

Dream Chaser; the Explanation of Santiago's Journey

in *The Alchemist*

A GRADUATING PAPER

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The Degree of Bachelor in English Literature



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A FINAL PROJECT STATEMENT

I certify that this research is definitely my own work. I am completely responsible for the content of this research. Other writer's opinions or findings included in the research are quoted or cited in accordance with ethical standards.

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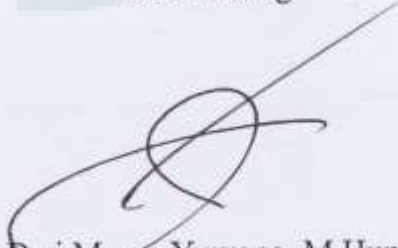
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ABSTRACT

This graduating paper discusses the main character of *The Alchemist's* Paulo Coelho, Santiago. Although the title of the novel is Alchemist as one of the character in this novel, this graduating paper focuses on the journey of other character, which is Santiago, a shepherd boy who leaves his land to accomplish his destiny and to find the treasure buried near the Egyptian pyramid. In chasing his dream, he must undergo numerous adventures and barriers until he finally find the treasure. The method of this research is qualitative that is done by applying descriptive analysis. The objective of this study is to describe the stages of Santiago's journey and how can it fit with the *monomyth* stages. The theory used in this research is Joseph Campbell's theory of hero's journey or called the *monomyth*. Based on the theory, the hero's journey is divided into three stages that are named Departure, Initiation, and Return. Each stage then is divided also become some phases. The analysis shows that Santiago only undergoes the journey until the second stage of *monomyth* that is Initiation. The result of this research concludes that Santiago's journey fits with the *monomyth* concept but miss in the last stage of *monomyth* that is Return. It shows that there is a shift in nowadays plot of novel instead of the ancient concept of hero by Campbell.

Keywords: Santiago, *The Alchemist*, Paulo Coelho, *monomyth*, Joseph Campbell

ABSTRAK

Skripsi ini membahas karakter utama novel *The Alchemist* karya Paulo Coelho, Sntiago. Meskipun judul novel ini adalah Alchemist sebagai salah satu karakter yang ada dalam novel, skripsi ini fokus pada perjalanan karakter yang lain, yaitu Santiago, seorang penggembala yang meninggalkan tempat tinggalnya untuk memenuhi takdirnya dan untuk menemukan harta karun yang terkubur di dekat piramida di Mesir. Dalam meraih mimpinya, dia harus menjalani berbagai petualangan dan rintangan sampai pada akhirnya dia menemukan harta karun tersebut. Metode yang digunakan dalam penelitian ini adalah metode kualitatif yang diselesaikan dengan menggunakan analisis deskriptif. Tujuan penelitian ini adalah untuk mendeskripsikan tahapan-tahapan perjalanan Santiago dan bagaimana tahapan-tahapan tersebut sesuai dengan tahapan-tahapan *monomyth*. Teori yang digunakan dalam penelitian ini adalah teori Joseph Campbell tentang perjalanan pahlawan yang disebut sebagai *monomyth*. Berdasarkan teori tersebut, perjalanan pahlawan dibagi ke dalam tiga tahapan yang disebut Keberangkatan, Permulaan, dan Kembali. Setiap tahapan kemudian juga dibagi menjadi beberapa tingkatan. Analisis yang dilakukan menunjukkan bahwa Santiago hanya menjalani perjalanan sampai ke tahapan ke dua dari *monomyth* yaitu Permulaan. Hasil penelitian ini menyimpulkan bahwa perjalanan Santiago sesuai dengan konsep *monomyth* akan tetapi tidak mengandung tahapan terakhir dari *monomyth* yaitu Kembali. Ini menunjukkan bahwa terdapat pergeseran dalam plot novel jaman sekarang dari konsep kuno tentang pahlawan oleh Campbell.

