

CHAPTER I

INTRODUCTION

1.1. Background of the Study

Narrative is a fundamental element in literature, serving as a bridge between the storyteller and the audience. It allows the reasercher to convey ideas, values, and human experiences in a compelling way. Chatman (1978) highlights that narratives are not merely a sequence of events but are constructed to evoke meaning through the interplay of characters, conflicts, and resolutions. Furthermore, narratives often reflect societal norms, cultural values, and universal themes, enabling readers to connect with the text on a personal and emotional level. Bal (1997) argues that narratives provide structure to human experience, making sense of the complexities of life through storytelling. As a result, understanding narrative is not only essential for appreciating literary works but also for examining how they communicate profound messages and having a big role for world literature.

The role of narrative in world literature is particularly significant in bridging cultural gaps and fostering understanding among diverse communities. Narratives in world literature often transcend geographical boundaries, offering insights into the values and traditions of different societies. Damrosch (2003) observes that world literature thrives on its ability to present both the unique and the universal, reflecting specific cultural contexts while addressing shared human experiences. These stories act as a medium for dialogue, uniting readers through common themes such as love, struggle, and spirituality.

One author who has effectively used narrative to resonate with a global audience is Paulo Coelho. Known for his ability to blend spirituality and human experiences, Coelho's works have been translated into over 80 languages, making him one of the most influential contemporary authors. His narratives are characterized by themes of self-discovery, destiny, and the pursuit of meaning, which resonate across cultures. As Coelho (1987) states in *The Pilgrimage*, "It is the simple things in life that are the most extraordinary; only wise men are able to understand them" (p. 22). This quote exemplifies the profound yet accessible wisdom that defines his storytelling. Coelho's international success reflects the universal appeal of his themes, demonstrating the power of narrative to transcend cultural boundaries.

Among Coelho's works, *The Alchemist* (1988) stands out as a global phenomenon. The novel's universal themes of self-fulfillment and spiritual awakening have captured the hearts of readers from diverse backgrounds. Coelho (1988) famously writes, "When you want something, all the universe conspires in helping you to achieve it" (p. 24), encapsulating the novel's message of hope and perseverance.

The narrative of *The Alchemist* is deeply rooted in themes of self-discovery, destiny, and the interconnectedness of human existence with the universe. Through the journey of Santiago, a young shepherd, Coelho explores the idea that personal dreams are tied to a greater cosmic purpose. The novel emphasizes that life's true treasures are often found within oneself. Coelho (1988) asserts, "People are capable, at any time in their lives, of doing what they dream of" (p. 17), reflecting the optimism and determination that drive Santiago's journey. These themes not only engage individual readers but also resonate with broader societal questions about purpose and identity.

The universal appeal of *The Alchemist* is not solely derived from its thematic depth but also from the structural elements that guide the narrative. Behind the novel's ability to resonate with a wide audience lies a discernible pattern in how the story unfolds. This pattern serves as a vehicle to deliver its universal themes, emphasizing the journey of self-discovery and personal fulfillment. By examining these patterns, we gain insight into how the narrative structure works hand in hand with the thematic elements to create a cohesive and impactful story. Such structural elements invite further exploration to understand how they contribute to the novel's overall meaning and accessibility.

One of the significant frameworks for understanding narrative patterns is Vladimir Propp's theory of 31 narrative functions. Propp's work focuses on identifying recurring structures and character roles that shape the flow of a story, offering a lens through which the construction of narratives can be systematically analyzed. While originally devised to study Russian folktales, Propp's framework has been applied to various forms of literature to reveal the shared structural elements underlying seemingly diverse stories. In the context of *The Alchemist*, this framework provides an opportunity to dissect the narrative's progression and uncover how its structural components contribute to the delivery of its universal themes. This exploration not only highlights the novel's intricate storytelling but also underscores the relevance of Propp's theory in examining the interplay between structure and meaning in contemporary literature.

To analyze the narrative structure of *The Alchemist*, this study adopts Vladimir Propp's framework of 31 narrative functions. Originally developed to examine the structure of Russian folktales, Propp's theory offers a systematic approach to understanding how narratives are constructed. Applying this framework to *The Alchemist*

allows for a deeper exploration of its narrative patterns and their significance in conveying the novel's themes. By bridging a classic theoretical model with a contemporary text, this research aims to contribute to the field of narrative studies and demonstrate the enduring relevance of Propp's theory in modern literary analysis.

