INTERTEXTUAL ANALYSIS OF “SANG ALKEMIS”
BY PAULO COELHO AND “SANG PEMIMPI” BY ANDREA HIRATA

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ABSTRACT
This study aims to reveal the intertextuality in Sang Alchemist by Paulo Coelho and Sang Pemimpi by Andrea Hirata. Narrative structure analysis is related to intertextuality and describes the novel Sang Pemimpi as a transformation from the novel Sang Alchemist by Paulo Coelho as its hypnogram. Using descriptive qualitative methods and theoretical concepts related to narrative structure and transformation, this study concludes that Sang Alchemist is a program of Sang Pemimpi regarding plot, characters, and themes. In the plot appears the intertextual that can be seen at the story's beginning, trying to pursue dreams, parents' attitudes, despair, and the completion stage.

Keywords: narrative structure, hypogram, intertextual

INTRODUCTION
A literary work is not born in a cultural vacuum, as it is proposed by Teeuw (1980: 11). Although it does not rule out the three conventions, namely culture, language, and literature, there will be differences or similarities. Authors can consciously or unconsciously relate their work to other authors. The connection is in literary genres in the form of prose (romance, short stories, and novels), drama, and poetry.

These linkages are related to intertextual studies, one of the approaches in literary reception, and are in the form of concepts and practices. Intertextual is not only in a post-structuralist or deconstruction approach but in a recent view as a limitation on the autonomy of literary works. The intertextual theme was first introduced by Julia Kristeva, a French post-structuralist, who emphasized that text cannot exist as an object and does not function as a closed system.

On the other hand, Jonathan Culler and Roland Barthes, who focused their studies on semiotics, argued that works could only be read in conjunction or conflict with other texts indicating an awareness of intertextuality. Culler further explained that these relations arise when the work is read and structured by the reader's horizon. The reader raises essential story elements, structures them, and disseminates them through intersubjectivity and becomes a function (influences) of other texts (1997: 139).

Pradopo (2009: 162) says that the notion of intertextual relations can only be understood appropriately after knowing the forms of literary criticism and the
debates throughout literary criticism. Examining the inter-textual relations of literary works in literary studies, both in criticism and literary history, is vital. It is essential to clarify its meaning as a literary work to facilitate understanding the text's meaning and its historical meaning and position (2009: 178).

According to the intertextual views above, although in terms of delivery, it is somewhat different but still refers to the same concept, that is, a text with other texts has a connection whether it is consciously or unconsciously realized by the author and the ideas obtained by the reader originate from reading material and returned on the return text.

Regarding the relationship between texts in literary works, in this case, it is related to the novels The Alchemist by Paulo Coelho and The Dreamer by Andrea Hirata. The Alchemist novel by Paulo Coelho. This Brazilian writer tells the story of the ups and downs of the pilgrimage of a little boy named Santiago, a shepherd boy in Andalusia. For the sake of a "personal legend," he decides to go on a long journey. From Spain to Egypt. All for the sake of his dreams of meeting the Alchemist and treasures.

Things that are not much different are found in the novel Sang Pemimpi by Andrea Hirata, the second book of the Laskar Pelangi tetralogy. This novel tells the life angles of innocent Malay village children, namely Ikal, Arai, and Jimbron, who are simple but have the power of love, friendship, sacrifice, and a solid determination to realize their dream of going to school in France and exploring Europe to Africa.

The two novels Sang Alchemist and Sang Pemimpi, when viewed from the perspective of story structure, have a structure as found in the structure of literary works in general. Likewise, narrative or story is an important thing that is inherent in literary works. The narrative has elements that only sometimes have to be present simultaneously, for example, events, characters, setting (background), time, vocalizations, or angles.

The novels Sang Alchemist by Paulo Coelho and Sang Pemimpi by Andrea Hirata have the same theme, "dreams," or, more broadly, both tell about characters with dreams. The author uses intertextual studies in plots, characterizations, themes, and others.

METHODS

This study uses a qualitative method with a descriptive analysis approach. The primary data is from the novel The Alchemist by Paulo Coelho and Sang Pemimpi by Andrea Hirata. Meanwhile, the secondary data used are all previous articles, criticisms, and analyses related to the narrative structure of Sang Alchemist by Paulo Coelho and Sang Pemimpi by Andrea Hirata in relation to intertextuality. As well as the novel Sang Pemimpi as a transformation from the novel The Alchemist by Paulo Coelho as its hypnogram. Therefore, the results and discussion related to the intertextuality description in the two novels.

FINDINGS AND DISCUSSION

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Novel Structure

The novel Sang Pemimpi begins with the story of the main character, a boy named Santiago, who lives in a village in Spain. He talked a lot about the sheep, the books he had read, and the dream he always had recurring.

