A Semiotic Deconstruction of Symbolism in Dan Brown's The Da Vinci Code

¹ Metha Nisrina Fitri, ² Anastasia Apsari Atisomya, ³ Evelyn Agustine Hermawan, ⁴ Haryati Sulistyorini

¹Universitas Dian Nuswantoro, Semarang, Indonesia
²Universitas Dian Nuswantoro, Semarang, Indonesia
³Universitas Dian Nuswantoro, Semarang, Indonesia
(311202102321@mhs.dinus.ac.id)

Abstract. The aim of this research is to analyze the symbols found in Dan Brown's novel The Da Vinci Code. This research employs a descriptive qualitative method and library research to collect data and interpret the symbols found. The results of the analysis show that "The Da Vinci Code" weaves a complex story through Robert Langdon, a resourceful protagonist facing internal and external conflicts. Set against diverse historical and religious backdrops, the plot unravels a conspiracy with symbols. While symbols like the Vitruvian Man, Last Supper, and Five Stars challenge conventional beliefs, the Holy Grail is metaphorically interpreted as Mary Magdalene. The Seal of Solomon and Rose Line signify the unity of conflicting concepts. Mona Lisa, Pentacles, and the Fibonacci Sequence add layers of meaning, connecting the story to art, religion, and history.

Keywords: Dan Brown, The Davinci Code, Semiotic, Symbols

RESEARCH BACKGROUND

1.1 Background

The captivating mystery book "The Da Vinci Code" was written by American novelist Dan Brown. The interesting mystery, detective, conspiracy, and thriller genres all apply to this work. The book, which was published in America by Doubleday, is the second in the Robert Langdon series. March 18, 2003 was the day of its first release. There was a 689-page hardback version and a 489-page paperback edition. "The Da Vinci Code" has enthralled readers all around the world with its complex plot and examination of historical and religious topics, and established its status as an intriguing and thought-provoking work of contemporary literature. This 2003 mystery thriller book by Dan Brown centers on symbolists Robert Langdon and cryptologist Sophie Neveu, who become involved in a conflict between Opus Dei and the Priory of Sion regarding the possibility that Jesus Christ and Mary Magdalene had a child together following a murder in the Paris Louvre Museum.

The Da Vinci Code sparked curiosity in the general public in theories surrounding the tale of the Holy Grail and Mary Magdalene's place in Christian history. However, the book has been roundly criticized for its historical and scientific errors by academics, and it has also been widely opposed by various Christian groups as an attack on the Catholic Church. Despite this, the book shot to fame as a global hit, selling 80 million copies as of 2009 and inspiring translations into 44 other languages. Random House released a Special Illustrated Edition featuring 160 illustrations in November 2004.

The title "Analysis of Symbols and Signs in Dan Brown's Novel The Da Vinci Code" suggests an in-depth study of the meanings and symbolic settings in Dan Brown's famous work. The term implies an effort to break down and unravel all of the symbols and signs hidden in "The Da Vinci Code," with the aim of uncovering deep levels of meaning, cultural references, and historical settings that deepen the reader's experience of the work. The title reflects an interest in exploring the significance of symbols and signs in the novel, using analysis to understand the author's intentions, identify themes, and appreciate the richness of the symbolic elements that characterize Dan Brown's different narrative style.

1.2 Statement of the Problem

The statements of the problem of this paper are:

1. What are the main character's traits, conflict, setting and theme described in The Da Vinci Code by Dan Brown?
2. What symbols are found in the novel The Da Vinci Code by Dan Brown and what are their interpretations?

REVIEW OF RELATED LITERATURE

2.1. Semiotic Theory

Semiotic is one of the branches of linguistics that deals with the study of signs and signs-using behavior. Semiology is the study that was first proposed by the Swiss linguist, Ferdinand de Saussure, as the study of "the life of signs within society" and came now to be developed as structuralism. Semiotic, on the other hand, is the term that Charles Sanders Peirce coined to label his studies. In order to understand how the communicator produces the message, semiotics seeks to identify the meanings encoded in a sign or to interpret these meanings. Semiotics is the study of the structures, norms, and practices that give meaning to signals.

