rays wouldn’t fade my old furniture.

I looked at the Other, there in the corner of the room – fragile, exhausted, disillusioned. Controlling and enslaving what should really be free: her emotions. Trying to judge her future loves by the rules of her past suffering.

But love is always new. Regardless of whether we love once, twice, or a dozen times in our life, we always face a brand-new situation. Love can consign us to hell or to paradise, but it always takes us somewhere. We simply have to accept it, because it is what nourishes our existence. If we reject it, we die of hunger, because we lack the courage to stretch out a hand and pluck the fruit from the branches of the tree of life. We have to take love where we find it, even if that means hours, days, weeks of disappointment and sadness.

The moment we begin to seek love, love begins to seek us.

And to save us.

When the Other left me, my heart once again began to speak to me. It
told me that the breach in the dike had allowed the waters to pour through, that the wind was blowing in all directions at once, and that it was happy because I was once again willing to listen to what it had to say.

My heart told me that I was in love. And I fell asleep with a smile on my lips.

When I awoke, the window was open and he was gazing at the mountains in the distance. I watched without saying anything, ready to close my eyes if he turned toward me.

As if he knew, he turned and looked at me.

“Good morning,” he said.
“Good morning. Close the window – it’s so cold.”

The Other had appeared with no warning. It was still trying to change the direction of the wind, to detect shortcomings, to say, No, that’s impossible. But it knew it was too late.

“I have to get dressed,” I said.
“I’ll wait for you downstairs.”

I got up, banished the Other from my thoughts, opened the window again, and let the sun in. Its light bathed everything – the mountains with their snow-covered peaks, the ground blanketed in dry leaves, and the river, which I could hear but not see.

The sun shone on me, warming my nude body. I was no longer cold – I was consumed by a heat, the heat of a spark becoming a flame, the flame becoming a bonfire, the bonfire becoming an inferno. I knew.

I wanted this.

I also knew that from this moment on I was going to experience heaven and hell, joy and pain, dreams and hopelessness; that I would no longer be capable of containing the winds that blew from the hidden corners of my soul. I knew that from this moment on love would be my guide – and that it had waited to lead me ever since childhood, when I had felt love for the first time. The truth is, I had never forgotten love, even when it had deemed me unworthy of fighting for it. But love had been difficult, and I had been reluctant to cross its frontiers.

I recalled the plaza in Soria and the moment when I had asked him to find the medal I had lost. I had known what he was going to tell me, and I hadn’t wanted to hear it, because he was the type who would someday go off in search of wealth, adventure, and dreams. I needed a love that was possible.

I realized that I had known nothing of love before. When I saw him at the conference and accepted his invitation, I’d thought that I, as a mature woman, would be able to control the heart of the girl who had been looking for so long for her prince. Then he had spoken about the child in all of us – and I’d heard again the voice of the child I had been, of the princess who was fearful of loving and losing.

For four days, I had tried to ignore my heart’s voice, but it had grown louder and louder, and the Other had become desperate. In the furthest corner of my soul, my true self still existed, and I still believed in my dreams. Before the Other
could say a word, I had accepted the ride with him. I had accepted the invitation to travel with him and to take the risks involved.

And because of that – because of that small part of me that had survived – love had finally found me, after it had looked for me everywhere. Love had found me, despite the barricade that the Other had built across a quiet street in Zaragoza, a barricade of preconceived ideas, stubborn opinions, and textbooks.

I opened the window and my heart. The sun flooded the room, and love inundated my soul.