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THE ARCHETYPES OF HERO'S JOURNEY IN PAULO COELHO'S *THE ALCHEMIST*

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Abstract:

This research has two objectives. The first is to demonstrate the archetypes of hero's journey in Paulo Coelho's *The Alchemist*. The second is to uncover literary elements used to reveal those archetypes. This research applied the descriptive qualitative method. This research reveals two findings. First, based on Christopher Vogler's theory on mythic structure, 12 stages of the archetypes of hero's journey that signify the cycle of *Separation-Initiation-Return* are found in the novel. Those stages are (1) The Ordinary World, (2) The Call to Adventure, (3) Refusal of the Call, (4) Meeting with the Mentor, (5) Crossing the First Threshold, (6) Test-Allies-Enemies, (7) Approach to the Inmost Cave, (8) Supreme Ordeal, (9) Seizing the Reward, (10) The Road Back, (11) Resurrection, and (12) Return with the Elixir. These twelve stages are useful to identify the road-map of the hero's journey. The whole story of *The Alchemist* gives more understanding to the archetypes of hero's journey and vice versa. The stages of the archetypes of hero's journey help to uncover what quest is being achieved by the hero. The most interesting finding is that the transformation and heroic quality are reflected in the stage of Supreme Ordeal. The transformation is the aim of the hero's journey. It suggests that the hero changes from the state of innocence to the state of knowledge. Hero's transformation reflects universal human realization of the essence of life. Second, the archetypes of hero's journey are presented through the correlation among two narrative intrinsic elements which are plot and setting of time and place. In demonstrating each stage, plot shows the level of tension that reflects six phases: exposition, rising action, complication, climax, falling action, and resolution. Setting demonstrates the time order and the environment that signify the realm of the ordinary world and the special world.

Keywords: mythic structure, hero's Journey, archetype

INTRODUCTION

Literature in a broad sense means compositions that tell stories or express ideas. Castle (2007: 6) defines literature as given written works contain special form of language which are "more evocative and connotative than other forms of writing". No matter how literature is assimilated, great advantages can be gained from reading literature. Literature

helps the readers grow both personally and intellectually. In fact, literature links the readers with the field of culture, philosophy, religion, and so forth, so that it increases the readers' understanding and deepens the power of sympathy.

A type of literature that contains interesting and imaginative sequence of actions presented in plotline is fiction or narrative like myth, short story, or novel.

The purposes of narrative fiction are to attract and stimulate readers with imaginative experiences that the readers also encounter in their real life. A kind of narrative that presents the transformation or the change of the major character is a story that contains quest like stories in the genre of adventure and fantasy.

The significance of the quests is related to the idea that the main characters of such stories must accomplish certain tasks in order to achieve the goals and transformations. According to Howard (2010: 2), the quest stories contain such journeys full of trials and enemies that the heroes, alone or in the company of others, are bound to undertake.

The journey is a process of discovery in which the hero learns essential truth about himself or his society. According to Campbell (2004: 263), the heroes must get out from the comfort zone to explore into labyrinth of the story in order to achieve the triumph.

Hero's Journey is the quest's pattern or structure that appears in myths or ancient tales, story telling, drama, even modern literary works and films. According to Frye (1957: 162), the pattern or the structure of most of contemporary literary works including quest stories revert to the structure of old myths or tales. Besides, the structure of the hero's

quest is believed by many scholars as something archetypal.

Archetype means the beginning of imprint or the original model of something. The idea of the archetype in this research is derived from the scope of myth and archetype studies. Based on these studies, the archetype lies in human psyche that Jung (in Feist-Feist, 2009 :124) calls as "collective unconscious" and it can be observed at any times and any place in many cultures, showing basic human experiences. The collective unconscious means as the deeper-part of "personal unconscious" that contains memories which are inherited by human ancestors.

Another scholar in myth study, Vogler (2007: 4) argues that the theme of hero's journey myth is universal that occurs in every cultures and times. He has discovered that so many stories include modern literary works, consciously or not, follow the ancient patterns of myths. Vogler also adapts Campbell's 17 stages of hero's journey in his idea of mythic structure.

Besides, the structure of the hero's quest is believed by many scholars as something archetypal. Archetype means the beginning of imprint or the original model of something. Thus, the archetypal structure of hero's quest can be inferred as

a recurrent pattern that is ubiquitous in many stories around the world.