Kata Kunci: Santiago, *The Alchemist*, Paulo Coelho, *monomyth*, Joseph Campbell

MOTTO

MIKUL DHUWUR MENDHEM JERO



DEDICATION

This Graduating Paper is dedicated to:

MY PARENT, MY FAMILY, and MY FRIENDS



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Alhamdulillahirobbil'aalamiin, all praise be to Allah SWT, the Mighty, who always gives me the chance for mixing the imagery and the real world. Peace be upon my beloved Prophet Muhammad SAW for bringing us into the complete history of Islamic faith. After several semesters of working of this research, I can finally finish this final project. Here, I would like to thank many people who have helped and encouraged me finish this project. They are:

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8. The Herald of my journey, Mukhlasin Tsamani. It is an honor to be your younger brother.

Finally, I realize that this paper is far from being perfect, but I believe this research can make a contribution to the literary field: the world I love very much.

Yogyakarta, 12 June 2016
The writer

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CHAPTER I

INTRODUCTION

1.1. Background of Study

Literature has become a part of writing works which is many people considerably read for the leisure hobby and seriously produced by the authors to draw their ideas or critics to the society and the era they lived. Many scholars also seriously make the literature works become their object for the research with the different theories and methods. The word literature derived from the Latin *Litteraturae*, it means “writings” (Abrams, 2009: 177). Literature is used to designate fictional and imaginative writings-poetry, prose, and drama since the eighteenth century.

One of the literary products in prose kind is novel. Nowadays, novel is very popular and easy to find. Novel is an extended fictional work of prose which is distinguished from the short story and novelette that have shorter length of narrative work. This literary work contains greater variety of characters, greater complication of plots, and more sustained exploration of characters and motives (Abrams, 2009: 226). Moreover, novel offers various genres such as romance, horror, and adventure, etc.

There are some great novels can be found in this present era. One of them is *The Alchemist* novel that is written by Paulo Coelho as his masterpiece. The novel has prominent characters, especially Santiago as protagonist. This novel is a best seller novel which is firstly published in 1988, written in Portuguese in Brazil, has sold more than sixty five copies worldwide and has been translated

into sixty seven languages as cited in (<http://www.nytimes.com/2009/10/18/books/review/InsideList-Gregory Cowles>).

According to the researcher, this novel has some interesting values to be researched. First is the spirituality theme within *the Alchemist* story. The Personal Legend concept or destiny that all human must fulfill and the Language of the World have some similarities with the Abraham Religion such as Islam, Judaist, and others. Second is that the story implicitly positionate the religions become no barrier to all human to reach their destiny and spiritual connection with the God.

There are many characters in this novel. One of them is The Alchemist who becomes the title of this novel. However, in fact the plot of the novel focuses mainly in Santiago, an Andalusia shepherd who tries to fulfill his destiny in finding the hidden treasure buried near the Egyptian pyramid based on his recurring dream. Moreover, only Santiago that shows the complete journey instead of other characters.

Santiago as the protagonist was depicted the ordinary person that underwent his life to realize his dream, despite many people refused to catch their dreams. Different with superhero such as Batman or Superman, Santiago was born as a child without any special abilities or has noble descendant. However the dream which is all people has in different shape, could make him an extraordinary man that make this life not as boring as when people just run his daily life at same pattern. Dreams symbolize a hope that changes this life more interesting and worthier.

The author of this novel, Paulo Coelho was born in Brazil, in August 1947. His father, Pedro Queima Coelho de Souza is an engineer, and his mother, Lygia is a homemaker. When Paulo was teenager, he discovered his true vocation: to be a writer. Then he got a mental illness because of his parents oppose his will to be a writer. In 1968, Paulo embraced the progressive politics and joined the peace and love generation in Brazil. He sought spiritual experience by travelling all over Latin America in the footsteps of Carlos Castaneda.

