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**An Analysis of the Discourse of Faith In Paulo Coelho's
*The Alchemist***

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Requirements for the Degree of Master in Language and Culture*

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Dedication

ElthamdouliALLAH Rab El Alamin, profound gratefulness and thanks go to Allah

Almighty.

This work is dedicated for every single soul that wishes me good luck.

Acknowledgments

All thanks go to Allah Almighty.

**I acknowledge my gratitude for my supervisor, for her support, patience, and guidance,
without her, this thesis would not be written on these papers.**

profound thank for my family, teachers and best friends.

Special thank to all those who inspire me...

“ Giving is receiving” M.N.

Abstract

This study deals with the discourse of faith in *The Alchemist*, Paulo Coelho's novel. The main problem is how faith exists in all the events of the novel. The researcher uses two approaches in order to address the problem: the discourse analysis approach, and the hermeneutic approach because the researcher needs to interpret certain words, sentences, events and symbols. At the end of the study, the researcher finds that the author depicts faith in different shapes; faith in God, faith in the other, faith in omens, faith in intuition, faith in intentions, faith in dreams and faith in the self. Also, Santiago experiences faith from the lessons and the feelings he witnesses during his own journey, not as a notion taught in seminaries. Furthermore, the results of the analysis, show that Paulo Coelho writes the event of the story with reflection to the basic foundation of alchemy as a science; through the character the alchemist, the old king, and the journey of Santiago. In addition, striking similarities were identified between Coelho's own journey which he depicts in his novel *The Pilgrimage*, where Coelho starts a journey to find his sword, and in *The Alchemist's* Santiago who starts an adventure to find a treasure. They both have a guide. They both achieve their treasure the inner one and the material one.

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General Introduction

1. Background and problem statement

Many recent studies, mainly between 2015 and 2017 have examined many aspects of Paulo Coelho's *The Alchemist*. The studied aspects vary from translation shifts (Nia Reiza, 2017) to the protagonist's motivations (Puspitasari 2017) to the archetypes of the journey (Sri Wahyuni 2016) to the stages of the monomyth in Santiago's journey (Dianto 2016) to study of the symbols in the novel (Lestari 2016) and to the plural society (Warso 2015). However, little is known about the exact significance of spirituality in *The Alchemist*. Although all the studies agree that there is a spiritual aspect in the novel, most of them find spirituality in the novel as a secondary result, for it is not the main focus of their researches, which tend to target other elements. Indeed, there is no significance study to clarify what it is. Even in the analysis of Santiago as the protagonist, there is no focus on the relation of faith with elements of motivation and self-quest. They do not bring the focus on the essence of that motivation, nor its reflection on the self-quest.

Therefore, the present study suggests that there is a spiritual notion which the author uses as a central theme in all the events of the story. In other words, faith underlies all the events of the novel. This research aims to examine this suggestion and explore the way the author embedded this notion all over the work.

Hypothesis

Faith underlies all the events of the novel *The Alchemist*.

The study follows certain steps and method, which enable the researcher to achieve certain objectives. Those objectives are as follows:

1.1 Objectives

- 1) To reveal the significance of faith in the novel.
- 2) To confirm if faith influences the actions of the hero.

- 3) To reveal how language serves the depiction of faith.

1.2 Research Questions

More specifically, this research aims to answer the following questions:

1. What is the position of faith in the novel?
2. What is the significance of faith in the protagonist's journey?
3. Can we consider Santiago's journey, as a journey of faith?
4. How does the author use language to depict faith?

1.3 Method

The study focuses on the novel *The Alchemist*; as the main source of data from which the researcher identifies the extracts that speak about faith, then analyzes them at the semantic level, and the psychological level of the character who utters the speech in the novel. After the analysis, the researcher identifies themes and categorizes the excerpts into sections; each section represents a type of faith. The method of this study adopts two approaches: discourse analysis and hermeneutics. Discourse analysis provides us with the tools of technically detecting and describing faith within the text. Hermeneutics, on the other hand, is needed because extracts from the novel that have the significance of faith are ambiguous. The researcher's aim is to uncover this ambiguity and to form a holistic understanding of the faith notion's meaning. Therefore, in terms of data analysis, the researcher combines the two approaches, discourse analysis of faith and hermeneutics, the two approaches can work together, because the study applies the analysis of literary discourse, for the text is a literary text, and discourse is such a nonabstract and an abstract thing underlying a text, which reflects the concept that this study is researching within a literary work. On the other hand, the hermeneutics approach helps the researcher in the interpretation of the text and the intentions of the author; how and why the author depicts faith. The researcher uses both approaches to serve the hypothesis.

1. Introduction

Through this study, the use of discourse analysis in literature will take another frame because there is a combination between this first approach and hermeneutics. Also, it will reveal the reveal behind the author's tendencies in the use of language. Additionally the study sees Santiago from a different angle than those which already treated this character.

2.1 Author's Biography

Paulo Coelho is a Brazilian novelist who was born in August 1947 in Rio. He was raised in a middle class house of an engineer father Queima Coelho de Souza, and a homemaker mother Lygia. Paulo Coelho wanted to have an artistic career, but this dream frowned in his middle class house. He went to a rigorous Jesuit school, where he discovered his true desired vocation, and that is to become a writer. However, Paulo Coelho's parents did not agree about this career, they wanted him to have a more stable, clear profession. As they failed to subdue his literary dream, they started to think about the whole case as a mental illness their son suffers from. As a result, and by the age of seventeen, Paulo Coelho was committed to an institution for mental therapy two times by his father, where he incurred electroconvulsive as session of therapy. After a period of time, he decided to enter the theatre and to start a job as a journalist, and that was another reason to bring him to the mental institution for the third time.

Paulo Coelho was always known for his nonconformist attitude, and the search for the new and the original. For this reason, he enjoyed the movements that defend love and peace and he accepted the progressive politics in that period, when the hippy and guerilla movements spread all over Brazil, in 1968 and the oppressive military system took hold.

Paulo Coelho decided to travel to discover Latin America following Carlos Castaneda footsteps. Then, he got a job in the theater and in the journalism world; when he started a magazine titled *2001* as an alternative. He also worked as a lyricist with some music producers, and added something new in the Brazilian Rock, that was in 1973. Later on, with a man called Raul Seixas, he joined an organization, which stands for the person's right in the freedom of expression, they demanded for more liberty through comic strips publishing. This organization was called The Alternative Society, whose members were taken into custody and into jail. After two days from this incident, people who belong to the paramilitaries kidnapped Paulo and tortured him.

This happening enormously affected Paulo Coelho. When he was 26 years old, he decided to have a normal job just like everybody else, so he worked in the music industry as an administrative (executive). At that time, he tried to write, but nothing so serious. Yet, this did not last for too long. When he met with an unknown person in Amsterdam, that person was the same man he had a vision about months before he actually met with him. That man told Paulo Coelho to care once more, and to go back to Catholicism, and to learn about the good side of magic, which refers to as "benign side of magic". Additionally, he advised him to take a pilgrimage journey by walking the Road to Santiago.

A year after finishing the pilgrimage in 1987, Paulo Coelho wrote his first book titled *The Pilgrimage*, where he talked about his own experience during that journey, and all the abnormal events that he lived and learned from. A year after, in 1988, Paulo Coelho produced his second book, the very famous novel *The Alchemist*, the first edition of which only 900 copies were sold. Therefore the publisher refused to print more copies. However, Paulo Coelho found another publishing house, at the same time when he wrote his third novel *Brida* which had so much of interest from the press. After this, his two first novels *The Pilgrimage*

and *The Alchemist* ranked on the lists of bestsellers, and *The Alchemist* achieved very high spellings more than any other work, in the literary history of Brazil. (Coelho 175).

2.2 Plot

The Alchemist is a novel about a boy, whose name is Santiago, a boy who becomes a shepherd in order to travel and arrive at a treasure which he sees a couple of times in his dreams. His journey starts from Andalusia, to Tangier crossing the desert till the pyramids in Egypt. During his long journey, he meets with many persons; they all teach him something important about life. He faces many challenges, some make him feel desperate, frustrated, and too weak to achieve his dream which is the treasure. But over all he manages to overcome the hardships in his journey, and finally finds the treasure.