The atmosphere of the quest story is experienced by Santiago, the hero in Paulo Coelho's prominent quest story, *The Alchemist*. This research intends to study the recurrent patterns or structures of the hero's journey in Paulo Coelho's *The Alchemist*. By considering the study on structuralism, the evidences regarding the archetypes of hero's journey as the narrative structures of *The Alchemist* are discovered and presented. According to Terence Hawkes (1978: 11) structuralism claims that things cannot be understood in isolation but must be seen in the context of the larger structures which they are part of.

According to Tyson (2006: 209) applying structuralism analysis needs to examine the structure of a large number of stories to discover the underlying principles that manage their composition. In another way, it could be describing the structure of a single literary work to discover how its composition demonstrates the underlying principles of a given structural system. Thus, Structuralism focuses in examining the detail of literary text in order to discover the fundamental structural units or functions that manage the pattern of narrative in its text.

In demonstrating those archetypes of hero's journey, this research is analyzed by looking at the chronological order of

the events and the setting that occur in the story related to the hero's journey. According to Diyanni (2000: 44), "Plot, the action element in fiction, is the arrangement of events that make up a story". It means that the structure of actions or incidents which is presented through plot keeps the story rolling. Meanwhile, Setting is the background information of story like general locale, historical time, and social circumstances in which its action occurs. According to Diyanni (2000: 61) setting deals with vision, scene, noise, colors, and dialect that make the story seems real. Setting is divided into place and time. Place is a setting that refers to physical surrounding like environment in which the main character is introduced. Time is a setting that refers to a certain time in story like hour, year, or century in story.

Therefore, by employing the idea of mythic structure that is identified by Christopher Vogler this research is intended to describe the archetypes of hero's journey that are presented in Paulo Coelho's *The Alchemist*, and to uncover how the novel presents those archetypes of hero's journey.

RESEARCH METHOD

The accuracy of using the research methods is essential to obtain a valid result on a research. In this research, the researcher utilized a descriptive qualitative

method as the method of the research and employed a content analysis as the technique or model of the research. Vanderstoep and Johnston (2009: 164) state that the characteristic of qualitative research is to gain more insights into meaning and function of events. Krippendoff (2004: 11) states that content analysis is a kind of research that concerns more on the characteristics and messages in the text as unity. The purposes of a descriptive qualitative method are describing and explaining the object as well as to produce rich, in-depth, meaning of the object. Meanwhile, the purpose of a content analysis model is investigating the data of the object in the form of texts, images, symbols, and so forth.

FINDINGS AND DISCUSSION

A. The Archetypes of Hero's Journey in *The Alchemist*

1. The Ordinary World

The stage of Ordinary World is the mundane or familiar environment where the hero is taken out. there are some functions and characteristics of this stage. First, it introduces the hero and his environment. Second, it shows the hero's lack, hero's wound, and hero's inner and outer problem. Third, it suggests dramatic question of the story. Fourth, it exposes hero's back-story. Fifth, it foreshadows the model of the special world. Coelho

introduces the story by presenting an appealing atmosphere of the environment and a unique character of the hero. These are the first lines by which Coelho introduces the stage of the ordinary world:

The boy's name was Santiago. Dusk was falling as the boy arrived with his herd at an abandoned church. The roof had fallen in long ago, and an enormous sycamore had grown on the spot where the sacristy had once stood. He decided to spend the night there. He saw to it that all the sheep entered through the ruined gate (Coelho, 1993: 3).

The datum above illustrates how Coelho creates an atmosphere to introduce the hero. In introducing an opening of a story, the first impression is required to hook the readers. Although this stage presents a mundane and familiar environment of Andalusia's terrain, an abandoned church in which a sycamore tree grows within is set out to create such interesting atmosphere.

2. The Call to Adventure

Santiago's recurrent dream is the call to adventure. Meanwhile, the change of the event is the transformation of the plot line from the reality to the realm of dream. This transformation signifies that there is an adventure that Santiago must take to leave Andalusia for a place that he has never been there before. The call may come more than once in order to get the respond from the hero. Moreover, the call is generally brought by heralds that bring

such temptations and knowledge to awaken the hero that he must undertake the adventure.