Paulo's masterpiece novel, *The Alchemist* tells about Santiago's journey to realize his dream to find the buried treasure. This novel is preserved in a simple story telling and ended in happy ending. The journey of Santiago to realize his Personal Legend in the story can be the reason why this novel becomes the popular novel. This novel also contains the spiritual values that can inspire the readers from the all ages.

Based on the facts explained before relating to the significance of the novel, the writer then chooses this novel as the subject of research. The previous researches mostly discuss about the psychological analysis or the meaning of the Santiago's dream. The research is focused into the meaning of Santiago's journey as the hero's journey. The term "hero" itself according to Abrams' *Glosary of Literary Terms* (2009: 265) means "The chief character in a plot, on which our interest centers". The definition stated by Abrams is in line with the focusing research presented before.

There are many theories of Hero nowadays, but the researcher chooses the monomyth concept by Joseph Campbell. The reason is that this concept has clear

stages of hero's journey and this is the first time this theory is used to analyze the novel in graduating paper in this University. By this theory, the researcher may find the hero's aspect in every human represented by Santiago in *the Alchemist*.

1.2. Research Question

In line with the background of study explained before, the writer formulates the question to be explained in this research. How can the journey of Santiago in *The Alchemist* fit into the Joseph Campbell's monomyth theory?

1.3. Objective of Study

Based on the research question above, the objective of the research is to explain the journey of Santiago in *The Alchemist* based on hero's journey theory proposed by Campbell.

1.4. Significances of Study

This research essentially has a few significances, they are as follows:

1. Theoretically, this research is expected to be good and appropriate reference in term to understand the stages of the hero's journey according to Joseph Campbell. This research is also expected that it can be useful for the students (English Department especially), lectures and mostly readers who love novels, especially novels with the genre of adventure.
2. Practically, this research has a few purposes, such as:

- a. For the students, it is expected that this research can give brief, clear, and interesting overview in understanding or studying the hero's journey, especially when it is applied in the novel.
- b. For the lecturers, it is expected that this research can be good reference, supporting elements, or alternative choices when they want to look for another source.
- c. For literary world, it is expected to be example when the hero is analyzed. The things inside this paper may become the bridges of integration between the theory itself and the work. Furthermore, this paper may help the analyzing of the hero's journey when it is implemented to the work, especially novel.
- d. For common people, they may understand about what they read and the essences of it. Afterwards, they may have new overview of hero as a part of their life.

1.5. Literature Review

After the researcher observed thoroughly, there are some previous researches focus on the same subject with this research. They are as follow:

1. *The Life of Paulo Coelho as Reflected in The Alchemist: an Expressive Approach*, written by Fajriani (2009), from English Letters Department, Faculty of Letters, Ahmad Dahlan University Yogyakarta. The paper analyzes the similarities between Paulo Coelho as the author and *The*

Alchemist as his masterpiece. This paper is done by using expressive approach proposed by M.H Abrams without mentioning any theories.

2. *A Psychological Study of Santiago in Coelho's The Alchemist: Logic in Relation with the Intelligence and Learning as a Part of Human Development*, written by Helena Rintha Sari (2004), from English Letters Department, Faculty of Letters, Sanata Dharma University. This paper analyzes the way of Santiago uses his logic to reach his goal. The researcher uses psychological approach in this research without mentioning the specific theory.
3. *The Principles of Islamic Faith in Paulo Coelho's The Alchemist*, written by Fajar Kurniawan (2010), from English Letters Department, Faculty of Letters, Sanata Dharma University. The paper analyzes in revealing religious teachings from *The Alchemist*, particularly about the principles of Islamic Faith. This paper is done by using moral-philosophical approach. The researcher does not mention about the theory used but by looking into its focus into the plot, the theory could be the structuralism theory.
4. *The Meaning of Hope as the Philosophical Teaching in Paulo Coelho's The Alchemist*, written by Yudhistira Satyadharma (2003), from English Letters Department, Faculty of Letters, Sanata Dharma University. This paper analyzes hope as philosophical teaching of the novel by using moral-spiritual approach. The theory used is theory of hope and theory of plot and action.