He had always been sure the sheep understood what he was saying. So, sometimes he would read them passages from books that impressed him or tell them about the loneliness and happiness that the shepherds experienced in the desert (Coelho, 2010: 89).

This proves how close the emotional connection is between Santiago and his sheep to the extent that he is willing to share knowledge from the books he has read and the sorrows about his life.

After Santiago talked a lot about his sheep, he was also told about his activities which were always selling wool to the merchant, and that is where he met the merchant's daughter, who has a face typical of the Andalusian region. Santiago felt something he had never experienced when he talked to the girl. The girl asked Santiago how she could read and why she became a shepherd.

Furthermore, Santiago remembers the dream he always had over and over again. However, at the beginning of the storytelling of the dream, it was never mentioned because he told about the economic condition of his family and the origin of why he could read. He told me that his parents wanted him to become a priest, so he attended seminary until he was sixteen and studied Latin, Spanish, and theology. However, since childhood, he has been curious about the world, so Santiago dared to convey his refusal to his father.

"But I want to see the castles in their hometowns," the boy explained.
"When looking at our country, these people also say they want to stay here forever.
“I want to see their country and their way of life,” said the boy (Coelho, 2010: 14).

There was an extended dialogue between his father and himself regarding the decision to wander. However, in the end, the father gave his son his blessing because Santiago convinced his father about his high curiosity about other people's countries. His father also had the same desire as his son, namely to like traveling, but because he had to carry a heavy burden with his family, this desire was forced to be buried deep. Finally, he was given three old Spanish gold coins to buy the sheep he would tend and those that would accompany him on his journeys.

The boy remembered his father's conversation and was happy; he had seen many castles and met many women (but none could match the girl who was waiting for him a few days' journeys from here), but most importantly, he could live his dream every day (Coelho, 2010: 16).
Santiago realized his adventures; he found many things his father had said. On the other side of his introduction, he still thinks about his dreams and remembers the merchant's daughter he met long ago even though he never sees her again.

Santiago realizes that what makes his life more interesting is that he has to fulfill his dream. The dream he always had recurring had to be interpreted by enlisting the help of the gypsy woman in Tarifa. He started telling about his dream about a little boy playing with his sheep. The boy told him in the Egyptian Pyramids, there was a treasure, and the boy told him to come there. However, all he got was disappointment because the gypsy woman did not know how to make her dream come true. Instead, she asked for a tenth of the treasure. At that moment, he decided not to believe in dreams anymore and immediately left the gypsy woman.

On the next trip, he met an older man named Melchizedek, who claimed to be the King of Salem. There was a long conversation between him and that person. Even that person knows a lot about the ins and outs of himself and knows about dreams of treasure in the Egyptian Pyramids. The man told him to meet him again so that Santiago would be helped to find the treasure on the condition that he gives one-tenth of his sheep.

"To find the treasure, you must follow the signs given. God has prepared a path that each person must walk. You must read the signs He left for you" (Coelho, 2010: 39).

Doubts had arisen in Santiago's mind since meeting the older man who claimed to be the King of Salem. He decided again to return to continue his journey by taking a long route from there; he could see Africa even though his visibility was still far away. However, Santiago met the man again with his six sheep. He asked this older man a lot about the treasure and was advised to follow the omens given by God.

The old king gave him white and black stones named Urim and Thummim. The stones the older man had given him, which he said would help Santiago make up his mind and said the treasure was in the Egyptian Pyramids. From then on, Santiago began to make his own decisions. Santiago received many messages from the old king, for example, the language of omens, following destiny to the end, wisdom in making decisions, and the secret of happiness.

"Santiago always remembers the words, "And when you want something, the entire universe conspires to help you achieve it." (Coelho, 2010: 31).

These words from the King of Salem always guide him when he encounters obstacles in realizing his dream of finding treasure in the Egyptian Pyramids.

His next journey took him to Tangier, where he met a young Arab in a coffee shop, and he asked the young man to take him to the Egyptian Pyramids on condition that he should be rewarded. After breaking off his trip to Egypt with the Arab youth and having given him the money, he was left halfway through the journey penniless. Santiago becomes a stranger to the place, and he has nothing
left. Now he only has the stone that the King of Salem gave him and the books he always read.

Finally, he decided to work in a Muslim crystal merchant shop. The Crystal Merchant's shop was quiet even though it used to attract many customers, but because there were already many other Crystal Merchant's shops, it had suffered a decline. However, since he worked at the shop, Santiago gave the old man many ideas so that gradually many customers visited his shop, and he also received a monetary reward that was in balance with his work. After a year of making enough money, he decided to stop working at the shop. In his mind, at that time only wanted to return to Spain, but on the other hand, he was still thinking about his dream.