"I have had the same dream twice," he said. "I dreamed that I was in a field with my sheep,".... "The child went on playing with my sheep for quite a while, and suddenly, the child took me by both hands and transported me to the Egyptian pyramids. Then, at the Egyptian pyramids, the child said to me, 'If you come here, you will find a hidden treasure.' And, just as she was about to show me the exact location, I woke up. Both times." (Coelho, 1993: 13)

The dream is the call to adventure since it happens more than once and gives such temptation. The dream is about a rumour of treasure that there is a hidden treasure in Egyptian pyramids. The kid in Santiago's dream is a herald from the unconscious realm who invites him to an adventure, whereas the treasure is the temptation that the kid has brought to persuade Santiago. A Gipsy woman is the herald of the real world who tries to interpret the dream and encourages Santiago with some knowledge to take the journey.

3. Refusal of the Call

Santiago refuses the journey and is not willing to make changes. He prefers to stay in the comfort-zone of the ordinary world since he thinks that the dream is nonsense and he prefers to do his usual

activities than to think about achieving treasure in Egypt.

So the boy was disappointed; he decided that he would never again believe in dreams. He remembered that he had a number of things he had to take care of: he went to the market for something to eat, he traded his book for one that was thicker, and he found a bench in the plaza where he could sample the new wine he had bought. The day was hot, and the wine was refreshing. The sheep were at the gates of the city, in a stable that belonged to a friend. The boy knew a lot of people in the city. That was what made travelling appeal to him—he always made new friends, and he didn't need to spend all of his time with them (Coelho, 1993: 15).

The Datum above is a depiction of a subtle moment when Santiago is reluctant to respond to the call. Even, Santiago decides that he will never believe in dreams. There are some activities that he usually does, like shopping, bartering books, and enjoying the new wine. The datum also describes a warm atmosphere that Santiago is comfortable with. In a stable city where he knows a lot of people, he really understands how to spend his time happily.

4. Meeting with the Mentor

The mentor comes as Santiago is reluctant to take the call. The functions of the mentor are to persuade the hero to take the passage and to prepare him with guidance, advice, and magical equipment.

Santiago, in the hesitation of the journey, then meets with an old man who admits himself as the king of Salem. Then the king informs Santiago that he knows about Santiago's dream and the way to find the treasure.

Santiago learns some knowledge from the old man especially about "personal legend", "mysterious force", and how to realize one's "personal legend" or destiny.

Santiago also gets magical equipments which will help him in the journey. The equipments are a white stone and a black stone namely Urim and Thummim. The following datum is a depiction of how the mentor gives Santiago the equipments:

"Take these," said the old man, holding out a white stone and a black stone that had been embedded at the centre of the breastplate. "They are called Urim and Thummim. The black signifies 'yes,' and the white 'no.' When you are unable to read the omens, they will help you to do so. Always ask an objective question (Coelho, 1993: 30)

The stones will help Santiago in discovering what will happen in the future. Once in the moment of desperate, Santiago can use the stones. "He asked If the old man's blessing was still with him then he took out one of the stones. It was yes"(Coelho, 1993: 41). The stones have helped Santiago lower his hesitations to

make a decision. Hence, both knowledge and magical equipments are useful to encourage Santiago to overcome the fears. This part is also used to keep the story rolling as Santiago is receiving the call and eager to begin the journey.

5. Crossing the First Threshold

In *The Alchemist*, the stage of crossing the first threshold is the most critical moment in act one on which the hero decides to take the journey and leaves the ordinary world. Although the hero has received the equipments and knowledge as encouragement from the mentor, the hero must confront a dilemma if he should enter the special world or not. Thus, the dilemma is the main conflict that Santiago must deal with.

This stage also signifies that the hero reaches the border of the two worlds by illustrating it with the physical activity of crossing like sailing from the ordinary world to the special world. In this story, the border of the two worlds is depicted below.

"At the highest point in Tarifa there is an old fort, built by the Moors. From atop its walls, one can catch a glimpse of Africa. Melchizedek, the king of Salem, sat on the wall of the fort that afternoon, and felt the levanter blowing in his face....Melchizedek watched a small ship that was plowing its way out of the port. He would never again see the boy (Coelho, 1993: 33).