5. *The Influence of Setting toward Santiago's Characteristic as Seen in Paulo Coelho's The Alchemist*, written by Octovida Wijayanti(2007), from English Letters Department, Faculty of Letters, Sanata Dharma University. The paper analyzes in finding the relation between the setting and characteristics of Santiago as the main Character in the novel. The writer uses formalistic approach to study the intrinsic elements in *The Alchemist*.

1.6. Theoretical Approach

There are many theories that can be used to analyze the literary works. The writer chooses the theory of hero's journey proposed by Joseph Campbell for explaining the journey done by Santiago in *The Alchemist*.

According to Silverman (2000: 77), theory is a set of concepts used to define and/ or explain some phenomenon. This research, as mentioned before, discusses the journey of Santiago in *The Alchemist* who pursues his dream with all barriers on it. To analyze his journey as the protagonist, this research uses the Joseph Campbell's theory about *monomyth* or the stages of the hero's journey.

In many fairy tales, hero is depicted in a person who has exceptional gifts, honored by his society, and frequently unrecognized or disdained (Campbell, 2004: 35). According to Campbell book entitled *The Hero with Thousand Faces*, every tale contains some stages of its hero's journey.

In his theory, Campbell divides the stages of hero's journey into three phases. The first phase is *Departure*, the hero starts his ventures from the world of common day into the region of supernatural wonder. The second phase is *Initiation*, the

hero encounters many fabulous forces and he wins the decisive victory. The last phase is *Return*, the hero comes back from the mysterious adventure with the power to bestow boon on his fellow man. Each phase above is still divided into several different sections as follows:

1.6.1 Departure

In this first phase of hero's journey, a hero ventures forth from the ordinary or uneventful world into a region of supernatural wonder (Campbell, 2009: 30). Furthermore hero undergoes the steps below

1. The Call of Adventure

To begin the adventures, a hero has to be called away from the ordinary world. Heroes are removed from their typical environment by special events or circumstances. Campbell (2009: 47) states that typical of the circumstances of the call are the dark forest, the great tree, the babbling spring, and the loathly, underestimated appearance of the carrier of the power destiny. This call happens to the hero when he or she was ripe for the other experience, transformation, or destiny. The "call of adventure" signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to an unknown zone (Campbell, 2009: 53).

The new world the hero is forced into is different than his ordinary one. Campbell (2009: 53) describes it as a region of both treasure and danger may be

variously represented as a distant land, forest, a kingdom underground, beneath the waves, or above the sky, a secret island, lofty mountaintop, or profound dream state; but it is always a place of strangely fluid and polymorphous beings, unimaginable torments, superhuman deeds, and impossible delight.

2. Refusal of the Call

During the call of adventure, the heroes are given by a task or quest to be completed. The choices they face to are: accept or refuse it. If they do not accept the task, they will get the disaster as Campbell described the story of King Minos who denies the task from the Poseidon, god of the seas. At the end of the tale, Poseidon prizes him a son with a half bull, a half man. It is the curse for the King Minos. However, once the hero accepts the quest or task, he will advance to the next stage.

3. Supernatural Aid

Supernatural here does not usually mean magic. Supernatural means “above the laws of world”. Its forms are often a masculine figure that assists the hero to encounter the problem in the new unknown world. This supernatural character also often gives the hero amulets and advice that is required to fulfill the adventure (Campbell, 2009:66).

4. The Crossing of the First Threshold

In this stage, heroes independently enter the new and unknown world and leave their old world behind. It is needed a commitment and change to overcome the unpredictable and dangerous land, where the rules are different and cost of failure is potentially high.

Thresholds are usually guarded by evil person, ogres, or other difficulties which have to be overcome (Campbell, 2009: 77).