"You have dreams about your sheep and the Pyramids, but you are different from me because you are determined to make your dreams come true. I want to dream about Mecca (Coelho, 2009: 72).

They discuss their dreams in Santiago's dialogue with the crystal shop owner. The crystal trader dreams of going to Mecca, but due to circumstances that don't allow for it, he can only dream of Mecca and doesn't make it happen. After leaving the Crystal Merchant's shop, he met an Englishman who was interested in alchemists, and he told him a lot about alchemists, which he had read a lot about in his books. However, Santiago needs to understand it even though the Englishman elaborates on the Alchemist and believes that this Alchemist discovered the Philosopher's Stone and the elixir of life. The stone he owns is an alchemist's invention, and the figure of the king is an alchemist.

The conversation was interrupted when he heard a call from a caravan guide who wanted to go to Al-Fayoum in Egypt. The Englishman and Santiago joined the party. Finally, Santiago feels that fate has brought him almost to his dream. During his journey, Santiago learned a lot from this Englishman's book, especially what really interested him in his heart were the stories of the famous alchemists whose whole lives were devoted to refining metals in the laboratory, ultimately leading them to purify themselves. These stories are awe-inspiring:

people lived out their destinies until the end of their lives (Coelho, 2010: 106).

He was increasingly convinced that alchemy could be learned in everyday life. In the final part of the novel, it is told that Santiago fell in love with a desert woman named Fatima, and that's when he told her about his dream, and Fatima advised him to continue it. Finally, he decided to leave Fatima to pursue his dream and promised Fatima to come back again. The Alchemist accidentally came to him, and this Alchemist led him to the Egyptian Pyramids. Arriving at the Egyptian Pyramids, the Alchemist left him, Santiago began to dig, and he did not get any treasure. At that time, a group of people came and attacked him and took the gold in his bag. There is no treasure in the Pyramid, then the boy decides to go home. Arriving at the small church near the base of the Sycamore tree, he dug and found treasure there. He gave one-tenth of his wealth to the gypsy woman who lived in Tarifa as promised, and he also went to see Fatima again after she found
Narrative

The main characters in SP are Ikal, Arai, and Jimbron. The initial storytelling began with Ikal and his two best friends, Arai and Jimbron, at the Manggar State High School, the first high school in East Belitung. At the time of the routine assembly, and Mr. Mustard became the speech inspector at the podium, the three children were late. Arai's idea had harmed them; Arai ordered Ikal to flutter his crest while ringing his bicycle's bell and whistling a song to attract the attention of the peninsula's little princesses. However, this idea made them have to be chased by Pak Mustari and two school guards to the market.

In the next part, Ikal tells of the sadness of Arai's life, his parents left him, and even he was the last person left from a clan, so he was called a Malay Sympathy Keramat. Arai lived in a hut in the middle of a neglected sugar cane field before being picked up by Arai and Arai's father.

Ikal described Arai as unique because he had seen this since he was in the back of a copra truck when he met Arai at his hut. Arai can make his toys forget the pain of his life. In addition, since living with Ikal, he always has the idea of making money while studying. Arai became a smart kid because he was always curious and asked questions. Furthermore, Ikal also talked about his family members and the economic conditions of his family, who considered parmesan a symbol representing their most miserable period during the Japanese occupation.

Paregasan is a rice storage area. Thanks to Arai's ideas, Ikal believes and obeys the idea even more. One time Mak Cik Maryamah asked Ikal's mother several times for rice, but because Mak Cik felt terrible, she had to give Nurmi's violin. Nurmi is Mak Cik's daughter, who loves to play the violin. Being a musician is her most prominent dream. At that time, Ikal's mother refused the violin. After the two of them witnessed the incident, Arai was moved to break his savings, and Ikal just went along with the idea even though, at that time, they fought at the Chinese stall when they wanted to buy wheat, flour, and sugar, and then gave it to Mak Cik to make cakes and then they sell it.

Nurmi, a beautiful teenage girl, looks depressed inside. He clutched tightly to a shabby black suitcase containing a violin. Nurmi is a talented violinist. He wanted to be a musician; that was his most prominent dream. He inherited the blessings and the violin from his late grandfather, the head of our village's gambus group (Hirata, 2009: 31).

In the following story, Ikal tells about Jimbron, his best friend besides Arai. Jimbron is told as a character who likes horses. Jimbron's biggest dream is to see a horse.
There are no horses in our village, but Jimbron knows them like he's seen them beforehand. Jimbron was a young man who fell asleep quickly, but his withered ears would suddenly stand up if he heard a little about horses. Jimbron soon became a fanatic horse lover. He knows how to ride a horse, the origins of a horse, and understands what a horse neigh means. He memorized the name of Abraham Lincoln's horse, Napoleon's horse, and even Syaidina Umar Bin Khaththab's horse (Hirata, 2009: 50.)