1.2. Problems of the Study

The following questions guide the problem of the studies :

1. To what extent do the narrative functions outlined by Vladimir Propp align with the structure and progression of the plot in *The Alchemist*?
2. How do deviations from Propp's narrative functions in *The Alchemist* contribute to the novel's thematic and philosophical depth?

1.3. Purposes of the Study

1. To analyze how the narrative functions outlined by Vladimir Propp align with the structure and progression of the plot in *The Alchemist*.
2. To examine how deviations from Propp's narrative functions enhance the thematic and philosophical depth of *The Alchemist*.

1.4. Hypothesis

Coelho's *The Alchemist* mirrors Propp's model of narrative structure, yet its nuanced divergences serve to deepen its exploration of destiny, self-discovery, and purpose.

1.5. Previous Studies

Previous study exists to emphasize that this is different from other researchers, as evidence the author add several studies to prove authenticity of this study. There are seven

study that have discussed this novel. However, these studies use difference approaches and theories from the one proposed by author.

The first study was conducted by Moh. Umar Hamdani in 2024 entitled *Desconstruction Analysis In The Novel The Alchemist By Paulo Coelho*. The aim of this study is to reveal what binary oppositions exist in the novel and how binary oppositions in the novel *The Alchemist* are deconstructed. The method used in this s is literary criticism using post-structuralism approach and desconstruction theory. The researcher finds and deconstructs hierarchial oppositions in binary opposition, by seeking comparisons in the form of secondary contrastive texts by tracing invisible and unknown traces. In this study, researcher found several binary oppositions in the novel *The Alchemist* by Paulo Coelho, namely the shepherd is a poor person, the shepherd is uneducated, the gypsy woman is a cheater, Santiago depends on others, the crystal seller resists change, Santiago is sure to pursue his dreams, and treasure is Santiago's goal.

The second one of those past studies related to this study was that of Fitri Febianti Sari in her scientific paper titled *Narrative Function in Paulo Coelho's Novel The Alchemist* (2022), which was submitted to the English Department of the Faculty of Letters and Cultures of Gunadarma University. In her work, Sari utilized Vladimir Propp's theory of narrative function that contains 31 narrative functions to study the narrative structure of Paulo Coelho's *The Alchemist*. The study used a qualitative approach and sought to identify and describe narrative functions contained in the novel.

The findings of her analysis showed that 12 of Propp's 31 proposed functions found their way into *The Alchemist*. They are: interdiction, complicity, counter action, departure, first function of the donor, receipt of magical agent, guidance, return,

unrecognized arrival, difficult task, solution, and recognition. This shows that *The Alchemist* adheres to a narrative pattern consistent with Propp's structural approach and hence shows that classical narrative analysis has nothing against being compatible with this novel.

The third study come from Adi Baedori in his thesis entitled *Symbol of Dream on Santiago's Life in Paulo Coelho's The Alchemist* (2019). The aims of this study to find out symbol in novel *The Alchemist*. This research used descriptive method and semiotic approach in analyzing symbol in novel *The Alchemist*. The technique of data analysis is using theory of Pierce, In this research, the researcher found some of symbols in the novel *The Alchemist* based on theory of Pierce, such as; icon, index, and symbol. While symbol of dream portrayed kinds of symbol in some form as follow: icon explained the Crystal Merchant, index explained the wind, and also the symbol explained all in novel alchemist such as A shepherd, King of Salem, Old Gypsy Woman, The Stone, Personal Legend, The Sword, The Soul of the World, Fatimah, The Alchemist, and Egyptian. The purpose of this research is to give understanding about symbol by using theory to the research or to the next researcher who would like to know further about it.

The fourth research was carried out by Sri Wahyuni in her thesis entitled *The Archetypes of Hero's Journey in Paulo Coelho's The Alchemist* (2019). 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. The analysis is based on Christopher Vogler's theory of mythic structure. This research applied the descriptive qualitative method. 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.

The fifth study had done by Resti Pratiwi Djamal in her thesis entitled *Analysis of Translation Methods and Meaning Equivalence of Idiomatic Phrasal Verbs in The Alchemist Novel* in 2016. The study aims to identify the translation methods used in translating idiomatic phrasal verbs in the novel *The Alchemist* and to disclose the types of meaning equivalences that occur in the translation of these idiomatic phrasal verbs. This study employs a descriptive qualitative method with purposive sampling. The data were taken from the second part of *The Alchemist*, which consists of 30 sections. Idiomatic phrasal verbs were analyzed using Baker's translation methods and Nida's equivalence theory. The results reveal four methods used in the translation: translation by using an idiom of similar meaning and form, translation by using an idiom of similar meaning but dissimilar form, translation by paraphrase, and translation by omission.