The novel has many dimensions, each reader can capture a different one; but the prominent one is about following the desired thing, the dream, despite the struggles. The story's title is *The Alchemist*, though the hero is Santiago. The alchemist is another character who helps Santiago to achieve a level of comprehension. Santiago, during the adventure, learns so many things, mysteries, abstract conceptions, like love and trust. So, he grows up mentally and spiritually, and witnesses his own transformation. He becomes an alchemist at the end, capable of manifestation, as if he owns some super power. Just like the science of alchemy suggests, an alchemist can transform a metal into gold, but first the alchemist as a person must acquire a high level of self clarity. And Santiago grows up not physically, but spiritually, which is the reason why the title is *The Alchemist*.

2.3 Previous studies about the novel

Different researchers, in the period of 2015 to 2017 use *The Alchemist* as a primary data; they conduct multiple studies about the text of the novel and about the characters. Their studies apply different methods and they achieve various results; like studies about the

psychological life of Santiago, the translation shift in the novel, symbols, motives and description of the journey, motivation of the character, and cultural aspect of the novel.

Firstly, in 2017 Nia Reiza from the University of Muhammadiyah Surakarta, Indonesia, conducts a study. In this study, the researcher with the aim of describing the translation shift of the verb phrase in the novel and to elucidating the goodness of translation of the novel. This study belongs to a descriptive qualitative type of study. The researcher collected data from the sentences consisting of the verb phrase, the data sources are the novel *The Alchemist* and its translation. After the study, the researcher concludes that there are two types of translation shift, the structural shift and the unit and that the dominant shift is the unit shift, which is known as level shift, and the translation quality of *The Alchemist* belongs to a good translation category (Rise 1).

Secondly, in 2017, Firda Budi Puspitasari from the university of Muhammadiyah Surakarta conducts a study, which aims at describing the motivations of Santiago to change his life and to achieve his treasure. The researcher uses a descriptive analysis to apply a qualitative method, and uses the Alfred Adler's theory of personality psychology. According to this theory the personality is divided into six basic concepts, which are inferiority feeling and compensation, finalism factionalism, striving for superiority, social interest, style of life, and creative power of self. The results of the study show that Santiago's greatest motivation that encourages him to find his treasure comes from within and the most valuable treasure that he got is the increase of his spirituality (1).

Thirdly, in 2016, Sri Wahyuni from Yogyakarta State University, conducts a study about The Archetypes of Santiago's journey. The study aims at demonstrating the archetypes of Santiago's journey, and revealing the elements that show the archetypes. The researcher uses the theory of mythic structure of Christopher Vogler. The method of this study is qualitative, and the technique is content analysis. The data is the sentences and utterances

relating to the archetypes of the hero's journey, and the researcher collects data by the reading-writing technique, then analyzes them according to the stages of the archetypes of the hero's journey. This process deals with the operation of data, reducing, data displays, and conclusion drawing. The study reveals twelve stages of the archetypes of Santiago's journey, which demonstrate the map of the journey and show the quest the hero achieves. The results of the study show that the transformation and heroic quality are present on the stage of supreme ordeal. The transformation is the aim of that journey, which suggests that the hero moves from the state of innocence to the state of knowledge, and the transformation of Santiago shows a universal human realization of the essence of life. Also, it shows that the archetypes of Santiago's journey are present through the attachment between the plot, setting of time and place: the plot, which shows the tension of events; the setting demonstrates the time order and the climate that signifies the kingdom of the real world and the special world.

Also, in 2016 Ari Dianto from the State Islamic university Sunan Khalijaga conducts a study to explain the journey's stages of Santiago as the protagonist of the novel who tries to achieve a goal. The researcher uses the qualitative method, applies a descriptive analysis. The study aims at describing the stages of Santiago's journey, and how these stages fit the monomyth stages. This latter is a theory that belongs to Joseph Campbell, it is also called the hero's journey. This theory divides the journey into three stages: departure, initiation, and return. Then it divides each stage into other phases. The results of this study shows That Santiago bear the journey until the initiation stage only. And that the journey of Santiago fits in the monomyth theory. However, it misses the last stage which is the return. The conclusion is: there is a change in the modern plot, where the hero's journey is not like the ancient concept of hero by Joseph Campbell (5).

Another study in 2016 by Aan Fajar Lestari, from universitas Gadjah Mada, Indonesia, conducts the study of symbols in *The Alchemist* novel. This study aims to reveal the meaning of symbols as they are present in the characters, things, or in the events of the novel. The study belongs to the qualitative research in which the researcher uses the biographical approach to analyze the symbols. This approach emphasizes the understanding of the author's life, and the conditions in which the author writes the work. The novel is the primary source of data, in this study, the researcher first defines the symbols, then the researcher compares the novel with the author's life, finally the researcher draws a conclusion where he finds the meaning of symbols. The result of this study is that the novel speaks about self-quest of the boy, who is the author himself, and it does not really speak about a journey of finding a treasure. (1-9).

Finally, in 2015 Warso from Muhammadiyah University of Surakarta Indonesia, conducts a study aiming to describe the plural society's characteristics in *The Alchemist*, and to demonstrate how the prime, and secondary characters behave towards the plural society in the novel. This study belongs to a descriptive, qualitative method. The data source of this study is the novel *The Alchemist* in English language. The researcher collects data by note-taking technique; therefore the study falls under the library research category.

After the study, the researcher concludes that, the plural society is present in the novel through the reflection of twelve characteristics: the condition of different ethnics, religion, language, social organization, knowledge system, economic system, technology, arts, symbols, value and belief, norms, customs and tradition. Also, another result is that Santiago's behaviours towards the plural society are: assimilation, acculturation, pluralism, cultural change, cultural integration, and accommodation. And for the secondary characters' behaviours towards the plural society are: assimilation, cultural continuity, cultural change, cultural integration, cultural conflict, and pluralism. (viii).

It is clear from the above studies, that the centrality of faith and spirituality in *The Alchemist* has not been addressed, which makes significance of the present study's topic.

2.4 The emergence of Literary Discourse Analysis

Scholars consider literary discourse analysis rightfully as a branch of discourse analysis, and it is a new approach to literature. In the following section, there is an explanation of how it emerged, in consideration of the growth of the link between linguistics and literature during the twentieth century. There is an explanation of how the emergence of discourse analysis in the field of literature changes its direction from being an epistemological and institutional point of view in the field of science. This change suggests a difference between discourse approach and the hermeneutic approach.

Scholars very often use "discourse analysis" and "literary discourse", but when it comes to the notion of "literary discourse analysis", it is rarely used. The aim of "discourse analysis" is to take into consideration the text and context, which requires a focus on the analysis on the conditions that create "literary discourse" (qtd. In "literature and discourse" 01)

2.4.1 Linguistics, Literature and Discourse Analysis.

The integration of discourse analysis, as a branch to study literature is a step in the field of literary studies, that scholars of humanities and discourse analysts disagree (qtd. in "Literature and discourse analysis" 1), upon. For the latter's view, only daily dialogue is the appropriate material for discourse analysis. Commonly, literary studies are performed in the department of humanities, where specialists in literature and in linguistics work. Those latter deal with literary text from a stylistic perspective. For literary discourse analysis, things are a bit obscure, because discourse analysis cannot belong to one specific field, despite its link to linguistics, but it can evolve in the areas of humanities, and of social and human sciences. What is important to mention is that from the 19th century, literary studies presupposes that

the context, and the study of whether the text is literary or not, are part of its realm (qtd. in "Literature and Discourse" 2).

Until the 1960s, literature and linguistics were in a peaceful state. Some of the scientists who comment on outdated texts, turn to study grammar, or lexicon. Some others utilize linguistics to look at the text stylistically. There are two stylistic approaches: the first, analyses how the author achieves a certain effect on the recipient, this approach claims that it is possible to create a link between "effects" and "procedures", because the writer uses what serve his/ her own style, by linguistic devices. This approach is known, as "atomistic" stylistics (qtd. In "Literature and Discourse" 2).

The second approach is known as the "organic", it views the literary work as the "expression" of the author's conscience, who reflects his or her viewpoint of the world in his/ her work. Leo Spitzer, as a linguist supports this approach by explaining that the form of all writing pieces is the same, whether in poems, ideas or plots. In this approach the analyst does not focus on the classification of steps that the writer takes, instead the focus is on the distinctiveness of the work. As Spitzer explains in his metaphor that the work of the author is a shut universe, and its parts reflect the " sun" of the author (qtd. In "Literature and Discourse" 3).