Dreams are one of the themes that are considered a problem or matter in a thematic approach. In this case, Jimbron is a character who likes horses even though horses are not found in his village; he has never even seen them live; he only saw them on village hall television. However, he was still very impressed with horses. Finally, he dreamed of being able to see with his own eyes. Furthermore, in the final parts of the story, Jimbron's dream comes true.

It also tells about the character of Pak Balia, who is considered a teacher from heaven after Mrs. Muslimah at Laskar Pelangi School. He loves his profession, loves knowledge, and values his students. The figure of Pak Balia has inspired many figures to make their dreams come true.

During the crisis of poverty experienced by the characters in this novel, several characters are also presented who inspire other characters, be it words or attitudes, such as Mr. Balia, Makruf, Mahader, and Zakian Nurmal; they are none other than Ikal, teacher and classmate, Arai, and Jimbron. Even though the motivator character also experienced the ups and downs of life, Andrea Hirata appeared as an encouragement for other characters and himself as well as an element of strengthening the story's character.

The characters whose lives are told suffer, like Arai, an orphan who lives in a hut, Ikal who is the narrator who tells the story of his family's deprived economic life as well; Mak Cik Maryamah; and Nurmi, who always asks for rice from Ikal, 's mother, Jimbron who is adopted as a foster child by Pastor Geo because his mother and father had died since grade 4 elementary school, Mahader, who always got up every morning, fried getas and carried it around campus to bear the burden of the hardships of supporting his younger siblings, Laksmi, who was left behind by his mother and father and his two siblings, they died because of a boat. They capsized in the Manggar River, and Laksmi was picked up by a Chinese Thong San and other Malay children who had a sad fate.

The poverty experienced by this character became even worse when the Timah Belitong PN, the company on which most Malays depended, including Ikal's father, slowly collapsed. Many employees have been laid off, which causes many children to drop out of school because they have no choice but to work to help their parents. Ikal, Arai, and Jimbron still go to school, but they have to work too, for example, as construction workers, divers at the golf course, and office assistants at the government office complex.

In this description of poverty are stories of characters who desire to love other characters, as happened between Jimbron and Laksmi. It is said that Jimbron admired Lakshmi to the point that Jimbron neighed when he told him about the
greatness of a horse, and he gave him a new accessory for his jengkiki bicycle, which he made like a horse saddle. Added to this is Arai's tactic of using beautiful words when standing in front of the class, even without being pointed out by Mr. Balia; the goal is to impress Zakiah Nurmala.

Every time I look at the tributaries of the Manggar River racing towards the estuary, I remember the picture of the Seine River from Mr. Balia in the past (Hirata, 2009: 67).

Even though the story is still struggling with the socio-economic conditions that hit the characters in the novel, it still doesn't ignore the dreams that have been imagined before. The Seine is a river that divides into two, and in the middle rises the Eiffel Tower. Ikal is nostalgic again with the words that Pak Balia once said in front of the class that led him to enter his dream to go to school in France and explore Europe and Africa.

Characters who had harsh upbringings are also often repeated in this novel, for example, Pak Mustar, deputy principal of the Ikal school, and the mosque's retainer, namely Taikong Hamim, Haji Satar, Haji Hazani.

In the initial quote, there are already several figures that the author has raised to support the main character's dreams, but there are still other figures that are no less important, namely Ikal's father and mother. Ikal's father is a character who encourages the two characters in this story. Even though he is known as a quiet person, on the other hand, he shows his affection for Ikal and Arai. When it was time for the distribution of report cards at school, he asked for time off from work and prepared everything that would make him look neat when attending the distribution of report cards at school, even though he had to swing his bicycle for such a long distance.

There is a way where there is a will (Hirata, 2009: 95).

This adage makes it more transparent that the story's characters have dreams they want to achieve by working hard. The author raised this proverb when Ikal, Arai, and Jimbron escaped into the cinema by disguising themselves as hooded people. Even though in the end, Pak Mustar found out, and they were given punishment at their school.

If we are overwritten by jackfruit, it is our fate to be overwritten by jackfruit. It cannot, in the least, be circumvented. In the past, long before we were born, God recorded in His book that jackfruit would indeed befall us (Hirata, 2009: 117).

Trying to accept the reality that God has destined for His servants. It is as if emphasizing that no other power can oppose God's power if it has been outlined.
......or about our dream to go to Java by boat and our plans to attend school in France! Stepping foot on the holy altar of the Sorbonne alma mater! Exploring Europe to Africa (Hirata, 2009: 126).