5. The Belly of the Whale

Campbell (2009: 83) states that this passage of the threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale. The hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown, and would appear to have died. This stage illustrates that the hero will undergo a metamorphosis.

1.6.2 Initiation

1. The Road of Trials

The Hero faces miraculous tests and perilous ordeals in an unknown and fluid landscape, ambiguous forms, where he must survive a successful of trials. Here, the hero is covertly aided by the advice, amulets, and secret agents of supernatural helper. It may be that he discovers for the first time that there is a benign power everywhere supporting him (Campbell, 2009: 89)

2. The Meeting with the Goddess

Campbell (2009:100) states that this stage is the ultimate adventure of the hero when all barrier and ogres have been overcome. This meeting represents a mystical marriage of the triumphant hero-soul with the Queen Goddess. The Goddess (which is incarnated in every woman) is the final test of the talent of the hero to win the boon of love, which is life itself enjoyed as the encasement of the eternity.

She is the paragon of all paragons of beauty, the reply to all desire, the bliss-bestowing goal of every hero's earthly and unearthly quest (Campbell, 2009: 101).

3. Woman as Temptress

In this stage, hero confronts with the material temptation. Here woman represents as a material pleasure of life. Different than the meeting with the goddess, the carnal temptation tests the hero's focus on his realizing his destiny or goal; the enlightenment or spiritual ascension. Campbell (2009:111) states that when it suddenly dawns on us, or is forced to our attention, that everything we think or do is necessarily tainted with odor of the flesh, then, not uncommonly, there is experienced a moment of revulsion: life; the acts of life, the organs of life, woman in particular as the great symbol of life, become intolerable to the pure, the pure, pure soul.

4. Atonement with the Father

Following the woman as temptress, the meeting with the father is the next step along the hero's journey. In many myths and stories, the father figure portrayed as the threatened by the rise of the hero and establishes a horrifying conflict. The hero seeks "at-one-ment" with the father, having faith that they are merciful. In turn, the father undergoes a change of heart and the fearful image dissolves, releasing the hero from peril through reconciliation, forgiveness and mercy. Just as the mother may be portrayed as good or evil, so can the father figure, the contrast representing the dual role of the parent that the hero must accept and become.

Campbell (2009:120) states that atonement consists of an abandonment of the attachment to ego itself, and that is what is difficult. One must have a faith that the father is merciful, and then a reliance on that mercy. The problem of the hero going to meet the father is to open his soul beyond terror to such a degree that he will be ripe to understand how the sickening and insane tragedies of this vast and ruthless cosmos are completely validated in the majesty of being. The hero transcends life with its peculiar blind spot and for a moment rises to a glimpse of the source. He beholds the face of the father, understands—and the two are same. The trials that the father puts the hero through are meant to ensure that they're mature enough to handle greater knowledge and power.

5. Apotheosis

Apotheosis is about unity with the Divine, a unity with all of humanity and all of nature. It moves the hero beyond superficial separation, into a place of oneness and understanding, and it is only this realization, the highest, the culmination of a life's learning, that allows the hero a moment of blissful rest before it enables them to return to the world.

Campbell (2009: 154) states that those who know, not only that the Everlasting lies in them, but that what they, and all things, really are is the Everlasting, dwell in the groves of the wish fulfilling trees, drink the brew of immortality, and listen everywhere to the unheard music of eternal concord.

6. The Ultimate Boon

What the hero seeks through his intercourse with them is therefore not finally themselves, but their grace, i.e., the power of their sustaining substance. This miraculous energy-substance and this alone is the Imperishable; the names and forms of the deities who everywhere embody, dispense, and represent it come and go. This is the miraculous energy of the thunderbolts of Zeus, Yahweh, and the Supreme Buddha, the fertility of the rain of Viracocha, the virtue announced by the bell rung in the Mass at the consecration, and the light of the ultimate illumination of the saint and sage. Its guardians dare release it only to the duly proven (2009: 168). Here, the hero is either blessed by the gods or steals what he wants.