The sixth research was conducted by Suliana (2020). This thesis is *An Analysis of Narrative Structure In A Novel Entitled Alice In Wonderland*. This novel tells the story of a girl named Alice who dreams of adventure in a magical land. This thesis uses a structural approach and analyzes the narrative structure contained in this novel. The method used in writing this thesis is a descriptive qualitative method. The object of the research is utterances in the novel and categorized as narrative structure by Vladimir Propp's (1968). The narrative structure which will be analyzed in this research are

Propp's 31 narrative structure functions and *sphere of action* from Vladimir Propp. The source of data in this research is *Alice in Wonderland* novel (1865) by Lewis Carroll. The data are collected by using the observational method and non-participatory technique by Sudaryanto (2015). The data are analyzed by using the categorization narrative structure from Vladimir Propp's (1968). The results of this research are the results of the analysis obtained from the previous chapter. The researchers concluded that the narrative structure taken from the story of *Alice in Wonderland* found 12 narrative structure functions out of 31 narrative structure functions stated by Vladimir Propp.

The last study come from Nor Yana. This research was carried out to figure out *The Structure of The Novel A Wrinkle in Time By Doing The Morphological Study* (2019). It is done by finding the basic components which is known as morphology functions in the story. Hence, this research is a descriptive qualitative research and the data are collected through library research. Furthermore, the method of analyzing that is used in this research is content analysis by categorizing the functions of dramatis personae. Next, the result will be presented using informal method. As a result, it is found that not all of the proposed functions by Propp are depicted in the fairy tale story. There are only nineteen functions that create two moves which result in a fairly complicated synoptic scheme. However, the chronological order is still identical, thus the fairy tale story in the novel *A Wrinkle in Time* still preserves the organic unity.

In order to strengthen the novelty of this study, the following table provides a comparative overview of the previous studies. The table outline the author and title, study objectives, methodological approaches and theoretical framework, as well as the main

findings. This structured comparison allows for a clearer positioning of the present study within the existing literature and highlights the gaps that this study seeks to address.

Table 1. Summary of Previous Studies

No.	Author Name and Research Title	Purpose of the Study	Methods and Approach or Theory	The Results
1.	Moh. Umar Hamdani <i>Deconstruction Analysis In The Novel The Alchemist By Paulo Coelho(2019)</i>	to reveal what binary oppositions exist in the novel and how binary oppositions in the novel <i>The Alchemist</i> are deconstructed	The method used in this research is literary criticism using post-structuralism approach and deconstruction theory	Researcher found several binary oppositions in the novel <i>The Alchemist</i> by Paulo Coelho, namely the shepherd is a poor person, the shepherd is uneducated, the gypsy woman is a cheater, Santiago depends on others, the crystal seller resists change, Santiago is sure to pursue his dreams, and treasure is Santiago's goal.
2.	Fitri Febianti Sari <i>Narrative Function in Paulo Coelho's Novel The Alchemist (2022)</i>	Sari utilized Vladimir Propp's theory of narrative function that contains 31 narrative functions to study the narrative structure of Paulo Coelho's <i>The Alchemist</i> .	The study used a qualitative approach and sought to identify and describe narrative functions contained in the novel.	This shows that <i>The Alchemist</i> adheres to a narrative pattern consistent with Propp's structural approach and hence shows that classical narrative analysis has nothing against being compatible with this novel.
3.	Adi Baedori <i>Symbol of Dream on Santiago's Life in Paulo Coelho's</i>	The aims of this research to find out symbol in	This research used descriptive method and semiotic	In this research, the researcher found some of symbols in the novel <i>The</i>