2.4.2 Structuralism and « Nouvelle critique »

In the sixties, linguistics has a great importance, and that contrasts the direction of literary criticism in comparison to the former two approaches. Literary structuralism, supports modern linguistics to evolve a proper science of literary pieces. However, what doubts its efficiency is that structuralist studies do not function with classes like aspects, adjectives, phrase, focus, determination, nor with class dialect, stress, variation. They use notions like syntagm, paradigm, connotation, and pattern. Specialists of literature consider linguistics as " imperialism of semiotics, but not of linguistics" (4). Literary structuralism evolves

narratology, which John Randall defines as "the study of the functions, structure, forms and evolution of narrative, poetics as a science of verse, and lexicology, which is the study of the significance and application of words, according to the definition of an Oxford Living Dictionary. Narratology, also known as ("mode", "narrative proposition"), evolved without indication to linguistics. For poetics, it is the description of the structure. So lexicology is the domain of linguistics, that operates in structuralist criticism, where researchers use "structural lexicology" in the studies of the literary works' vocabulary. Structural linguistics sheds light on signs, and it simplifies the psychological, and sociological interpretations of works (qtd. In "Literature and Discourse" 4). Structuralism alters the connection between the text, and the context, which is not puzzling, because it is easy to state that the piece of writing reflects the impact of a group, to whom the writer belongs, and that the writers experience certain events just by turning to sociology or psychology. However, in the sixties people try to find a theory, about how to express text and context, therefore the relationship of this dichotomy is complex in this period, to find such an articulation is not easy. Hence, the works of literary is far to reach the human, or social sciences.

During the sixties and the seventies, structuralism does not doubt the text and context. However, the study of context is not much of a concern; the literary criticism isolates it, and focuses on the structures of texts. Nevertheless, maintaining the main rule of separating the study of texts and their contexts is the same.

Fresh approaches emerge to consider the activity of language, hence literature, in a different manner, because the influence of structuralism is weak. Few of these approaches are enunciation theories, pragmatics and "text linguistics"; they all question text and context notions. Therefore, a new field emerges; that is literary discourse analysis.

(qtd. In "Literature and Discourse" 5). Genre is an important notion in discourse analysis, because there are two different outlines, that can face the operation of analyzing discourse;

these are textualism, which focuses only on the text in the process of the analysis, and sociologism, which focuses on the surroundings of the speech; as an independent process from the activity of discourse, genre points out any kind of texts. However, in discourse analysis it refers to forms of communication; what and how a person wants to say what he thinks about. From this viewpoint, literature is a lattice of genres, a certain arrangement of the legitimate activities of speech, this lattice constitutes of genres that deal with literature, but belong to different domains like, biographies, journals... etc. That clarifies, that the remarks of a newspaper about a novel, or the biography of an author do not necessarily belong to the same denomination, rather it means that the understanding of the link between those two parts, provides a better understanding of how literary discourse functions. In other words, analysis of discourse aims at understanding how is the production, consumption of texts, and what are the comments and if there is a transformation, an order or a storage of this text (qtd. In "Literature and Discourse" 6).

2.4.3. Literary Discourse Analysis

Nowadays, when analysts analyze a text, they disagree with two kinds of subjectivity. The first subjectivity is the enunciator, also known as the narrator of the story. The enunciator is the one who utters a word in the tale, or the novel. The second subjectivity is the author, and that is the real person who is in link with the piece of writing, (the author is the one whose idea is an original one. He writes it down to become published). These two subjectivities do not serve the discourse complexity. So the use of a third notion is helpful; and that is the writer. The writer actually is the one, who determines how to deliver certain thoughts to the reader. The writer behaves in a way or another, based on the background or the society he or she belongs to, which he or she can reflect, in the writing piece.

Questions like: To whom do Biographies and Diaries belong? To the writer, or to the person outside the text, or to the enunciator? The difference between text and context does not

answer this question. The development of discourse analysis highlights those spots, in addition to the life of writers who produce texts, how is their environment, the people to whom they talk and meet, also how people see this text and react upon it. Discourse analysis did not separate the inside of the text and the outside of it, instead this approach sees the inside of the text as the reflection of the interiority of the author, and the outside of the text; whether the author's environment or the reflection of the receiver upon that text.

(qtd. In "Literature and Discourse" 7).

Some classical methods like sociological and psychological approaches always focus on the outside part of the text. Rick Ross analysis of discourse demands the idea of outside text. Bourdieu 1992, thinks that knowing the life of the author allows better understanding of the work's characters. That was when he studied Flaubert's work.

2.4.4. Modalities

Discourse analysis is a tool to understand how the discourse of literature functions. There are four different techniques (modalities) that linguists use to interfere in the domain of literature (literary studies).

The first modality considers the linguistic analysis as a means that helps the analyst for the interpretation of a text. The second technique is the use of concepts from many different approaches; like analyzing the language of the text. The purpose of this technique is to present the interpretations of deep meaning of words in the work or group of works. The second purpose of this modality is to practice a pattern of linguistic characters' corpus: the description of the characteristics of a text which belong to same aesthetic level, or that which belongs to the same author. In this second technique (modality) the analyst studies the work, questions the link between the text and the context without forgetting to shed light on the field of literature. The Last modality, is the one which views literary discourse as the main focus of the analyst, and it takes into consideration all what is said in the literature whether on

TV or interviews or at schools and universities. The last modality belongs to literary discourse and its purpose is to understand the production and innovation of the piece of writing.

(qtd. In "Literature and Analysis" 9).

2.5 Hermeneutics

According to some scholars, Hermeneutics is not a one single, holistic scientific tactic of interpretation, but it is a series of approaches to reach a scientific interpretation.

Hermeneutics appeared as a method of interpreting holy texts, like the bible in the seventeenth century. Then in the 19th century, the philosopher Wilhelm Dilthey proposes, that the process of comprehending human beings is more similar to the process of text constructing, then it is similar to acquire an experimental awareness of nature (qtd. In Schmidt 2). It was just then, when hermeneutics realm is developing to contain the experiments of the person's behavior. The suggestion of Dilthey replicates the common question among research of hermeneutics: that the nature of the interpretation in disciplines, where specialists use hermeneutics, such as critiques of literary texts, psychology and history is different from the interpretation in the discipline of natural science. (Patterson and Williams 11).

Despite the interference and overlapping of the commitments's standards of hermeneutics, many research practices in the realm of hermeneutics have advanced after the appearance of hermeneutics in social sciences. This idea belongs to Arnould, Ficher, Nicholson, and Russell. In hermeneutics, There are four philosophical orientations. The first one is hermeneutics divination, which belongs to Friedreich Schlsiermacher. What makes it different from other orientations is its claim, that the correct interpretation of a text is possible by predicting the prime source of thought of the author and how the author completes and brings this thought " divining the author's original seed of thought (...) and how it was executed" (Nicholson 26). (divining is understand the meaning by guesswork or intuition)

The second orientation is the reproductive hermeneutics, also known as reenactment (Nicholson and Stewart). It is related to Dilthey. What is special about this tradition is the assertion on interpretation via a confirmed operation. It claims that in order to achieve a confirmed comprehension one should eliminate the preconceived ideas, and consider oneself in the other's position, and fantasizes the others' experiences. At the typical level of science, this trend is similar and associated with the existential phenomenology, which is the intuitive understanding of phenomena without relying on a scientific theory (Edmund Husserl) (qtd. in Schmidt). The third orientation is the hermeneutic Reconstructionism, also known as critical hermeneutics. It relates to Karl-Otto Apel and Jürgen Habermas. What makes this branch different is its claim about the existence of a "false consciousness" which methodically deviates, and corrupts our comprehension of the experience of human beings (Arnold and Fischer). The ones who support this branch propose that in order to achieve the understanding of peoples' actions, the science ought to evolve techniques and theories that are responsive to dictatorial (power) and social structures.

The last branch of hermeneutics is the projective, also known as productive hermeneutics. Its role is to differentiate the hermeneutic practice from the second branch, the hermeneutic reenactment; which finds knowledge via the reproduction of authentic experience and meanings. That in fact shows a viewpoint known as hermeneutics objectivism, for it sees that texts consist of a unique significance the reader can locate (Connolly and Keurner 16). That contrasts with the productive hermeneutics which claims that the investigator cannot engage with the experience of other. And that the reader can not eliminate the preconceived ideas. This is called "utterly innocent" reading. In fact the reader has a role in originating the interpretation during the operation of analysis. (qtd. in Schmidt 29). This branch reflects the notion of constructivist perspective, because according to this practice, the

interpretation is not something the researcher discovers, but rather it is the researcher who constructs it during the reading (qtd.in Schmidt 17).