The boon is often represented in myths as food, drink, or fire with magical powers or that's never finished and always renews itself. However, the real prize the hero wins at this stage is the knowledge of their indestructibility. The boon is the hero's new certainty that material existence covers up something eternal that can't be understood through language, time, or space. That enlightenment removes the cover and makes what was separate united.

1.6.3 Return

1. Refusal of the Return

In this stage, the hero who has already receive the boon, must return to his home, the ordinary world as Campbell (2009:179) states that *the full round*, the norm of the monomyth, requires that the hero shall now begin the labor of bringing the runes of wisdom, the Golden Fleece, or his sleeping princess, back into the kingdom of humanity, where the boon may redound to the renewing of the community, the nation, the planet or the ten thousand worlds. But the responsibility has been frequently refused. Numerous indeed are the heroes fabled to have taken up residence forever in the blessed isle of the unaging Goddess of Immortal Being.

2. The Magic Flight

If the hero has gotten his boon by force or he has stolen it from previous owner, they must escape them during the magic flight. If the hero has been

granted their boon from a benevolent god, this step in the monomyth is not always present. Campbell (2009:) states that if the trophy has been attained against the opposition of its guardian, or if the hero's wish to return to the world has been resented by the gods or demons, then the last stage of the mythological round becomes a lively, often comical, pursuit. This flight may be complicated by marvels of magical obstruction and evasion.

3. Rescue from Without

Campbell described that this stage is not necessarily present in all versions of the tale, but if the hero has been wounded or weakened by their experience, it is often necessary. He states that for the bliss of the deep abode is not lightly abandoned in favor of the self-scattering of the wakened state. 'Who having cast off the world,' we read, 'would desire to return again? He would be only there.' And yet, in so far as one is alive, life will call. Society is jealous of those who remain away from it, and will come knocking at the door. If the hero. . . is unwilling, the disturber suffers an ugly shock; but on the other hand, if the summoned one is only delayed—sealed in by the beatitude of the state of perfect being (which resembles death)—an apparent rescue is effected, and the adventurer returns.

4. The Crossing of the Return Threshold

The true test of the hero's success is in how he is able to share his newfound boon or wisdom to his people or world. The hero's problem is how to remain what he has become when everybody else are still the same. Campbell (2009: 202) states that the first problem of the returning hero is to accept as real, after an experience of the soul-satisfying vision of fulfillment, the passing joys and sorrows, banalities and noisy obscenities of life. Why re-enter such a world? Why attempt to make plausible, or even interesting, to men and women consumed with passion, the experience of transcendental bliss? As dreams that were momentous by night may seem simply silly in the light of day, so the poet and the prophet can discover themselves playing the idiot before a jury of sober eyes. The easy thing is to commit the whole community to the devil and retire again into the heavenly rock dwelling, close the door, and make it fast. But if some spiritual obstetrician has drawn the shimenawa across the retreat, then the work of representing eternity in time, and perceiving in time eternity, cannot be avoided.

5. Master of the Two World

This stage means that the hero is able to freely cross the border of the two worlds, the real one and the mystical one. According to Campbell (2009: 212), Freedom to pass back and forth across the world division, from the perspective of the apparitions of time to that of the causal deep and back—not contaminating the principles of the one with those of the other, yet permitting the mind to know the

one by virtue of the other—is the talent of the master. The individual, through prolonged psychological disciplines, gives up completely all attachment to his personal limitations, idiosyncrasies, hopes and fears, no longer resists the self-annihilation that is prerequisite to rebirth in the realization of truth, and so becomes ripe, at last, for the great at-one-ment.

6. Freedom to Live

According to Campbell (2009: 225), the hero is the champion of things becoming, not of things become, because he is. He does not mistake apparent changelessness in time for the permanence of Being, nor is he fearful of the next moment (or of the 'other thing'), as destroying the permanent with its change. 'Nothing retains its own form; but Nature, the greater renewer, ever makes up forms from forms. Be sure there's nothing perishes in the whole universe; it does but vary and renew its form.