	<i>The Alchemist</i> (2019).	novel <i>The Alchemist</i> .	approach in analyzing symbol in novel <i>The Alchemist</i>	<i>Alchemist</i> based on theory of Pierce, such as; icon, index, and symbol.
4.	Sri Wahyuni <i>The Archetypes of Hero's Journey in Paulo Coelho's The Alchemist</i> (2019).	The first is to demonstrate the archetypes of hero's journey in Paulo Coelho's <i>The Alchemist</i> . The second is to uncover literary elements used to reveal those archetypes.	This research applied the descriptive qualitative method. The content analysis was employed as the technique of the research.	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.
5.	Resti Pratiwi Djamal <i>Analysis of Translation Methods and Meaning Equivalence of Idiomatic Phrasal Verbs in The Alchemist Novel</i> (2016)	The research aims to identify the translation methods used in translating idiomatic phrasal verbs in the novel " <i>The Alchemist</i> " and to disclose the types of meaning equivalences that occur in the translation of these idiomatic phrasal verbs	This study employs a descriptive qualitative method with purposive sampling. The data were taken from the second part of " <i>The Alchemist</i> ," which consists of 30 sections	The results reveal four methods used in the translation: translation by using an idiom of similar meaning and form, translation by using an idiom of similar meaning but dissimilar form, translation by paraphrase, and translation by omission.
6.	Suliana <i>An Analysis Of Narrative Structure In A Novel Entitled Alice In Wonderland</i> (2020)	This novel tells the story of a girl named Alice who dreams of adventure in a magical land.	The method used in writing this thesis is a descriptive qualitative method.	The results of this research are the results of the analysis obtained from the previous chapter. The researchers concluded that the narrative structure taken from the story of <i>Alice in Wonderland</i> found 12 narrative structure functions out of 31 narrative

				structure functions stated by Vladimir Propp.
7.	Nor Yana. <i>The Structure Of The Novel A Wrinkle in Time By Doing The Morphological Study</i> (2019)	It is done by finding the basic components which is known as morphology functions in the story.	this research is a descriptive qualitative research and the data are collected through library research	As a result, it is found that not all of the proposed functions by Propp are depicted in the fairy tale story. There are only nineteen functions that create two moves which result in a fairly complicated synoptic scheme.

Based on the seven prior studies, it is clear that while *The Alchemist* has been extensively examined through a range of literary lenses — including deconstruction, semiotics, archetypal theory, and translation studies — only one study, conducted by Fitri Febianti Sari (2022), applies Vladimir Propp’s 31 narrative functions to the novel. However, her analysis is limited to identifying which of the 31 functions are present, without exploring the narrative or thematic implications of the functions that are absent. This leaves a notable gap in the research. The present study seeks to fill that gap by not only mapping the Proppian functions that appear in *The Alchemist*, but also by examining the narrative impact and deeper thematic meaning of the omitted functions. In doing so, this research offers a more comprehensive structural and interpretive understanding of the text.

1.6. Theoretical Framework

Structuralism is the belief that everything in the world has a structure (Faruk, 1994). A case can be said to have a structure if it forms a complete unity rather than merely consisting of separate parts. The relationship among elements within a structure is not quantitative. This means that if one part is removed, the whole is not simply reduced—it is completely broken. In other words, structuralism perceives everything as a closed and autonomous system. In literature, structuralism views a literary work as an independent entity—something complete and self-sufficient. Pradopo (1985) explains that a fundamental concept in structuralism is the assumption that a literary work is an autonomous structure, a unified whole composed of interrelated elements. Teew (1986) further argues that to understand the meaning of a literary work, it must be analyzed based on its own internal structure. Essentially, structuralism asserts that literary works consist of interconnected elements that form a cohesive whole.

1.6.1. Narrative Functions

Vladimir Propp defines narrative functions as a series of 31 consistent and sequential plot actions performed by characters that shape the structure of folk tales (Propp, 1968). However, not every folklore contains all these functions, as many stories only include some of them. Some of these functions form the main framework of the story. The thirty-one functions identified by Propp are as follows. To facilitate the creation of a scheme of action, Propp assigns a special symbol to each function :

1. **Absentation** – The first function is absentation, according to Propp this function is when one member of a family absents from home. Propp divided absentation

into 3 variations. The first is when the older generation absents (β_1), the second is absents in the form of death of parents(β_2), and the third is the absent of the younger generation (β_3)(Propp, 1968).

2. **Interdiction** – According to Propp interdiction is addressed to the hero. Propp divided interdiction into 2 variations. The first variation is for some fairy tales which mention absence at first, then prohibition, and then the sequence of events (γ_1). The second is when an inverted form of interdiction is represented by an order or a suggestion (γ_2) (Propp, 1968).
3. **Violation** – According to Propp violation is when the interdiction is violated. Propp mentioned that the forms of violation correspond to the forms of interdiction. Functions II and III form a paired element. The second half can sometimes exist without the first (Propp, 1968).
4. **Reconnaissance** – Propp stated reconnaissance is when the villain makes an attempt at reconnaissance. Propp divided reconnaissance into 3 variations. The first is when the reconnaissance has the aim of finding out the location of children or sometimes of precious objects (ϵ_1), the second is an inverted form of reconnaissance is evidenced when the intended victim questions the villain (ϵ_2), and the third is in separate instances one encounters forms of reconnaissance by means of other personages (ϵ_3) (Propp, 1968)
5. **Delivery** – According to Propp delivery is when the villain receives information about his victim or otherwise. Propp divided delivery into 2 variations. The first is when someone directly receives an answer to his question (ξ_1) and the second

is an inverted or other form of information-gathering evokes a corresponding answer ($\xi 2$)(Propp, 1968).