2.5.1 The Hermeneutics Circle

The hermeneutic circle is, simply put, the methodology according to which hermeneutics operates. It is the mutuality of the whole and part of the piece of writing. The hermeneutic circle suggests that in order to comprehend the entire sentence, it is a must to first understand the parts of the sentence, which are the words. But also to comprehend those parts, it is a must to understand the entire sentence as a whole. For more clarification, an example of text-sentence embeds this notion. To understand the text it is important to understand its sentences, and to grasp the meaning of the sentences, it is important to understand the text as a whole piece (Schmidt 14).

This circle includes also wider structures. The work of the author plays the role of the part, and the culture of author plays the role of a whole. So to achieve the understanding of the author's piece of writing, the understanding of the history of that era, and the language is an essential condition. And to fulfill this condition, one needs to comprehend the writings of that era. These conditions make the process of understanding look hard without composing some assumptions about the meaning of the part and the whole. Nevertheless, Schleiermacher confirms that this circle is just a visible circle, because it is possible to cut this connection. The interpreter can start by a superficial reading to have a general idea about the whole, and this temporary comprehension of the specific parts is the result of the general understanding of the language, is an adequate comprehension. The general view clarifies the focal ideas and the orientation of the text. After this, and in the next reading one can coordinate the particular ideas with their involvement with the major ones. So on the hermeneutic circle, the interpreter starts with an overview of the text, then tries to interpret the grammatical and psychological parts. And the next step of proceeding to further texts depends on whether or not the

interpretations of both sides agree. If they do not, then the interpreter should find the reason of the odds (Schmidt 15).

If the interpreter has poor knowledge of a given language, he/ she can not start the operation of interpreting. The proficiency in a language is a necessary tool for the interpretation process. The first step in the interpretation is to decipher the piece of writing, this step is similar to the step of an overview reading. The breaking out the hermeneutic circle becomes possible.

Schleiermacher affirms, though, that the proficiency in a given language does not necessarily guarantee the comprehension of the text from the first reading, since there is always the possibility of misunderstanding. The right steps are to begin with an overview and then start by the interpretation of the parts until the interpreter rebuilds the whole piece of writing in its original meaning and frame (Schmidt 15).

2.5.2 Grammatical interpretation

The theory of hermeneutics aims at reconstructing the author's speech. Therefore, on the grammar part, the interpreter must comprehend the language of the author. Language is dynamic, hence its words take and lose their significance, and thoughts have new manners of expression throughout time. A good example is the old English, and the Middle English, in order to understand the meaning of Chaucer, it is a must to learn middle English, or to agree on translation, and this means the acceptance of the translator's decisions of grammar. The use of a common language by the author in order to communicate the message through speaking or writing is a necessity. The first principal says that to understand the means of the author's saying, one should read the statement from the same place and time (perspective) when the author used that language, because if the addressee interprets the meanings of the message according to the present moment of the language instead of interpreting it from the time of producing that message when the language had a certain different use, the chances of misunderstanding are high. Schleiermacher thinks that the surroundings of the author like his

education, dialect, determines in a way or another the language he / she uses. The author must use the same language of the audience to whom the author addressee the messages. And this does not mean that the author can not add new things in that language; for instance, the metaphors he creates, the addressee can comprehend them through the context (Schmidt 16).

Schleiermacher notices that despite the fact that people can get the word's meaning, the proposition's sense and significance within its particular context, it does not correspond to the use of language. He clarifies this by the example of a gnomic or an epigram in which the difference between the significance and the sense would not exist. For this reason Schleiermacher suggests the idea of the importance of thinking about what is more determinate and indeterminate expressions. This idea involves the notion of the hermeneutic circle for when apart of a statement is alone it is indeterminate just like a word apart from the sentence, or a sentence apart from the context. This results in the understanding of the link between the parts' meaning and the context of the whole, and that they clarify each other.

The second principle for the interpretation of grammar is that "The sense of every word in a given location must be determined according to its being-together with those that surround it" as (qtd. in Schmidt 31) It means that to know what the author means by a single word, one should understand the word within its context, since a word has many meanings. One should move between the principle of language to see the position of the word in the language of the present, and the principal of meaning to see what the word means in its context. One way to avoid misunderstanding is the use of dictionary to understand the meaning of a word in the language of the author. The dictionary can also show the syntax of that language in that period of time. It is not only the reader who can commit some misinterpretations, the author as well may do this, by misusing grammar rules like the possessive case, via the context this confusion can disappear. Interpretation of the grammar

contains the rules of grammar, the meanings of words and the connection of elements to form a unit with the meaning (Schmidt 17).

2.5.3 Psychological Interpretation

Interpretation of psychology completes the interpretation of grammar, both of them take place simultaneously in the operation of interpretation, the psychological interpretation aims at rebuilding the thinking of the author and how he expresses these ideas. Just like in the interpretation of grammar, this interpretation also works on the part-whole aspect; the interpreter can understand the entire act of communication or writing starting by the comprehension of the parts. He/ she understands the major thoughts and the secondary ones and their order, at the same time the comprehension of the parts depends on the whole. To link the hermeneutic circle to the psychological interpretation, one should consider the author as a part and the whole is the area where the author lives. In the grammatical interpretation, the specific language which the author uses is a requirement. In the psychological interpretation the understanding of the author's life and the time when he / she writes the text is a requirement. Also the interpreter needs to know about what subject the author writes, additionally he / she needs to know the author's use of logical rules to connect between ideas and the genres; these two elements do limit the act of creativity. In this type of interpretation the interpreter tries to find the personality of the author; the author's thought and his / her new touch in the work. To apply the universal rule of hermeneutics one should start by the general reading, which permits the first understanding of the main idea, the style of the work and its genres for this reason the psychological interpretation has two roles (tasks). Task one is completely psychological; it deals with what moves the writer to write; his or her reasons. The second task is a technical one; it deals with the fundamental characteristics of the work. Both tasks help to uncover the individuality of the author.

Schleiermacher indicates four stages in general interpretation of psychology.

- 1) The first stage contains the initial reading, the information the reader learns about the author's conditions. The readers try to detect the orientation of the work, and the author's motivations to produce the piece of writing.
- 2) The second stage deals with the technical interpretation in which the reader tries to find the genre, composition and the use of the expression. As an example, the genre is descriptive.
- 3) This stage belongs to the technical interpretation in its second phase. Here the reader tries to understand the author's own thoughts about the topic and how is the organization of ideas. Like when the author introduces the ideas in a causal manner (Schmidt19).
- 4) This final stage belongs to the psychological interpretation in which the interpreter takes the secondary thoughts as a continuity of the effects on the author's life. The "secondary thoughts as the continual influence of the whole of the life in which the author is located" .

The difference between the psychological interpretation and the technical interpretation is that the first one sees the author free and it tries to find the ideas which the author wants to express with intention. The second one cares about how the author communicates those ideas within the frame of genre in a creative manner.

We can go forward in comparing the two types of interpretation; The psychological one aims at uncovering the appearance of an author's thoughts, not only this but the source of the primary and secondary thoughts, in order for the interpreter to rebuild the origin of the work. Through the personality of the author, the interpreter can understand these ideas.

Basically the more the interpreter knows about the subject the easier the process of interpretation will be, because the interpreter will place himself in the author's place. And psychologically speaking, people tend to link ideas in a similar manner

The technical task which completes the completely psychological interpretation, aims at explaining how is the production of a text in term of component and it has two parts the meditation deals about the author's reasoning about the topic and how is the organization of

thoughts whilst the composition part tries to explain how the author regulates the topic and deliberates it for a specific audience.

To interpret a text in a successful way, the interpreter should start with an overview of the text, then comprehend the whole process by observation; the interpreter must think about the topic, this clarifies and determines the differences of the author. In this interpretation one can understand the reasons of order in the text; why the author chooses to order the thoughts and expresses them in a certain manner (Schmidt 20).