Ikal gave this advice to Jimbron, who felt guilty for loudly yelling at him. Curls of emotion listening to Jimbron constantly chattering about horses while carrying out his sentence of cleaning the toilets. However, Ikal finally felt guilty, too, and tried to eliminate Jimbron's obsession with horses. Ikal tries to remind them of their dreams, namely, to migrate to Java and study in France. Although Ikal and Arai always wondered if Jimbron's intellectual capacity. This quote is continually repeated in this novel and aims to emphasize that the dream that the character wants to achieve is apparent.

*Even if you fill a piggy bank the size of a real horse, my friend Jimbron, that change will never be able to pay for you to study in France....., says my heart* (Hirata, 2009:136).

These words were spoken by Ikal in his heart when he saw Jimbron, who always put money evenly into the piggy banks of the two black and white horses. These are pessimistic words thought by Ikal.

*“Did you know, Bachelor? The whole time I dreamed that my son was sitting in that vanguard seat!”* (Hirata, 2009: 137).

Behind this frightening figure, it turns out that Pak Mustar is a strict educator and has the same dreams as the other characters who have dreams too. He has a son who failed at this public school because his NEM did not meet the admission requirements. He had never experienced even occupying the front guard at the distribution of report cards. Even though Mr. Mustard did not succeed in realizing his dream, he still functions as a motivator for Ikal. He emphasized that if someone stops dreaming, then it will be a tragedy or a big problem that may bring regret and no next chance.


"Just so you know, Ikal, people like us have nothing but passion and dreams, and we will fight it out for those dreams!" (Hirata, 2009: 143).

Besides Mr. Mustard, Arai also advised Ikal. Arai saw that Ikal needed to be consistent with the dreams they had agreed upon.

"Shouldn't we save a lot to go to school in France? That's it, isn't it my brother, Jimbron? (Hirata, 2009: 167)

Ikal tries to remind Jimbron of their dream of studying in France. Ikal often reminds Jimbron of their dream of going to school in France. The figure of
Ikal allows Jimbron to continue to dream even though he doubts Jimbron's intellectual capacity.

Slowly, slowly, Jimbron's dreams came true when a group of Australian horse ambassadors arrived at the pier. At that time, Jimbron had skipped school to see the horses with his own eyes even though he had not ridden them.

"Not a dream, Brons! This is Mustika Raja Brana's prince! Touch it!"
"Put your clothes on quickly, Bujang. Let's go horse riding!" exclaimed the barbed knight (Hirata, 2009: 186).

Arai's efforts all this time toil tirelessly to raise money have succeeded in realizing the dream of his best friend, Jimbron. Even though Arai had to submit himself to the oppression of the famous capo, everything was done for Jimbron to get close to the prince or the horse.

"Walk away, we have to wander! No matter how much our savings are, we have to sail to Jakarta," Arai convinced me (Hirata, 2009: 201).

This is proof of the firm determination that Arai has, and he tries to convince Ikal that they have to go abroad like his dreams before having to go to Java.

......Go away.....If you get to France, explore Europe to Africa, that means I'll get there too; go with you." (Hirata, 2009: 204).

These are Jimbron's words to his two best friends. Jimbron, who used to be reminded by Ikal and Arai that he would realize his dreams of attending school in France, turned around. Now it is Jimbron who reminds Ikal and Arai about their dreams of attending school in France and exploring Europe to Africa. Ikal and Arai separated from their best friend, Jimbron, when they went to study in Jakarta. Finished undergraduate, it was told about Ikal and Arai, who took tests and interviews at the selection of scholarships for undergraduate education students by the European Union.

....because on that paper, the name of the university that accepted Arai was the same as the university that accepted me. There, it is written: Universite de Paris, Sorbonne, France (Hirata, 2009: 247).

Finally, Ikal and Arai's dreams, namely going to school in France and exploring Europe to Africa, came true even though Jimbron could not enjoy it.

**Intertextual**

Based on the description of the narrative structure, there appears to be an intertextual plot, namely, a small child who has a dream and wants to make his dream come true. They always try to find a way to achieve their dreams. Like
Santiago's character, in the form of the main character in SA, to go to Egypt, he sells his livestock, works at a crystal merchant figure, and tries to meet the Alchemist to be given instructions. However, the characters Ikal, Arai, and Jimbron set aside their spare time to make money while their school was still running. Even though these two novels have variations or differences, they are still related.