The datum above is the depiction of the border between Tarifa, the city in Andalusia, and Tangier, the city in Morocco-Africa. It is said that the wind (the levanter) is blowing from Africa through the sea or strait of Gibraltar toward Spain, as well as Santiago's ship is plowing out the port from Tarifa in Andalusia to Tangier in Morocco-Africa. By showing the walls at the highest point of Tarifa and Laventer, it can be interpreted that the event depicts the hero's departure from the zone of ordinary world to the unknown or special world.

6. Tests-Allies-Enemies

Testing is the most important function of this stage. The first test in the special world is usually so difficult that puts the hero into chaos and despair. Those situations usually induce the feeling of frustration and persuade the hero to the needs of going back. Besides, another function of this stage for the hero is to make allies or deal with enemies.

They walked together through the narrow streets of Tangier. the boy never took his eye off his new friend. After all, he had all his money. He thought about asking him to give it back, but decided that would be unfriendly. He knew nothing about the customs of the strange land he was in. "I'll just watch him," he said to himself. Then he realized that he had been distracted for a few moments, looking at the sword. All around him was the market, with

people coming and going, shouting and buying, and the aroma of strange foods, but nowhere could he find his new companion (Coelho, 1993: 38-39).

Actually, this coincidence could be a test whether Santiago can really read the omen or he just guesses every coincidental event as omen. Besides, his need of friend is also a test whether he enables to choose allies or instead welcoming the enemies to trick him. When Santiago walks together with his new companions through the narrow street of Tangier, he doesn't realize that those men he has deemed as friend are thieves. The hubbub of the market and the glitter of goods in the market distract him from overseeing his new friends. When he is tempted by the beauty of a sword, he loses his new friends who have brought all his money. This fact shows that Santiago unconsciously trusts the thieves as his allies until he realizes that he actually deals with enemies.

7. Approach to the Inmost Cave

In this stage, the hero enters to another little special world within the special world where he finds a little bit difference circumstance and rule. This special world also signifies a new threshold for the consequence of getting some trials. Thus, the hero will meet another threshold guardian as entering a new and different special world. Besides, this stage presents the courtship moment

between the hero and the beloved and other obstacles as the means to prepare the hero's mental for facing the supreme ordeal ahead.

Before Santiago and his party approach to Oasis, the caravan starts to travel day and night because of the wars. At that moment, everyone seems to be frightened and nervous. Then, they finally camp out within sight of the oasis, and everyone is really thrilled about this. The oasis is gigantic, bigger than most of the towns that Santiago has seen. The people who live there are excited to see the newcomers, and Santiago learns that the Oasis is considered neutral territory where fighting is prohibited. In the Oasis, coincidentally, the boy meets an old alchemist. From here, an old alchemist who is actually the threshold guardian becomes the hero's ally and mentor.

This stage can also be an arena to elaborate the courtship moment between the hero and another character whom the hero falls in love with. In this stage, a romance may develop a close connection or a strong relationship, or in other words, a romance bonds the hero and the beloved before he encounters the main ordeal. In the novel, there is a moment when Santiago meets a girl of Oasis and he recognizes that there is a language, neither word nor image, but it seems like a sign that tells him about his feeling toward the

girl. The sign is about falling in love. The following datum depicts how the hero is noticing his feeling toward the girl:

At that moment, it seemed to him that time stood still, and the Soul of the World surged within him. When he looked into her dark eyes, and saw that her lips were poised between a laugh and silence, he learned the most important part of the language that all the world spoke—the language that everyone on earth was capable of understanding in their heart. It was love. Something older than humanity, more ancient than the desert (Coelho, 1993: 92-93)

Santiago is falling in love with a dark-eyed girl named Fatima who is an inhabitant of the Oasis. The story tells the readers that what Santiago feels is love, and love is a language that everyone has owned in their hearts and could speak. Santiago consciously admits and agrees that his feeling toward the girl is true. Consequently, there is a moment of romance that develops into a strong relationship.

8. Supreme Ordeal

The ordeal is not the climax but the most critical moment in any story, especially in the realm of special world. In this stage the hero faces death and rebirth quality in which the battle or challenge creates a high tension and suspense. Santiago enters the realm of the "inmost cave" where he will encounter the ordeal. At that moment, Santiago suddenly gets a

danger signal from his heart. He is sure enough that he and the alchemist are surrounded by a hundred tribesmen. Santiago is right. The atmosphere and tone represent how the realm of the tribal war is appropriate enough to be categorized as the "inmost cave" of the ordeal.