6. **Fraud** – According to Propp, trickery is when someone tries to trick another into taking possessions or an item belonging to him. Propp divided trickery into 3 variations. The first is when the villain uses persuasion ($\eta 1$), the second is when the villain proceeds to act by the direct application of magical means ($\eta 2$), and the third is when the villain employs other means of deception or coercion ($\eta 3$) (Propp, 1968).
7. **Complicity** – According to Propp complicity is when the victim submits to deception and thereby unwittingly helps his enemy. Propp divided complicity into 2 variations. The first variation is when the hero agrees to all of the villain's persuasions ($\theta 1$) and the second is when the hero mechanically reacts to the employment of magical or other means ($\theta 2$) (Propp, 1968).
8. **Villainy** – According to Propp villainy causes harm or injury to a member of a family. Propp divided villainy into 18 variations. The first is when the villain abducts a person (A1), the second is when the villain seizes or takes away a magical agent (A2), the third is when the villain pillages or spoils the crops (A3), the fourth is when the villain seizes the daylight (A4), the fifth is when the villain plunders in other forms (A5), the sixth is when the villain causes bodily injury (A6), the seventh is when the villain causes a sudden disappearance (A7), the eighth is when the villain demands or entices his victim (A8), the next is when the villain expels someone (A9), the tenth is when the villain orders someone to be thrown into the sea (A10), the eleventh is when the villain casts a spell upon someone or

something (A11), the twelfth is when the villain effects a substitution (A12), the thirteenth is when the villain effects a substitution (A13), the fourteenth is when the villain commits murder (A14), the fifteenth is when the villain imprisons or detains someone (A15), the sixteenth is when the villain threatens forced matrimony (A16), the seventeenth is when the villain makes a threat of cannibalism (A17) and the eighteenth is when the villain torments at night (A18) (Propp, 1968).

8a) **Lack** – According to Propp lack is when one member of a family either lacks something or desires to have something. Propp divided lack into 6 variations. The first variation is when the hero is unmarried and decide to find a bride (a1), the second is when a magical agent is needed, for example, it can be in the form of stuffs or animals (a2), the third is when wondrous objects are lacking without magical power, such as firebird, duck with golden feathers, miracle, etc. (a3), the fourth is a specific form: the magic egg or containing the love of a princess is lacking (a4) the fifth is rationalized forms: money, the means of existence, etc. are lacking(a5) and the last is various other forms (a6) (Propp, 1968).

9. **Mediation** – According to Propp mediation is when misfortune or lack is made known, then the hero is approached with request or command; he is allowed to go or he is dispatched. Propp divided mediation into 7 variations. The first is when a call for help is given, with the resultant dispatch of the hero (B1), the second is when the hero is dispatched directly (B2), the third is when the hero is allowed to depart from home (B3), the fourth is when misfortune is announced (B4), the fifth is when the banished hero is transported away from home (B5), the sixth is when

the hero condemned to death is secretly freed (B6), the last is when a lament is sung (B7) (Propp,1968)

10. **Beginning Counteraction** – The tenth is beginning counteraction, according to Propp beginning counteraction is when the seeker agrees to or decides upon counteraction. Propp mentioned that this moment is characteristic only of those tales in which the hero is a seeker. Banished, vanquished, bewitched, and substituted heroes demonstrate no volitional aspiration toward freedom, and in such cases this element is lacking (Propp, 1968).
11. **Departure** – According to Propp departure is when the hero leaves home. Propp mentioned that departure here denotes something different from the temporary absence element, designated earlier by ft. The departures of seeker-heroes and victim-heroes are also different (Propp, 1968)
12. **The First Function of the Donor** – According to Propp the first function of donor is when the hero is tested, interrogated or even attacked. Which prepares the way for his receiving either a magical agent or helper. Propp divided this function into 10 variations. The first variation is when the donor tests the hero (D1), the second the donor greets and interrogates the hero (D2), the third is when a dying or deceased person requests the rendering of a service (D3), the fourth is when a prisoner begs for his freedom (D4), the fifth is when the same as the preceding, accompanied by the preliminary imprisonment of the donor (D5), the sixth is when the disputants request a division of property (D6), the seventh is the other requests (D7), the eight is when a hostile creature attempts to destroy the hero (D8), the ninth is a hostile creature engages the hero in combat (D9), the

last is when the hero is shown a magical agent which is offered for exchange (D10) (Propp, 1968).