The Hero's Journey ends with "Freedom to Live", which signifies the peace, prosperity and salvation that the hero brings with him from his quest. It is the 'happy ending' of the story.

1.7. Method of Research

1.7.1. Type of Research

There are two types of research. Those types are field and library research. This research is done as the library research. Because of this research is done by collecting and analyzing the data from the books or any electrical resources. This type conducted in order to fulfill and solve the problems in this paper.

1.7.2. Data Resources

This research belong to library research, the data of this research then can be divided into main data and supporting data. The main data of this research is events of plot which has correlation with the character of Santiago taken from *The Alchemist* book.

The supporting data are obtained from the books and electrical sources that are related to the title of this paper. The written source includes books, journal, or any references in the internet source that are relevant and supporting the subject matter.

1.7.3. Data Collection Technique

There are some steps of collecting data done by the writer:

1. The writer reads *The Alchemist* book and pays attention to the intrinsic elements, statements, words, or sentences especially the plot of story that have close relationship with the research question.
2. The writer classifies the events of the story as the data in line with the monomyth theory.

3. The writer also reads other supporting data such as articles, critics, etc, that are related to this research.

1.7.4. Data Analysis Technique

The process of data analysis is the most important step in the research. In this research that is governed through three steps.

1. The data gained from the book of *The Alchemist* is classified based on the stages of hero's journey proposed by Campbell.
2. After applying the events as the data with the stages of monomyth theory, the researcher gives the explanation about the connection between the data and the stages of monomyth theory.
3. After make the explanation and analysis, the researcher draws the conclusion.

1.8. Paper Organization

This paper is divided into four chapters. Chapter I contains Background of Study, Research Question, Objective of Study, Significance of Study, Literature Review, Theoretical Approach, Method of Study, and Paper Organization. Chapter II elaborates the intrinsic aspects of *The Alchemist* book. Chapter III provides the analysis of the data collected. Chapter IV is the conclusion and suggestion of this research.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter proposes the conclusion and suggestion of the research. The suggestion includes for the other researchers and for the common readers of the research.

4.1. Conclusion

After proposing the discussion of the research by analyzing *The Alchemist* novel written by Paulo Coelho, the writer then makes the conclusion of the discussion. Based on the analysis of hero's journey in the character of Santiago, it can be said that every person can be categorized as a hero because of fulfilling his destiny that has been written by God. The only task for human beings is just to undergo their life in line with their motivation.

The main character in *The Alchemist*, Santiago can be categorized as hero based on the monomyth theory. The Santiago's journey then fits with the monomyth stages orderly. However, the journey that Santiago undergoes is ended in the second stage of Initiation. The ultimate boon of Santiago that finally realizes his dream becomes the climax of the plot and the end of the story. It can be said that there is a shift in the modern plot of novel represented by *The Alchemist* rather than in the monomyth stages of plot that has sources of data from the ancient tales or stories.

4.2. Suggestions

4.2.1. Suggestion for the Other Researchers

The research is the analysis of *The Alchemist* novel by using the stage must be passed by a hero. The theory used is hero's journey theory of Joseph Campbell. The writer then suggests other researchers for analyzing the same novel but by using the different theory or the different focus.

The other researchers for example can analysis the symbols appears inside the novel by using the semiotic theory. Besides, it is possible too for analyzing the novel by using comparative theory for example by comparing it with the poem of Jalaluddin Rumi or Serat Dewa Ruci.

4.2.2. Suggestion for the Common Readers

The writer believes that people commonly have the presumption when they read a novel. That can cause the reduction of the possible meaning offered by the novel. The writer then suggests the reader of this research to use it as the additional reading for completing the possible meaning gained after reading the novel.

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