"I'm not afraid of failing. It's just that I don't know how to turn myself into the wind."

"Then you'll die in the midst of trying to realize your destiny. That's a lot better than dying like millions of other people, who never even knew what their destinies were"(Coelho, 1993: 142).

"I heard what you were talking about the other day with the alchemist," the wind said. "He said that everything has its own destiny. But people can't turn themselves into the wind."

"Just teach me to be the wind for a few moments," the boy said. "So you and I can talk about the limitless possibilities of people and the winds"(Coelho, 1993: 147)

The datum above is a description of how Santiago faces the ordeal. The great challenge in the ordeal is that Santiago must turn himself to the wind, otherwise he will be killed by the tribesmen. Santiago asks the wind for help. The wind is curious, but doesn't know how to turn him into the wind. This moment also means that Santiago must prove himself that he has already learnt the language of the world that is how to communicate with nature without human's language.

9. Seizing the Reward

Naturally, after successfully facing the great challenges of the ordeal, the hero experiences some pleasure of victory. This stage presents the moment when the hero gets the reward. The reward is not always a precious equipment or good, but it could be knowledge or quality of new personality. In the novel, after successfully performs miracles to turn himself into the wind, Santiago then gets both inner knowledge and appreciation from the tribesmen.

"The boy reached through to the Soul of the World, and saw that it was a part of the Soul of God. And he saw that the Soul of God was his own soul. And that he, a boy, could perform miracles."

"When the *simum* ceased to blow, everyone looked to the place where the boy had been. But he was no longer there; he was standing next to a sand-covered sentinel, on the far side of the camp."

"The men were terrified at his sorcery. But there were two people who were smiling: the alchemist, because he had found his perfect disciple, and the chief, because that disciple had understood the glory of God. The following day, the general bade the boy and the alchemist farewell, and provided them with an escort party to accompany them as far as they chose" (Coelho, 1993: 152-153)

Santiago experiences the death and rebirth moment by turning himself to the wind. Consequently, the reward he has got

is that he enables to learn the lesson of the universal language. Santiago prays asreaching through to the soul of the world. He realizes that his soul is that of God and that he can do miracles. Once the storm dies, the camp has almost been destroyed, and Santiago has been transported far to the other side of where it used to be. Everyone is naturally terrified. As the result, the second reward is that he is accompanied by the escort party or some armed guards to help him on his way to achieve the safe area.

10. The Road Back

After experiencing the death and rebirth moment by turning himself to the wind, and getting the lesson of the universal language, as well as receiving the reward by being accompanied by the escort party to achieve the safe area, Santiago has to leave those awe moments and realizes that his ultimate goal is still ahead. Instead of going back to his countryside of Spain, he moves forward because his ultimate treasure is still in the Pyramids of Egypt.

In addition, when the hero is continuing the journey, he must implement the lessons he has learned in the special world. Thus, at the moment of searching the treasure in the Pyramids, Santiago once again practices the lesson of the universal language by listening his heart and learning the omen. The datum below

describes how Santiago uses his ability of using the language of the world:

...It was his heart that would tell him where his treasure was hidden."Where your treasure is, there also will be your heart," the alchemist had told him.

As he was about to climb yet another dune, his heart whispered, "Be aware of the place where you are brought to tears. That's where I am, and that's where your treasure is."

The boy looked at the sands around him, and saw that, where his tears had fallen, a scarab beetle was scuttling through the sand. During his time in the desert, he had learned that, in Egypt, the scarab beetles are a symbol of God (Coelho, 1993: 159-161).

Besides being taught by the Alchemist, Santiago has already known about how to listen to his heart and read the omen. Santiago rides to the pyramids. There, his heart tells him that wherever he is brought to is the place where his treasure is. Moreover, he gets new omen of a scarab beetle. At that moment everything seems clear and the good circumstance appears to support him.

11. Resurrection

The resurrection happens when Santiago finds the location where he supposes the treasure to be buried. When he struggles to dig the sands and rocks near the pyramid, several men approach him and try to rob him. When they recognize what Santiago does is looking

for treasure, they force him to continue digging and find it.

“As he was attempting to pull out the rocks he encountered, he heard footsteps. Several figures approached him. Their backs were to the moonlight, and the boy could see neither their eyes nor their faces.”