13. **The Hero's Reaction** – According to Propp the hero's reaction is when the hero reacts to the actions of the future donor. The reaction is either positive or negative. Propp divided this function into 10 variations. The first variation is when the hero withstands or does not withstand a test (E1), the second is when the hero answers or does not answer a greeting (E2), the third is when he renders or does not render a service to a dead person (E3), the fourth is when he frees a captive (E4), the fifth is when he shows mercy to a suppliant (E5), the sixth is when he completes an apportionment and reconciles the disputants (E6), the seventh is when the hero performs some other service (E7), the eighth is when the hero saves himself from an attempt on his life by employing the same tactics used by his adversary (E8), the ninth is when the hero vanquishes or does not vanquish his adversary (E9), the tenth is when the hero agrees to an exchange, but immediately employs the magic power of the object exchanged against the barterer (E10) (Propp, 1968).

14. **Provision or Receipt of A Magical Agent** – According to Propp this function is when the hero acquires the use of a magical agent. Propp divided this function into 8 variations. The first variation is when the agent is directly transferred (F1), the second is when the agent is pointed out (F2), the third is when the agent is prepared (F3), the fourth is when the agent is sold and purchased (F4), the fifth is when the agent falls into the hands of the hero by chance is found by him (F5), the sixth is when the agent suddenly appears of its own accord (F6), the seventh is when the agent is eaten or drunk (F7), the eighth is when the agent is

seized (F8), the last is the various characters place themselves at the disposal of the hero (F9) (Propp, 1968).

15. **Spatial Translocation** – According to Propp spacial is when the hero is transferred, delivered, or led to the whereabouts of an object of search. Generally, the object of search is located in "another" or "different" kingdom. Propp divided this function into 6 variations. The first variation is when the hero flies through the air (G1), the second is when he travels on the ground or on water (G2), the third is when he is led (G3), the fourth is when the route is shown to him (G4), the fifth is when he makes use of stationary means of communication (G5), the last is when he follows bloody tracks (G6) (Propp, 1968).

16. **Struggle** – According to Propp struggle is when the hero involves any obstacle or conflict that the hero must overcome in order to achieve their goal. It is also when the hero and the villain join in direct combat. This form needs to be distinguished from the struggle or fight with a hostile donor. Propp divided struggle into 3 variations. The first variation is when they fight in an open field (H1), the second is when they engage in a competition (H2), the last is when they play cards (H3) (Propp, 1968)

17. **Marking** – According to Propp marking is when the hero is marked. Propp divided marking into 2 variations the first variation is when a brand is applied to the body (J1) and the second is when the hero receives a ring or a towel (J2) (Propp, 1968)

18. **Victory** – According to Propp victory is when the villain is defeated. Propp divided victory into 6 variations. The first variation is when the villain is beaten

in open combat (I1), the second is when he is defeated in a contest (I2), the third is when he loses at cards (I3), the fourth is when he loses on being weighed (I4), the fifth is when he is killed without a preliminary fight (I5), the last is when he is banished directly (I6) (Propp, 1968).

19. **Liquidation** – According to Propp liquidation of lack is when the initial misfortune or lack is liquidated. This function, together with villainy (A) constitutes a pair. The narrative reaches its peak in this function. Propp divided this function into 11 variations. The first variation is when The object of a search is seized by the use of force or cleverness (K1), the second is when the object of search is obtained by several personages at once, through a rapid interchange of their actions (K2), the third is when the object of search is obtained with the help of enticements (K3), the fourth is when the object of a quest is obtained as the direct result of 18 preceding actions (K4), the fifth is when the object of search is obtained instantly through the use of a magical agent (K5), the sixth is when the use of a magical agent overcomes poverty (K6), the seventh the object of search is caught (K7) the eighth is when the spell on a person is broken (K8), the ninth is when a slain person is revived (K9), the tenth is when a captive is freed (K10), the last is when the receipt of an object of search is sometimes accomplished by means of the same forms as the receipt of a magical agent (K11) (Propp, 1968)