<table>
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<tr>
<th>No.</th>
<th>Episode</th>
<th>SA</th>
<th>SP</th>
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<tbody>
<tr>
<td>1.</td>
<td>Beginning of the story</td>
<td>Santiago tells about his dream of finding treasure in the Sand.</td>
<td>Ikal, Arai, and Jimbron listen to stories from Pak Balia about the splendor of Europe to Africa.</td>
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<td>2.</td>
<td>Trying to chase dreams</td>
<td>Santiago sold his sheep and left Andalusia for Egypt</td>
<td>Ikal, Arai, and Jimbron go to school while working to save money so they can go to Jakarta and travel from Europe to Africa.</td>
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<td>3.</td>
<td>Parental Attitude</td>
<td>Santiago's parents wanted him to become a priest, but ultimately, he agreed to let his son fulfill his dream.</td>
<td>Ikal and Arai's parents and Jimbron's adoptive parents always supported him in making his dream come true.</td>
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<tr>
<td>4.</td>
<td>Hopeless</td>
<td>Santiago is desperate because he was lied to by a gypsy woman who claims to be a fortune teller and tricked by a young man on his way to Egypt.</td>
<td>They didn't go to school. He was focused on making money because his parents were experiencing a lack of money.</td>
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<tr>
<td>5.</td>
<td>Completion</td>
<td>Santiago found the treasure near the Andalusian church, not the Egyptian pyramids.</td>
<td>Ikal and Arai studied in Jakarta, after which they were accepted at the Universite de Paris, Sorbonne, France. However, Jimbron is only told that he has married the girl he has dreamed of since childhood.</td>
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From the initial episode of the story, SA welcomes the main character Santiago's dream that he wants to realize, namely, to get a treasure in the Egyptian Pyramids. However, whether his dream exists or not needs to be clarified because he only dreams in his sleep. This is different from SP, the main characters, Ikal, Arai, and Jimbron, who have dreams because they have heard stories about the splendor of Europe to Africa from their teacher Pak Balia at school. Ikal, Arai,
and Jombron's dream is clear, but it still depends on whether they will achieve it. In SA, a character who dreams about material things is presented because he does not go to school; he is just a cattle herder. However, SP presents characters who dream of pursuing higher education and traveling the world, and these characters go to school.

In the second episode, Santiago in SA tries to fulfill his dream by leaving Andalusia; he intends to go to Egypt even though his sheep must be sold. He unanimously intends to get the treasure in the Egyptian Pyramids as he saw in his dream. The main character SP experienced different things; they remained in Belitung because they went to school. However, they still strongly desire to fulfill their dream of exploring Europe to Africa.

In the third episode, related to parental support, in SA, Santiago's parents at first did not approve of their son's intention because he wanted his son to become a priest. But in the end, he agreed with his son's decision to leave Andalusia and pursue his dream. The opposite was found in SP; Ikal and Arai's parents always supported their children's wishes despite their poor economic conditions, and Jimbron's adoptive parents never went against their son's wishes.

In the fourth episode, Santiago encounters obstacles when leaving Andalusia for Egypt. At first, he met a gypsy woman, and he wanted to ask her to predict a solution so he could get a clue to get a treasure in the Masir Pyramid. Still, the older woman did not provide a solution, asking for percent if Santiago found the treasure. After that, he leaves the older woman, and on the way, he also meets a young man who is none other than a fraud; the young man runs away with his money. At that moment, Santiago felt hopeless and was about to stop looking for the treasure. The figures in SP also faced the same thing; they were desperate because their family's economic condition had worsened; this was due to the impact of the Timah District Court, which did not provide welfare for its employees with low ranks.

The last episode is the completion of the dreams that the characters in SA and SP want to achieve. Santiago in SA manages to find treasure, but it is not found in the Egyptian Pyramids as in his dream. Instead, he found it in an Andalusian church where he often tended his sheep. This is different from what was experienced by the characters in SP; they succeeded in realizing their dream of exploring Europe to Africa even though this novel does not tell about their journey and only describes that Ikal and Arai were finally accepted at the Universite de Paris, Sorbonne, France. At the same time, Jimbron married the girl of his dreams and already had children.

Characterization

The characters in SA and SP have almost the same similarities, although there are differences related to parents, people around them, or other figures as motivators. Santiago's parents disapproved of their son's wish to leave Andalusia for Egypt to achieve his dream because his father wanted his son to become a priest someday. His father wanted Santiago to be a child who would make his family proud because his parents were farmers. But in the end, his father also
agreed to Santiago's intention because he listened to a reasonable explanation from his son. SP figures experienced different things; Ikal and Arai's parents agreed with their son's intentions and tried to help him even with unfavorable economic conditions; this was due to the influence of the Timah PN. His father worked at the Timah District Court and received a low salary because of his low rank, but he did not say that to Ikal and Arai; he still gave money to his son to continue his studies until they graduated from high school and continued studying in Jakarta until they finally graduated at Universite de Paris, Sorbonne, Paris. Likewise with Jimbron, even though he did not study in Jakarta and studied at the Universite de Paris, he married the girl of his dreams since childhood. In SA, some figures motivate Santiago, namely, the Alchemist; many things the Alchemist conveys to Santiago related to his dream of finding treasure in the Egyptian Pyramids.