2.6 Comparison Between Discourse Analysis and Hermeneutics

Firstly, in the hermeneutics approach, the work is limited to rich and true work, whereas in discourse analysis the corpus is known, according to the aim of the study. The corpus can contain different texts which belong to practices that are linked, and associated. (Literature and Discourse 14). Secondly, the hermeneutics approach cares about the exclusivity of each text, and of the person who gives comments on that text; it links the uniqueness of the text with that of the person who comments. On the other hand, discourse analysis cares about how the uniqueness of the text exists, while focusing on the invariants of discourse in literature. Thirdly, the hermeneutic approach aims at producing a new interpretation, but discourse analysis aims at understanding the conditions of the interpretation; who is the interpreter, what is the text, and what are the steps via which the interpreter conducts the work. Last but not least, people who care about the hermeneutics approach, do have the same tendencies as far as authors and periods are concerned, whilst discourse analysis scholars join the same community if they share the same method and concepts.

From the comparison above, the conclusion that can be drawn is: despite the differences between the two approaches, they can exist in the same study, because discourse analysis needs the background of interpretation that hermeneutic approach offers, and this

latter needs the analytical concepts to produce new interpretations.

(qtd. In "Literature and Discourse" 14).

Conclusion

As a conclusion, we can say that the integration of discourse analysis in the field of literature, is a procedure that takes time and effort from the specialists, who think that it serves the field of literature as a tool to decode the literary texts. For this reason, it is approved by scholars so it becomes officially used as literary discourse analysis. And the hermeneutic approach, which is a part of discourse analysis, that has its own usages, which makes it a bit different from the discourse analysis. The hermeneutic circle as a notion of hermeneutics enables the interpreter to achieve a satisfactory understanding of the material. Because it urges the interpreter to go back and forth between the parts of a text and the whole of a text; the words and sentence or the sentence and a paragraph. Until the meaning of a text is complete, and the intentions of the author are understood.

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Introduction

The researcher takes extracts from the novel, those extracts talk about faith in a way or another, by the interpretation of words, symbols and sentences, the researcher can uncover the notion of *faith* in this novel.

The aspect of the *The Alchemist* that the researcher aims to discuss is the aspect of *faith*. This abstract concept has its simple definition in the Oxford dictionary, as “the absolute trust, and total confidence in something or someone though there is no proof of this trust”. In this novel, the writer talks about *faith* through his characters, (regarding *faith* according to the same previous definition). The protagonist of the novel, Santiago is the central example of this theme. There is a transformation in his *faith* during the whole events of the novel; where *faith* takes multiple shapes: *faith* in the unknown, *faith* in the self, and *faith* in the other. Those three major sections help Santiago to arrive at his own notion of what *faith* is.

1. Faith in the unknown

“Faith in the unknown” refers to faith in complex and mysterious elements falling under the title “the unknown”. Each one of these elements is not a word with a definition that everyone agrees about, nor is it a notion that every person deals with or believes in. It is not tangible, rather it is unseen. Faith in the unknown, according to the demands of the novel, contains faith in God, faith in omens, faith in intuition, faith in dreams, and faith in the intention.

1.1. Faith in God

Santiago as a boy who belongs to a Christian family, believes in the existence of God. Not only this but his family wants him to become a priest. For this reason he studies in the seminary different subjects; like philosophy and Latin. However, he wants to know by himself, he wants to see other lands, and to have access to other lifestyles. Santiago has the

desire to choose his path, not to accept the simple easy path just because it is what seems right, as the choice of his family.

“ **Ever since he was a child, he had wanted to know the world, and that was much more important to him than knowing God**”(Coelho 8). Interpreting this quotation reveals the following:

“**Ever since he was a child**”: from the very first times when Santiago still pure from prejudice, ambitions, or greed; when he was pure just like a child is (this is what the word child indicates), “**he had wanted**”; he has the desire with the assurance of discovering the folds of the world. The author did not limit the space of discovery like a certain field or space. Instead he chooses the word “**world**” which consists of natural, material and abstract things. So Santiago is not sure about what exactly he is willing to realize, this is why the author seems to use this more general, unlimited word. Associating the idea of discovering the world with a child tells about the smartness of the person (Santiago) with the clarity, and purity of this desire. This is not the result of blasphemy because how can a child be a disbeliever?

The author then continues with the second part in this extract, which is “**and this was more important to him than knowing God**”. “**This**” refers to Santiago’s own inclination. This extract shows that Santiago is exposed to a certain belief. Actually, in this quotation the author compares between the path of knowing God, and the other path of knowing the world according to Santiago, which indicates that the boy knows about God (seminary) and that he is supposed to know more about God, as the seminary represents him. However, he does not want to. In fact, he never did (since he was a child); this phrase clarifies an important point. The author represents Santiago’s desire not as a sin, nor a guilt; for children are never guilty nor sinful. The author wants to represent Santiago’s faith in God as something which he does want to experience rather than receive it from peoples’ rules. Santiago wants to discover God, not accepting what the others are saying. His different desire

in the surface, seems to be far from faith, and it can even appear as a materialist wish not to put in comparison with something holy as knowing God. However, the author defends this desire by linking it to a child, in order to dismiss and separate this desire from any blasphemy or invaluable notion.

Santiago is finally becoming a shepherd, the job which enables someone to travel for long distances, so he is travelling and crossing the fields with his sheep. In the beginning of his journey, Santiago only thinks about seeing new lands, and meeting new people. He does not think as much as he does afterwards (in the progress of his adventure) about that treasure. However, he thinks about God, among other things, and about his own spiritual state. **“I could not have found God in the seminary, he thought, as he looked at the sunrise”**(Coelho 10).

This excerpt affirms that Santiago does believe in God, and that becoming a priest is the plan for him, but that is before he makes his decision. Santiago says **“I could not have found God”**. This indicates that he wants to know God and look for him. Actually, when he expresses lack of ability in the past, the past which contains his lifestyle, Santiago specifies the place **“in the seminary”** showing that it is the place where he is supposed to find God. The place is a school of theology and religion, which prepares its students to become priests. Santiago rejects the belief that certain, framed, and systematic studies, where normal people give lectures can orient the person to the path to finding God. The confession he makes is in silence and is to himself only, because there is the sentence **“he thought”**, which clarifies the fact that Santiago does have questions and opinions about his spiritual aspect.

The author continues by **“as he looked at the sunrise.”** This part signals an action of meditation by Santiago, and that he starts to notice details around him rather than taking things for granted. Also the sunrise stands for light, warmth, life, beauty, enlightenment, a new day, and a new start. After this excerpt, Santiago must have a new way of perceiving life which enables him to find God. In this extract, Santiago confirms that he does believe in the

existence of God, so he does have *faith* in God. But becoming a priest is not the right choice for him to approach the path in order to find God, as he claims. Instead, he knows that there is a new way of finding out. As the author signals this by the word “**sunrise**”, in a way there are lively news awaiting him, and will bring that path in front of him.

On the journey, Santiago notices different things about the new objects he finds, but also on the surroundings that he becomes accustomed to; like the sheep. Everything holds a meaning, he starts to realize it. “**If God leads the sheep so well, he will also lead a man, he thought, and that made him feel better**”(Coelho 33). This excerpt contains a comparison between the sheep and humans, as both are creatures of God. And humans like the sheep they do not know everything, they cannot make certain decisions sometimes. They also need nourishment to stay alive, not only the nourishment in the sense of food for their physical body, but also nourishment for their souls. Santiago admits in this piece, that God as the creator of sheep, he leads them in an appropriate manner as he says “**so well**”, then through a transitive relation he assures by saying “**he will**” concluding that God will necessarily lead “**a man**”. A man sounds like an undefined man, no titles nor ranks, just a humble man who cannot rely on anything and belongs to no one but to God, as his creature.

The author finishes the sentence by a result. The thoughts Santiago has led him to a result in the form of a peaceful sensation, after having a hard time. The author says “**that made him feel better**” so his mood changes a bit after he thinks about the guidance of God in his life. After all, he lives a life full of danger, he is no longer in his comfort zone, in his country with people he knows very well. However, this thought disappears when he remembers, that he cannot be lost as long as there is the one who creates all what Santiago stares at; the sun, the sky, and the sheep in the past; God. The author describes Santiago’s inner talk, and his own convictions about God. At the end it is possible to say that Santiago

has *faith* in God's existence as the one who guides people's life, as well as all the creatures and how this conviction brings relief to those who believe in so.