20. **Return** – According to Propp return is when the hero is return or come back home. Propp mentioned that a return is generally accomplished by means of the same forms as an arrival, but this is not always true in the case of a departure (Propp, 1968)

21. **Pursuit/Chase** – According to Propp pursuit is when the hero is pursued. Propp divided pursuit into 7 variations. The first variation is when The pursuer flies after the hero (Pr1), the second is when he demands the guilty person (Pr2), the third is when he pursues the hero, rapidly transforming himself into various animals, etc. (Pr3), the fourth is when the pursuers (dragons' wives, etc.) turn into alluring objects and place themselves in the path of the hero (Pr4), the fifth is when the pursuer tries to devour the hero (Pr5), the sixth is when the pursuer attempts to kill the hero (Pr6), the last is when he tries to gnaw through a tree in which the hero is taking refuge (Pr7) (Propp, 1968).

22. **Rescue** – The next function is rescue of the hero from pursuit. Propp divided rescue into 10 variations. The first variation he is carried away through the air (sometimes he is saved by lightning-fast fleeing) (Rs1), the second is when the hero flees, the second variation is when the placing obstacles in the path of his pursuer (Rs2), the third is when the hero, while in flight, changes into objects which make him unrecognizable (Rs3), the fourth is The hero hides himself during his flight (Rs4), the fifth is when the hero is hidden by blacksmiths (Rs5), the sixth is when the hero saves himself while in flight by means of rapid transformations into animals, stones, etc. (Rs6), the seventh is when he avoids the temptations of transformed she-dragons (Rs7), the eighth is when he does not allow himself to be devoured (Rs8), the ninth is when he is saved from an attempt on his life (Rs9), and the last is when he jumps to another tree (Rs10) (Propp, 1968)

23. **Unrecognized Arrival** – According to Propp unrecognized arrival is when the hero unrecognized, arrives home or in another country. Propp classified this function into 2 classes. The first is when arrival home, in which the hero stays with some sort of artisan (goldsmith, tailor, shoemaker, etc.), serving as an apprentice and the second is when he arrives at the court of some king, and serves either as a cook or a groom. At the same time, it is sometimes necessary to designate simple arrival as well (Propp, 1968).
24. **Unfounded Claims** – According to Propp unfounded claims is when a false hero presents unfounded claims. Propp mentioned that If the hero arrives home, the false claims are presented by his brothers.. The brothers pose as capturers of the prize; the general poses as the conqueror of a dragon. These two forms can be considered special classes (Propp, 1968).
25. **The Difficult Task** – According to Propp difficult task is proposed to the hero. This is one of the tale's favorite elements. Tasks are also assigned outside the connections just described, but these connections will be dealt with somewhat later (Propp, 1968).
26. **Solution** – According to Propp solution is when the task is resolved. Propp mentioned that Forms of solution correspond exactly, of course, to the forms of tasks. Certain tasks are completed before they are set, or before the time required by the person assigning the task. Thus the hero finds out the princess distinctive marks before he is requested to do so (Propp, 1968).
27. **Recognition** – According to Propp recognized is when the hero is recognized. Propp mentioned that he is recognized by a mark, a brand (a wound, a star

marking), or by a thing given to him (a ring, towel). In this case, recognition serves as a function corresponding to branding and marking. The hero is also recognized by his accomplishment of a difficult task (Propp, 1968)

28. **Exposure** – According to Propp exposure is when the false hero or villain is exposed. Propp mentioned that this function is in most cases, connected with the one preceding. Sometimes it is the result of an uncompleted task. Sometimes all the events are recounted from the very beginning in the form of a tale (Propp, 1968).

29. **Transfiguration** – According to Propp transfiguration is when the hero is given a new appearance. Propp divided transfiguration into 4 variations. The first variation is when a new appearance is directly affected by means of the magical action of a helper (T1), the second is when the hero builds a marvelous palace (T2), the third is when the hero puts on new garments (T3), the last is the rationalized and humorous forms (T4) (Propp, 1968).