That night he told the Alchemist everything. And the Alchemist understood that this child's heart had returned to the World Spirit.

"So, what should I do now?" asked the child.
"Continue on your way to the pyramids," said the Alchemist. And keep watching for omens. Your heart can still show you where your treasure is." (2010:169-170).

This is an excerpt of a conversation between Santiago and the Alchemist, who is the character who gives motivation to the main character.

The same thing is found in SP; the figure of Pak Balia is a figure who provides powerful motivation to the main characters, Ikal, Arai, and Jimbron. He was the first to tell about the beauty of Europe to Africa, so finally, Ikal and Arai dreamed of traveling the world.

"Explore the splendor of Europe to Africa. Find the diamond all the way to France. Step your feet on the holy altar of the greatest alma mater without equal: the Sorbonne. Follow in the footsteps of Sartre, Louis Pasteur, Montesquieu, Voltaire. That's where people learn science, literature, and art to change civilization!"

These are the words of Mr. Balia, which eventually always ring in the ears of Ikal, Arai, and Jimbron, and they dream of setting foot there.

**Theme**

In addition to having a reception in plot and characterization, reception is also found in themes. This is related to the dreams that the figures in SA and SP want to achieve, poverty, or to improve the family's economic condition and the characters' personalities. Even though SP reacts contrary to SA, they still have the same vision and mission; ultimately, the characters are told to achieve their dreams.

Positive relations occur in terms of dreams they want to achieve and poverty. Santiago in SA and Ikal, Arai, and Jimbron are figures presented by
authors who have a strong desire to make their dreams come true even though their dreams are different and have different socio-cultural backgrounds.

Hostile relations occur in personality problems; Santiago is described as someone who gives up quickly because several times he finds hopelessness in the storytelling in the novel. However, Ikal, Arai, and Jimbron are always determined to make their dreams come true, even though they have given up hope because they stumbled on a negative family economy.

**Dream**

The dream form in the SA dream is elusive (still in fantasy, fantasy, deceiving) and in the form of a soul call. In this case, Santiago is led by his dream to find treasure in the Egyptian Pyramids and the treasure, and Santiago cannot be sure of its whereabouts before he goes there to dig it up. The treasures that Santiago obtained in the story section were not from the dreams that he had been experiencing all this time. Instead, they were in a place where he had never believed that there was a treasure. Therefore, his dreams are only imaginary. However, in SP, his dream is concrete (actual; exists), namely going to school at the Universite de Paris, Sorbonne, France, exploring Europe to Africa, and seeing the Eiffel Tower. They had also heard explanations from Pak Balia and Ikal, and Arai's goal was clear to France. They have confirmed that their dreams exist, depending on whether they will make them come true.

In SP, the main characters (Ikal, Arai, and Jimbron) chase their dreams. Many told this after they heard stories from Mr. Balia, and since then, they intend to go to school in France and explore Europe to Africa. At that time, the main characters, namely Ikal, Arai, and Jimbron, always tried so he could continue their schooling even though their family's conditions did not allow them to. They worked while studying, and so when they migrated to Java, he decided to work while studying. In contrast to the main character, Santiago, in SA, destiny leads him to find his dreams. However, the actual dream still needs to be discovered whether the treasure in the Egyptian Pyramids exists or does not exist. Santiago finds other dreams, such as the beauty of the world, Fatima (his true love), the Soul of the world, and a treasure near the base of the sycamore and a small church.

The dreams of each of the characters in the two novels almost come to a halt. Santiago in SA is starting to get disappointed and will no longer believe in his dreams when he goes to a gypsy woman to interpret her dreams. It turned out that the older woman was interpreting it and didn't know how to realize her dream of finding treasure in the Egyptian Pyramids. Ikal also experienced the same thing; he and his two friends made an ambitious wish: to go to school in France and explore Europe and Africa. Furthermore, Ikal realizes that his family's economic condition is minimal and thinks his dream is just a dream and impossible to come true.

Differences are also found in the process of achieving the dreams of these two novels. The figures in SP, especially Ikal, Arai, and Jimbron, try to remind each other that they have a dream target, namely going to school in France and
exploring Europe to Africa; even other figures such as Pak Balia, friends, Pak Mustar also motivate them to make his dream come true. However, in the novel The Alchemist, Santiago often creates inner turmoil within him that he must stop dreaming and forget dreams about treasures in the Egyptian Pyramids. It happened when he encountered obstacles in the journey to find his dream. However, Santiago also wants to make his dreams come true because that is what keeps him alive. Especially when remembering the words of King Salem, which are continually repeated in this novel quote, namely,

“The moment you want something, the entire universe conspires in helping you achieve it.” (Coelho, 2010: 31).