As Santiago moves forward in his adventure, he meets many persons, from whom he learns something. The author designs the words between Santiago and the other characters, neatly to accomplish the frame of Santiago's *Faith*, which is like a picture and the characters' wise words are the pieces of this picture. But the author personified other elements to reveal his message like when he links this excerpt to Santiago's heart; as the heart is the center of wisdom. When Santiago is quite and capable for the first time to actually feel silent, he feels, that his heart says things, and that is what he says:

“ It said that all people who are happy have God within them”(Coelho 125).

The extract starts by **“ it said that”**, shows that the next expression is something that people know, and transmit to one another. So they do agree about it and see it as an important point of acknowledging, though there is no proof about it; it is just what it is saying. The man adds **“all people who are happy have God within them”**; there is a generalization on the category of people who have the feeling of happiness, the man's talk is about all the happy persons. Then he delivers the secret of the happiness they possess; it is the existence of God within them. Without any exceptions, all people of this section do have God in their inner being. The inner self is intangible; it is abstract, no one can see it so are its components. However, it is possible to perceive its reflection. The man links happiness with the man's belief in God, happiness is the trace and result of believing in God.

“[H] e thanked God for making him believe in his destiny”(Coelho152). This excerpt depicts Santiago's faith in God and also his faith in his own destiny. **‘he thanked God’**, Santiago believes that the power of faith is what makes him pursuing his desired path, he also believes that this power which is faith is a blessing, that is why he thanks God. Through this excerpt the protagonist shows his conviction that it is God who gives those who

have a desire *faith* in their wanted road. For it is faith that makes them strong to keep chasing their yearning. Santiago, thanks God for making him have *faith* in his fate through those particular events which bring him a lot of wisdom during his journey till he discovers his treasure.

In the section of “faith in *God*,” the author does not limit the notion of God. He talks about God in several ways. Firstly, he talks about how Santiago’s belief in the existence God, but without any specific definitions or clear notion about this God. Then, as the creator of the universe, people, sheep, the stars... etc.. Thirdly, he speaks about God as the only guide of his all creatures, and as the one who is able to make a difference in the creatures’ lives. Last, he speaks about God as the reason of the positive feelings in the believer’s life. The author depicts how Santiago’s faith is to develop during the journey, by staring at the universe, and by talking and exchanging information with others. Faith is an evolving sense of trust.

1.2. *Faith* in Omens

As Santiago moves along different cities, he meets many people with different beliefs, cultures, and religions. Among the many things he learns, the one thing he did not give much importance to before, is the meaning of “omens”, which are special signals for each individual to help the person find a way. Sometimes the person cannot see those signals, because he or she does not pay attention. Santiago’s awareness of this secret, helps him along the way. He finds that he actually can rely on these signals to make certain decisions; he develops another type of faith, which is faith in the omens around him. The author talks about this point by referring to all the characters’ belief in omens. Most of the characters talk with Santiago about those signals starting with the old king, the Muslim caravan leader, the English man, Fatima and the alchemist.

Santiago’s faith in omens would result from the belief of others in this. They influence him, despite their differences, when he sees that they all believe in it. Also Santiago’s biggest

omen is when they all speak to him about how important it is to follow one's dream, even if they don't exactly know what his dream is. When they start the conversation with him, they tend to end it by saying something encouraging for him to keep the adventure. In a way the characters' words were omens to Santiago.

“ Only those who can see such signs of life are able to find treasure”(**Coelho.111**)This is what the alchemist says to the boy, this extract expresses the one condition, that enables the person to find a treasure, the condition is to see signs. **“Only those who see”**, the alchemist wants to say to the boy that these signs are for all, they do appear to all people, **“they are signs of life”**, so they are part of life not something abnormal. However, it is the person's choice to see them or not. When the person believes in something, he or she is able to see it, those who do believe in omens can see them. Then he continues to say the result of seeing such signs being that those people **“are able to find treasure”**, he expresses his sureness about the capacity of those who see omens to find treasure. A treasure has many dimensions; it can be something tangible like gold and money, or something abstract like happiness, satisfaction and freedom. The most important thing here is that the ones who have faith in the existence of omens are able to see them and to consider them as their own signs; those are able to discover a precious award. The alchemist's talk is an omen to Santiago that tells him to pay attention to his surroundings in order to reach his treasure. For he does not need extraordinary talent, to discover his treasure.

When Santiago starts to work in the crystal shop, he does not talk about the detail of his dream, he is a bit frustrated during that period. After all, the challenges he encounters, are hard. The owner of the shop is a smart man who sees many people in his day. That is why he is able to tell what is in the person's mind. Somehow he does understand Santiago's powerful desire of travelling. The crystal shop owner observes Santiago, and tells him some wise words to push him indirectly towards his journey, so his words are omens for Santiago.

“There’s just no way to hold back the river”(Coelho 12).The expression **“just”** indicates that there is no specific reason or logical explanation for the certainty that there is no way to hold back the river. The way, which is supposed to stop something, the use of hold back shows that something wild, and stubborn is there. The merchant continues with **“the river”**, which shows progression, time, and movement. The river also indicates Santiago’s passion towards his dream, because his desire is so powerful, that he cannot **“hold it back”**. It is pure and genuine in its source,(no evil intentions behind following this dream) just like the river flows spontaneously not to harm anyone. The merchant’s words are an omen for Santiago, because he tells him not to stop his journey and to just follow his passion, which is already strong enough.

“ When you want something, all the universe conspires to help you achieve it” (Coelho 59).This expression is the most repeated in all the novel. Santiago keeps remembering it, he first hears it from the old king. The old king is a wise man, as Santiago claims, who says those words for Santiago, trying to keep him always looking forward towards his goal. The old king says **“when you want something”**, suggesting that the intention and the desire are an important condition. Then the old man continues **“all the universe conspires to help you achieve it”**. **“All the universe”**, without exception: every single creature in the cosmos, from human beings to stars they all work together, in order to give an aid for the person who has a strong desire. This shows also the value of the person’s desire. The old king’s utterance is an encouragement for Santiago, to remember when he faces some troubles. It is a sign that reminds him of the support he has from all the existence, standing by him so he realizes the wanted thing. So the old man’s talk is an omen for Santiago to understand the value of himself as a human being along with his desire, and to believe in the possibility that every creature in the world does help him. In a way the old king tells Santiago to develop his *faith* in omens; all what the universe contains can direct the individual

towards his right path. This cooperation is itself a sign to support the person during his or her journey pay.

Till the end of the adventure, Santiago still sees signs, applying what he sees during the his journey; all what he receives from the characters does make sense for him. “ **The boy looked at the sands around him, and seen where his tears had fallen, a scarab beetle was scuttling through the sand**”(Coelho153). This extract depicts how much Santiago suffers, till his arrival to the pyramids, with the danger stills besides him. He is in the middle of the sands, crying out of pain, that results from the violent guys who beat him. Crying also can be out of joy; he is finally there after all this period. He is finally in front of the pyramids, or he is happy that he is alive. Then where his tears fallen a scarab beetle appears; the scarab beetle is a holy sign in Ancient Egypt history; it represents the rolling sun, it means that Santiago is about to see a new day light, light is knowledge and wisdom. Those latter elements are life, immortality and transformation; as it puts its eggs and keep rolling the muck that protects them, till the eggs hatch, it is a circle of birth. Also, it represents a seal that indicates some precious things; like gold. When Santiago sees it, he understands that it is an omen; that his treasure is there in that place. However the scarab beetle as the narrator says, it appears when his tears fallen. This indicates that Santiago’s tears show that he fights for his life, which is a sign of treasure; Santiago’s life is the treasure in itself. The author gives abroad meaning for treasure. Santiago believes in omens, his faith in this notion helps him move forward knowing the right path. Omen here is also for the reader, to signal the meaning of a treasure.; That a treasure holds also the idea of Santiago’s own life, his tears are sign of emotions and feelings, so they are a sign of a living being.

The Englishman, despite his low level of spirituality that appears when everyone in the caravans is praying except him, he does have faith in omens. The author links all the characters on this spot of *faith* in omens. The Englishman says to Santiago “ **everything in life**

is an omen” (Coelho66). When he says everything, he sums all the elements that belong to life; tangible things like some creature, and intangible things like feelings. The Englishman is a man of science as the author depicts him, but he still believes that there is an abstract level of life, which is present through these signs.