30. **Punishment** – According to Propp punishment is when the villain is punished. Propp mentioned that Usually only the villain of the second move 22 and the false hero are punished, while the first villain is punished only in those cases in which a battle and pursuit are absent from the story (Propp, 1968)

31. **Wedding** – According to Propp wedding is when the hero is married and ascends the throne. Propp divided wedding into 6 variations. The first variation is when a bride and a kingdom are awarded at once, or the hero receives half the kingdom at first, and the whole kingdom upon the death of the parents (W* *), the second is when sometimes the hero simply marries without obtaining a throne, since his

bride is not a princess (W*), the third is when sometimes, on the contrary, only accession to the throne is mentioned (W*), the fourth is if a new act of villainy interrupts a tale shortly before a wedding, then the first move ends with a betrothal, or a promise of marriage (W1), the fifth is when in contrast to the preceding case, a married hero loses his wife; the marriage is resumed as the result of a quest (designation for a resumed marriage) (W2), and the last is when the hero sometimes receives a monetary reward or some other form of compensation in place of the princess' hand (W°) (Propp, 1968).

In order to classified character function, Vladimir Propp also stated that every tale exhibits seven dramatis personae, which he referred to as the spheres of action. These spheres correspond to character types, each with a specific role in the story (Propp, 1968).

1. The Villain

The villain is a character who injures the hero or commits a crime, as described in the villainy function (A). The villain typically appears twice in the story: first, making a sudden appearance (e.g., flying to the scene or sneaking up) and then disappearing. Later, the villain is sought out, usually with the help of guidance.

2. The Donor (Provider)

The donor prepares the hero for acquiring a magical agent. The donor is often encountered accidentally, most commonly in a forest, a hut, a field, or along a roadway. The magical helper is introduced as a gift, designated as function F.

3. The Helper

The helper is a character who accompanies the hero and assists in overcoming difficulties, such as saving the hero from being chased or helping to complete difficult tasks.

4. The Princess and The Father

The princess appears twice in the tale. In the second instance, she is introduced as a character who has been sought out. The hero may either encounter her first before facing the villain or vice versa (Propp, 1968). The princess and her father often function together; the father frequently assigns difficult tasks to the hero due to hostility toward a potential suitor. The father is also responsible for punishing the false hero.

5. The Dispatcher

The dispatcher is a character who initiates the hero's journey by sending them on a mission (Propp, 1968). The dispatcher is often introduced in the initial situation of the tale.

6. The Hero

The hero is the character who either directly suffers from the villain's actions or takes on the responsibility of resolving a misfortune or lack.

7. The False Hero

This character appears to be the hero at first but is actually trying to take credit for the real hero's actions or gain the reward undeservedly.

1.7. Research Methods

Research methods refer to the tools and systematic processes employed to collect and analyze data, ensuring that research questions are answered accurately and thoroughly. Creswell (2014) defines research methods as the strategies and techniques used to gather and interpret data to address specific research objectives. In literary analysis, these methods are crucial for uncovering hidden meanings, structures, and patterns within a text, which helps in understanding complex narrative constructions. In this study, the narrative structure of *The Alchemist* will be explored through the framework of Vladimir Propp's 31 narrative functions, a unique approach not yet applied to this particular novel.

1.7.1. Data Collection Method

The researcher used the non-participatory observational method by Sudaryanto (2015) to collect the data from the *The Alchemist* novel. Observational method is used because it is a method to collect data by observing the context of the object of the research. Non-participatory technique is a type of observational method that is used to collect data without engaging interaction with speakers. This technique is used due to the main object of the study is the novel itself. The documentation by Sugiyono (2015) is also used to collect the data because it is a method in collecting data and information in a form of book, document, archive, number and picture as a report to support the research (Sugiyono, 2015). In this research, the techniques to collect the data consist of several steps:

1. Read the *The Alchemist* novel (1988) by Paulo Coelho several times to get better understanding.
2. Identify and extract narrative segments from the novel corresponding to Propp's functions.
3. Make a note about function of narrative structure.
4. Identify the data according to the research question.
5. Sort unimportant or repeated data.

1.7.2. Data Analysis Method

The researcher used the method of categorization in analyzing the data. Categorization is an intuitive process that is systematic and reasoned based on the research goals, orientation, and research's knowledge (Sudaryanto, 2015). The method of categorization in analyzing the data explains how the analysis of the data contained in *The Alchemist* novel used the structural approach. The method of analyzing the data consists of:

1. This analysis begins with mapping the story in a chronological order based on Propp's 31 narrative functions.
2. All of Propp's narrative functions found in the story are explained in detaild manner by looking at the connections and interaction between basic elements of fiction such as plot, characters, settings
3. This analysis continues with the process of identifying the novel deviatons from Propp's narrative functions