That was his biggest motivation when he wanted to stop fulfilling his dream. While realizing his dream, other figures motivate him: the British, the Alchemist, and Fatima, the girl he met in the desert during his trip to Egypt. The same thing is also found in SA. Other figures have dreams, but some of them come true, and some of them have to stop as follows:

a. Santiago, a boy from Andalusia, Spain, is curious about the world and dreams of treasure in the Egyptian Pyramids and wants to meet the Alchemist, who is considered a figure who can control life. Santiago's father dreamed of traveling the world but had to run aground as he had to carry a heavy burden on his family.

b. Crystal traders who dreamed of performing the Hajj to Mecca never came true, and it was only a dream.

c. The Englishman dreams of meeting the Alchemist, whom he has never met and can only read through books.

Several characters in SP have dreams, but some are told to come true, and some are only dreams, including:

a. Ikal, the son of a permanent PN Timah employee, dreams of going to school in France and exploring Europe to Africa. The dream comes true but is not told in the novel Sang Pemimpi.

b. Arai, Ikal's distant cousin, has the same dream as Ikal to go to school in France. Finally, after graduating with a bachelor's degree, he received a European Union scholarship, and so did Ikal.

c. Jimbron, who dreamed of seeing a horse, finally came true because of Arai's help.

d. Nurmi, the daughter of Mak Cik Maryamah, dreams of becoming a famous musician because she is very talented at playing the violin, but her dream is kept a secret.

e. Pak Mustar dreamed of sending his son to a public high school in the Peninsular, but his dream came true because the NEM standard set at school still needed to be met by his son's NEM.

However, at the end of the SP, it was told that Ikal, as the main character realized his dream by succeeding in getting an undergraduate scholarship at the alma mater Universite de Paris Sorbonne, France, meaning that they would also
explore Europe to Africa even though they had to pass through it with complete challenges. The same thing is also found at the end of the SA novel when Santiago finds a treasure, but the treasure is not obtained from interpreting his dream. Instead, it is found elsewhere. While searching for the treasure, he almost risked his life. Santiago is told in SA that he found his dream, which is the treasure which is to give one-tenth of his property to a gypsy woman, and he will meet Fatima. However, Ikal and Arai are kept from the story of living their dream of going to school in France and exploring Europe to Africa because the end of the story in SP only comes when Ikal and Arai receive a letter regarding their graduation from the European Union scholarship.

**Poverty**

In SA, the main character Santiago is often faced with temporary poverty. To realize his dream, he has to spend money to go to the Pyramids in Egypt. Santiago is just a shepherd, but he has a high spirit. It is proven when he can master several languages and read because when he herds his sheep, he takes the time to read. His father was just a poor farmer, so Santiago only expected a little from his parents to ask for money to go after his dream.

*His parents wanted him to become a priest, so he could become the pride of their family, who were just simple farmers. They must work hard to eat and drink, just like the sheep* (Coelho, 2010: 14).

From this description, it is obtained that Santiago only comes from a low-income family. His father wanted him to become a priest to make his parents proud. However, Santiago is not interested in becoming a priest for him to travel the world and find his dream the most beautiful thing in his life.

The same thing also happened to the main characters of SP, namely Ikal, Arai, and Jimbron. The family economy pressures them; this is the impact of the Timah PN in Bangka Belitung.

*Like most poor Malay children in our village who started working as teenagers, Arai taught me to look for banner roots to sell at the market. Fish sellers use the root to pierce the fish’s gills so buyers can easily carry them. He also invited you to take the roots of purun, a shrub that grows in the swamps, which we sell to grocers to tie the shrimp paste wrappers* (Hirata, 2010: 26).

Ikal, Arai, and Jimbron have low-income families, so when they come home from school, they use their free time to work to help their parents make money. Even though their family life is poverty-stricken, they still aspire to set foot on the Sorbonne or travel around Africa to Europe.
CONCLUSION

Based on the discussion described above, the novel Sang Pemimpi is a reaction to the novel Sang Pemimpi in terms of plot, characters, and themes. In the plot appears the intertextual that can be seen at the story's beginning, trying to pursue dreams, parents' attitudes, despair, and the completion stage. The characters in The Alchemist and The Dreamer almost have similarities, although there are differences related to parents, people around them, or other characters as motivators. And it concerns themes related to the dreams to be achieved, poverty, and the personalities of the characters in both The Alchemist and The Dreamer novels. Therefore, it can be concluded that The Alchemist is a histogram of The Dreamer. Even though Andrea Hirata was not directly aware of this, through this intertextual study, there is an interrelationship with Paulo Coelho's work. However, there are differences in culture, language, and literary conventions.

REFERENCE