“They made the boy continue digging, but he found nothing. As the sun rose, the men began to beat the boy. He was bruised and bleeding, his clothing was torn to shreds, and he felt that death was near” (Coelho, 1993: 161-162).

Like in the ordeal, in this stage Santiago is again facing the death or dangerous situation. Consequently he is bruised and bleeding. Yet, the difference between ordeal and resurrection is that in the stage of resurrection Santiago has a new personality which he can understand the language of the world so that he can interpret the man's dream.

12. Return with the Elixir

This stage is presenting that the hero's journey ends and he brings back the elixir from the current adventure, but the quest to implement the lesson still goes on. The characteristic of the stage of return is to untie the plot with a certain amount of surprise. *The Alchemist* has a surprise moment in the end of story, the plot has led the readers to believe that the treasure is in the Pyramids of Egypt, and then the last moment shows a quiet different reality that the treasure is not there. However, the

novel is also adopting the “circular story form” in which the narrative returns to the starting point. Circular point of view can be visual or metaphoric ways of replaying dialogue or situation of act one. That's why, using Vogler words (2007: 217), “circular story form” is one way of tying up loose ends and making a story complete. This below datum is the end of

The Alchemist:

“...In my dream, there was a sycamore growing out of the ruins of the sacristy, and I was told that, if I dug at the roots of the sycamore, I would find a hidden treasure. But I'm not so stupid as to cross an entire desert just because of a recurrent dream.” And they disappeared. The boy stood up shakily, and looked once more at the Pyramids. They seemed to laugh at him, and he laughed back, his heart bursting with joy. Because now he knew where his treasure was. (P.162-63)

The impact of the climax of the Resurrection leads to the resolution. The story above shows the resolution and leads to think of some part in the opening of the story. In the introduction or in the stage of The Call to Adventure, when Santiago sleep under the sycamore tree which grows within a ruined church in Spain, he has dreamed of a treasure that lies or burried in the Pyramid of Egypt. Meanwhile, In the end of the story, the truth is revealed, there is no treasure that is burried or hidden in the Pyramid. The man (The Arabian who is

the opposite character at the last story) tells Santiago not to be so stupid, for, the man also has dreamed of a treasure when he sleep at the Pyramid. The dream told the man to go to the ruined church in Spain and to dig at the roots of a sycamore tree. However, the man says he is not as stupid as Santiago to believe in dream. He is unwilling to cross the desert just because of a recurrent dream.

No matter what, Santiago laughs as the man leaves. That is because the man just gives him the clue where the treasure really is. Meanwhile, the treasure that he gets in the Pyramid is not the expected treasure (gold coins or precious things), it is the ability to interpret the language of the world. Coincidence or not, Santiago enables to interpret the man's dream at the Pyramid or viceversa. The man's dream uncoincidentally is uttered as the reward, for Santiago finally whole-heartedly responds the personal calling and reaches the Pyramid after fights trials and enemies.

B. The Literary Elements that present the Archetypes of Hero's Journey in *The Alchemist*

1. By Plot

In using the plot, some evidences, relating the finding with its method of presentation are recorded. The first evidence is that the first stage of hero's journey, which is The Ordinary World, is found in the beginning of the story or in

the phase of exposition. This phase is characterized by a low level of tension and generally contains a number of the basic information that the reader must know in order to understand the next events. This phase is still marking the other stages including the stage of The Call to Adventure, Refusal of the Call, and Meeting with the Mentor.

Meanwhile, the second evidence is that the next stage of Crossing the First Threshold is linear to the next phase which is the rising action phase. The rising action phase shows how the dramatic situations are rising. It is marked when the hero, Santiago, decides to undertake the journey and passes the first test in act one of *Separation*.

The third evidence shows that the stage of Test-Allies-Enemies, Approach to the Inmost Cave, Supreme Ordeal, Seizing the Reward, and The Road Back are marking the phase of complication. The plot of complication lies during the event that puts the hero into act 2 of *Initiation*. The plot is started when the hero, Santiago, starts to do the first test of the act 2 in the special world which is a new and strange place for him. The plot of complication ends after passing the highest level of tension in that phase. The highest level of tension is called suspense.