1.3. Faith in the intuition

Although, we can say that, ‘intuition’ is the inner sensation(some people call it inner voice) that tell us about something in a state of relaxation, intuition is not something, that a person can prove; it is not about reasoning. That is why some people do not believe in such concept. But in the *The Alchemist*, the author depicts the intuition through a speech, where Santiago as the hero develops his faith in his own intuition.

“Remember that wherever your heart is there you will find your treasure”(Coelho 111).

This is what the alchemist says to Santiago. The word “**remember**” indicates a behest to Santiago. Also it shows that this is something a person can forget, not pay attention to it, that is why he says **remember**. The heart is the center of feeling, the wisdom of feeling just like the mind is the center of reasoning. In addition, the heart is the organ which holds life; its pulsations mean life, and when they are no longer there it means that life as well is no longer there. The heart symbolizes love, compassion, mercy, enthusiasm, and abstract sensation of instinct. So the alchemist says to Santiago to follow the things towards which you feel love, compassion, mercy; the things which you have an enthusiasm about, because it is there where you can find **treasure**. A treasure is something valuable whether a material thing such as jewelry, or some sophisticated emotions like peace. When a person follows his heart he is actually following his intuition; the sensation of the right or wrong; where he feels comfortable, conscience wise. So the alchemist sheds light on the importance of having faith in the inner abstract feeling, the intuition to find the treasure, some gold that is old and covered. Some precious feeling such as enthusiasm, intuition can be forgotten over time due

to so much focus on the material element in life, reasoning, and logic. But the individual can find them back, if he or she remembers listening to the heart.

1.4. *Faith in dreams*

“If he had not believed in the significance of recurrent dreams, he would not have met the Gypsy woman, the king, the thief, or... well it’s a long list”(Coelho 159). The author’s lines, indicate the importance of having *faith* in the dream, he puts the belief in the dream as a condition that leads to the beginning of the journey, to the encounter with all the persons who play a major role in Santiago’s transformation and self growth. Santiago meets with the Gypsy woman who shows him that she believes in God, and that she believes in dreams. Not only this, but she believes in him as a person who will find a treasure. For this she makes him promise her to give her some treasure. Then the king teaches Santiago about omens, and about how much it is important to follow the desired path. The thief who takes all Santiago’s money put him on the edge of frustration; but heal so makes him think about the more precious things in his life. **“he had not a cent in his pocket, but he had faith”**(Coelho 44). So the journey, which is following the dream that looks illogical, in fact starts because Santiago has faith in the meaning of a dream.

1.5. *Faith in Intention*

“Most people see the world as a threatening place, and because they do, the world turns out indeed to be a threatening place.” This excerpt shows the importance of intention. The author brings this notion through the character the alchemist who talks with Santiago about it. The alchemist says the majority of humans **“see the world”**, the verb see indicates that there is an action of visualization. When a person visualizes something, he or she involves his or her own perspective in order to have a complete vision that makes sense,

with colors and meanings. The person's perspective comes from the convictions about life and experiences towards which everyone has a specific reaction. It is the individual's decision to have a positive vision or not. The alchemist continues **“see the world as a threatening place”** speaking about the negative vision. The word **“threatening”** depicts, fear, violence, weakness, discomfort, dishonest, etc. that people have towards all the surroundings, all what is part of this Earth. Then he starts to explain the consequence of this negative perspective **“the world turns out indeed to be a threatening place”**. The word **“turn”** indicates a transition from one state to another as it is not its original state, but it is what becomes just because of people's negative perspective: the world's response to what people think of it. It is the so-called law of attraction. So the author here emphasizes on the power of the person's thoughts, feelings and perspectives in creating reality.

2. Faith in the self

The author sheds light on another type of faith; faith in the self. As the protagonist lives many events, talks with many people, feels multiple emotions, and learns new lessons, his belief in his abilities also emerges. Santiago starts seeing himself as someone who is able to make a difference by relying on the lessons he learns; such as responding to omens and following his intuition.

“It was I who dared to do so” (Coelho 105). Santiago answers the chief when he asks about who dares talking about the omens, Santiago's answer reflects a deep confidence, no hesitation, nor doubt. He answers with a full sentence rather than just says “me”, or I. The use of a full sentence indicates more assurance, and gives Santiago more power from his position. Santiago reflects his faith in himself as a person who learns a lot, not as a person who belongs to someone, or possesses some wealth. His expression shows that he relies on his conviction and decision, and that he is ready to take the responsibility of what comes next.

“I am an adventurer, looking for treasure, he said to himself” (Coelho 40).

Santiago says so to himself. I am an adventurer; the word indicates danger, dismissing oneself from the comfort zone, being ready to lose, or win facing the unknown. Santiago reassures himself, he reminds himself of his task; looking for the treasure, he is in quest to find something covered and priced, if not priceless. Santiago refreshes his faith in himself as a courageous adventurer and faith in his mission.

3. Faith in the Other

The Other plays an important role in the journey of Santiago. It represents all the characters he meets; every character says something to Santiago that makes him more mature. The interaction with the other affects the aspect of Santiago's perception towards life and faith. Because even the characters show their beliefs, and faith has the author depicts this through their speeches. There are some characters, that show their *faith* in Santiago as a decent boy. Also there is Santiago's faith in the characters as wise persons, whose words are important.

“That’s what the old king had said he could not have been wrong”(Coelho 87). Santiago remembers the old king's talk. Though it is something that happens in the beginning of his journey, he remembers it because he knows that old king is a man of experience, he has a clever mind and a devoted heart to rule with fairness in his kingdom. The king also has another signal, he symbolizes the truth, and because he is an old king, he is the symbol of the ultimate truth that exists for quite a long time. Santiago trusts this man, he has *fait hin* what the old king says. The fact that he remembers the conversation, then continues to comment by **“he could not have been wrong”** though he does not have a tangible proof, means that he shows his *faith* in the old king in this extract.

Another character Santiago meets is the Gypsy woman. Santiago thinks about all the common stereotypes about Gypsies. When he finally meets with a Gypsy woman, he feels afraid of her; as she can cause him harm. After he sees the symbol of Christianity in her place,

his fear starts to vanish, because she is a believer. He knows that if she has *faith* then he should not fear her. **“But she has the sacred heart of Jesus there, he thought, trying to reassure himself”**(Coelho 11). Santiago says **“but”** indicates that he has a certain thought, and he is about to contrast that thought by the fact that **“she has the sacred heart of Jesus”** a Christianity symbol. Santiago understands that the Gypsy woman is a Christian so she is a believer, she has faith in God. He thought about this as Santiago continues to **“reassure himself”**. Santiago assumes that the Gypsy woman’s faith is a good reason for him not to be afraid from her, because he himself is a believer, and knows that if somebody has faith in God then they know that they should not harm people. Faith and evil are not two components that can exist together. Santiago tries to trust her; he builds faith in the gypsy woman. He chooses to see the spiritual side of her and trust it, despite what people say about others who belong to this category.

At the beginning of the story, the author highlights the conversation of Santiago and his father. It has many significant dimensions like the father’s own desire to fulfill his own dream, and also the dimension of having faith in the other person. **“Take the field and someday you will understand that our countryside is the best”**(Coelho9). The father-son conversation is decisive, when Santiago tells his father about what he really wants, and that his desire is to travel, to see other lands, meet new people, and see another lifestyle. The father says **“take the field”**, it looks like an order, but he gives him his permission, tells him that he does not disagree with what he wants. He continues **“someday you will understand”**, which indicates that the father is sure (**you will**) that the journey his son wants will teach him something, will lead him to a comprehension, and a conviction. And because he does not know exactly when this comprehension will occur, the father says **“someday”** then adds **“understand that our countryside is the best”**. Understanding occurs when there is more experience. When someone understands, they arrive at a certainty. The father seems certain

about the benefits of his countryside, and wants his son to arrive to this conviction on his own. The father has *faith* in his son's desire, freedom and cleverness, so he agrees on his journey. As the novel ends, Santiago finds the treasure back in his countryside. This is what the father was talking about "**our countryside is the best**".

Also, the word father might suggest an additional dimension in the novel, which refers to God the Father in Christianity. This implies an all-knowing god/father who wants his children to discover the mysteries on their own, taking risks of losing and winning, and facing all kinds of challenges, until they fulfill their desire and curiosity, to finally arrive or go back to God through their own path.

The alchemist as a character plays a major role in Santiago's journey, as he accompanies him, observes his actions, comments on some, and teaches him how not to give up the desired path, and to always have *faith* in life with all its elements.

" **And I am certain you will find it**"(Coelho 148).Among the many conversations between Santiago and the alchemist, the one when Santiago tells the alchemist about his treasure and his will to find it. The above excerpts the alchemist's response. It shows the total trust he has in Santiago. The alchemist says "**I'm certain**" indicating the deep certitude and the absolute absence of doubt. The alchemist continues, "**that you will find it**"; here also there is affirmation with the use of "**you will**". The alchemist shows his *faith* in the ability of Santiago to discovering his treasure. The alchemist has known Santiago very well during the time they spend together, so when their companionship comes to an end, he expresses his trust, and *faith* in Santiago. By using specific words directly addressing him as the excerpt clarifies, the author produces this expression in a manner that shows the respect and the compassion the alchemist has towards the boy.

Additionally, the alchemist has a conviction and *faith* in the uniqueness and importance of all individuals, he expresses this when he says to Santiago the following, "**no**

matter what he does, every person on earth plays a central role in the history of the world. And normally he does not know it”(Coelho.151).After the time Santiago spends with the alchemist, at the end of their meeting, the alchemist tells Santiago the above words, for he has faith in the major function of the human race. The Alchemist says so to the boy, as a piece of commandment. The alchemist believes that it is not important the rank nor position of the person’s job as he says “**no matter what he does**”:whether it is a simple job that people see as insignificant, or a very complex one that all people admire. As long as an individual is alive, and despite his age, race, sex, or position (**every person**) they all have a central role, a crucial effect (**central role in the history of the world**). Every human being is a protagonist in the theatre of life during all his life, in his past, present and future and as any protagonist with a quest in the novels, the individuals also have quests in their real lives. It appears also in the daily events of their lives through which he or she manifests to affect themselves, the other’s life, and everything in this world, for all the creatures are in contact.

However, “**normally he does not know it**”, the alchemist uses the personal pronoun “**he**” although the person could be he or she, which indicates that he refers to Santiago. He tries to tell him that you must have had a big role in this life, you just did not know what it is, but you have always had one. The alchemist has *faith* in Santiago’s arrival to his goal; discovering his real quest in life. The alchemist has *faith* in the importance of all human beings, and in the impact they leave behind them, consciously or unconsciously. Later he emphasizes with the word “**he**” that he talks about a male, he talks to Santiago, and wants him to understand that his life is very important, and that he does have such a significant influence on the whole world. He declares his *faith, specifically* in Santiago.

“**You brought a new feeling into my crystal shop” (Coelho 44).**This is, what the merchant of the crystal shop says to Santiago. The new feeling is a positive one, since the condition of the shop before the arrival of Santiago is not energetic according to what the

merchant says. When Santiago comes there is a new feeling, since it is new, it must be opposite to what is before. Therefore, it is some kind of positive feeling, the merchant adds “**to my crystal shop**” emphasizing on the crystal, while he could have said just “to my shop”. He mentions the crystal since they are gemstones that are very sensitive to the energy around them; they absorb and reflect the same energy of their surroundings. The merchant feels the difference in his shop because the crystal reflects that new energy Santiago brings, since a feeling is an energy with a specific vibration. For the merchant this is an omen about Santiago’s goodness. The merchant considers that new sensation as a sign for the strength and difference of the boy Santiago. So the author depicts how the merchant relies on the omen that is reflected in the new atmosphere that he notices in his crystal shop. The merchant is determined in his point of view about Santiago, believing in Santiago as someone who carries a lively energy, and strong enough to bring positivity. This Excerpt belongs to the section of *faith* in omen as well as to the section of *faith* in the other.

“**Two customers came in today while you were working and that’s a good omen**” (Coelho 44). The merchant says also this to Santiago, showing his *faith* in the goodness of Santiago. The omen, he relies on is when customers enter the shop, he says “**that’s a good omen**”, the merchant considers Santiago as a good person who attracts positive events. This excerpt shows *faith* in omen, and *faith* in the other; the merchant’s trust in Santiago’s goodness.

4. Results.

According to the study of the novel, within the scope of the hypothesis: Faith is present during all the events, the study arrives at a set of results that show the following points:

When it comes to the author's use of language, he uses language in a simple manner; he uses simple words that reflect *faith*; like Allah, God, The Bible, and The Quoran. Also he uses words of affirmation, and sureness; like believe, know, certain.

Second, the author presents *faith* as an existing power, which takes different shapes and exists among different aspects of life; such as confidence that people have in themselves, the others, and the universe. The author speaks about *faith* as an unlimited notion.

Third, the protagonist's decisions are influenced by his *faith*. Indeed, he does not end the journey, despite how hard it gets; because of his belief in himself, in his adventure and destiny. He trusts people whom he meets and learns something from each one of them, because of his *faith* in the whole universe. The author makes Santiago experience a revolution in his *faith*; it evolves through the events; the journey it starts by *faith* in God and when it ends Santiago's *faith* is larger enough to exist in the whole surroundings not only in God.

Last but not least, Coelho depicts *faith* as an important part in the life of Santiago. In fact, it is faith that pushes Santiago to start the adventure and to continue it. At the end of the novel, Santiago arrives at his own *faith*, the syncretism phase where he combines all the shapes of *faith* he experiences during his adventure, and creates his own mysterious notion of *faith*. It appears that according to Coelho's *The Alchemist*, faith is limitless.

General Conclusion

The researcher analyzed the novel through a selection of excerpts in view of examining the hypothesis that faith underlies all events of the novel. Two approaches were used, discourse analysis and hermeneutics. The study arrived at certain results, which answer the questions of the research, and serve its objectives.

The author speaks about *faith* as a feeling of trust, and conviction, which takes many shapes. Firstly there is *faith* in God; all characters believe in the existence of God as the creator and the ultimate guide, whether from an Islamic perspective, Christian one or other systems of beliefs as Alchemy. Secondly, there is *faith* in omens as signals and signs to guide people and help them take the right decision. Thirdly, there is *faith* in dreams. The author emphasizes the importance of having a belief, that reaching the desired dream is possible because this trust is what makes it really happen. Fourth, *faith* in the other is reflected in Coelho emphasizing that people can and should trust each other, despite the harm some can cause to theirs; like the thief who steals Santiago's money, or the men who beat him. But the old king, the merchant, and the alchemist are all trust worthy. Through faith, in the Other, the author shows that there is always something to learn from others, and the learning task happens easily, when there is *faith* as a trust emotion. Additionally, *faith* in intuition, which is the trust in the inner feeling, people call it the heart voice. Also *faith* in the intentions, this element is about the law of attraction; human beings attract the same energy they have inside themselves in form of a positive or negative thought/ feeling; their reality is similar to their own energy. Moreover, the author sheds light on the person's self *faith*, and that the

confidence people have within themselves is a source of power for them that keeps them move ahead .

Paulo Coelho depicts Santiago the protagonist of the novel, as a smart boy who questions his spiritual state, for this reason he starts a journey, thinking that there is a treasure for him in Egypt exactly near the pyramids. Egypt is the land of prophets, knowledge, and mystery that hides the science of alchemy. The author mentions the science of alchemy which appears in the land of Pharaohs leaving its trace there. Basically this science has to deal with the idea of transformation; when the individuals go through a lot of experience to shape their final spiritual aspect, they finally arrive at higher level of *faith* just like Santiago who starts his journey with his choice to find God, instead of accepting the shallow belief in the existence of God which he inherits from his family. He wants to start his own esoteric journey. The Esoteric journey is the journey that deals with the inner knowing, and internal value, those who enter this field basically try to find answers about the cosmos, the finite universe collection, which is the omniverse, and the mysteries of self. At the end of the novel, Santiago develops his faith to become abroad feeling, that takes different shapes(see the three sections of *faith* above).

It is important to mention that this novel has so much in common with *The Pilgrimage*, Coelho's other novel. It is said to be his own spiritual journey with his master, who teaches him several traditions and methods of meditation. And just like Santiago finds his treasure both in the material meaning, gold, and the spiritual meaning, self-growth; Coelho also finds his sword and self growth as well.

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