The stage of Supreme Ordeal represents the suspense, for it is the most

crisis moment in the act two when the hero is experiencing the greatest fear of the moment of death and rebirth. However, in this phase of complication, there is a falling tension as the consequence of the ordeal. It presents the stages of Seizing the Reward and The Road Back. The falling tension happens when the conflict situations and the crisis actions decrease at least temporarily as the hero, Santiago, gets the reward of his wholeheartedly passing the crisis moment of the ordeal. In the act 3 of return, in the stage of The Road Back, the level of tension doesn't show a significant progress. Although the actions are revved up again in which there is a new spirit as Santiago realizes that he must leave the area of act 2 of tribal war, heading to the Pyramids of Egypt; the situation is not in crisis.

Thus, the next evidence is that the phase of climax of the story is shown in the stage of Resurrection. This phase, the dark shadow or great situation forces the story up to the highest tension, is compared to all phases. This is another exciting moment besides the crisis moment of ordeal, but this time is the last point in the ultimate destination where the readers find out how the conflict will be resolved.

Santiago, in the climax moment, finds chaos and is desperate because of his failure in searching the treasure in the Pyramid. However, with his new

personality that he gets from the rebirth quality in The Supreme Ordeal, he resolves the crisis moment by interpreting the Arab-man's dream and ultimately he finds the treasure.

The plots of falling action and resolution are founded in the last feature of the novel which is the epilogue. The author includes an epilogue to support that the conflict of the story ends and has the resolution. It is also marking the rules of stage Return with the Elixir. The epilogue shows that the hero transforms into a new personality and implements the lesson he has got. After Santiago gets the elixir which is the message of the treasure that he has got from interpreting the man's dream, Santiago returns to his former land of Spain to prove that his interpretation is right.

2. By Setting of Time and Place

The narrative element of setting to decide if the story or data support the rules or characteristics of each stage, for, the setting provides the background of the action and shapes the events. The setting of time is not always presenting time of year or day but it could be weather or events. Meanwhile, the setting of place is not always presenting a specific region, state, or building but it could be scenery, modes of transportation, customs, dialects, or clothing. After examining the whole setting of the novel, the story can be

devided into 4 major places relating to the stages of archetype of hero's journey. In the novel, Santiago visits several places, they are; (1) Tarifa- Andalusia, (2) Tangier- Africa, (3) Al-Fayoum Oasis, and (4) Pyramids of Egypt. Act 1 of *Separation* or the realm of Ordinary World is presented in Tarifa- Andalusia. Act 2 of *Initiation* or the realm of Special World is presented in Tangier- Africa up to Al-Fayoum Oasis. Act 3 of *Return* or another realm of Ordinary World is presented in the Pyramids of Egypt.

CONCLUSIONS

Paulo Coelho's *The Alchemist* is a quest fiction that follows the rules of the mythic structure of the *Monomyth*. Based on Christopher Vogler's theory on mythic structure, all stages of the archetypes of hero's journey that signify the cycle of *Separation-Initiation-Return* are found in the novel. Those stages are (1) The Ordinary World, (2) The Call to Adventure, (3) Refusal of the Call, (4) Meeting with the Mentor, (5) Crossing the First Threshold, (6) Test-Allies-Enemies, (7) Approach to the Inmost Cave, (8) Supreme Ordeal, (9) Seizing the Reward, (10) The Road Back, (11) Resurrection, and (12) Return with the Elixir. These twelve stages are useful to identify the road-map of the hero's journey. The whole story of *The Alchemist* gives more understanding to the archetypes of hero's

journey and vice versa. The stages of the archetypes of hero's journey help to uncover what quest that actually the hero is being achieved. Santiago's story is a journey of the quest, while his quest is to respond his "personal calling". The stages also show that Santiago must overcome some obstacles to respond his "personal calling".

The methods used to reveal the archetypes of hero's journey in *The Alchemist* are two of narrative intrinsic elements which are plot and setting. Plot demonstrates the rules of the archetypes of hero's journey govern the patterns of a text. Thus, the stages of the archetypes of hero's journey are presented through the development of the plot. *The Alchemist* employs chronological events with progression. It contains six distinct phases. These phases are exposition or introduction, rising action, complication, climax, falling action and resolution. Setting is another useful element that reveals the stages of the archetypes of hero's journey since it has some functions. The functions are to create a mood or atmosphere, to symbolize an idea, and to make action seem more real. That is why, the element of plot and setting are employed as the methods for this research to reveal the stages of journey that the hero undergoes.

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