Charles Sander Peirce's Semiotic Theory states that logic is the foundation of semiotics since logic examines human reasoning, whereas Peirce believed that reasoning was accomplished through signs. The primary focus of this semiotic theory is on the use and function of a sign. Signs can be used in many different contexts and communication contexts. They are an essential communication tool. Pierce claimed that a sign consists of three interrelated parts: an icon, an index, and a symbol.

a. **Icon.** A symbol that mimics the actual object's shape is called an icon. It may also be understood as a connection between similar items and signs. That the icon's statement regarding its original shape is its intended purpose.
b. **Index.** An index is a symbol for causal relationships, or cause and effect. In this case, there is a causal connection between the sign and the object. The symbol indicates the message's outcome.
c. **Symbol.** A symbol is a sign that has a relationship to both the sign and its signifier. That anything is represented by a sign that its signifiers have decided upon as a universal standard.

2.2. Semiotic and Literature

Since the 1990s, semiotics—the study of signs—has seen a significant increase in interest, mostly due to its use in the interpretation of literary texts and, consequently, of culture. In literary criticism, semiotics play the job of establishing important theoretical frameworks that can shed light on how texts relate to larger meaning structures found in literary activities. The field of semiotics—also known as "semiosis"—has grown into a highly developed and rich area of study for all facets of the creation and interpretation of signals. Because semiotics links the literary text to the "universe of signs" and the network of sign systems that interact to give the text its specific, historically grounded interpretations, it has grown from these foundations to become a significant tool of literary criticism. The literary text is usually extended by literary critics in the semiotic tradition to a broader reading of the culture in which it was produced and to the more universal structures that are innate in it.

2.3. Intrinsic Element

Intrinsic elements is one that develops a literary work that needs to be considered. Novels can be more easily analyzed by using their intrinsic elements, which include plot, character, setting, and point of view.

2.3.1. Character

According to (Klarer, 2004, 9-27), characters are the figures that appear in literary works, such as the protagonist or main character and supporting characters. In drama, regular character types are referred to as stock characters. Somehow the term 'character' in a countable sense refers to the way someone thinks, feels, and behaves, essentially encapsulating someone's personality. This usage is typically singular, denoting an individual's unique set of traits and qualities.

2.3.2. Setting

According to (Klarer, 2004, 9-27), the term 'setting' refers to the specific place, era, and social context in which the action takes place. It's like the background of the story, telling you the time and place. This important story element is usually introduced at the beginning along with the characters.

2.3.3. Conflict

According to (Harmon et al., 2006), conflict arises from the interaction of two opposing forces within a plot. In other words, conflict gives all fiction a sense of intrigue and tension. A conflict is a situation where people have strong disagreements or opposing opinions and principles. This disagreement could be between individuals, groups, or even within a party or organization. For instance, there might be conflict between a person and their father, conflicts within a political party due to an unpopular policy, or someone's outspoken views causing disagreements with the president.

2.3.4. Plot

According to the (Klarer, 2004, 9-27), a plot is the series of connected events that form the storyline in a novel.

Exposition:

This is the beginning of the book, introducing the characters, setting, central conflict, and laying the foundation for the unfolding story.

Rising Action:

Starting with an inciting incident, this phase advances the story and sets in motion a series of increasingly intense events.

Climax:

A climax serves as the climax of a story and is characterized by increased tension, complex plot development, and significant character development with important moments and decisions.

Falling Action:

After the climax, this segment moves toward resolution by deftly handling conflicts and subplots to avoid a hasty and abrupt conclusion.

Resolution:

The story culminates in this phase, deftly tying up all remaining loose ends, providing closure, and conveying a sense of fulfillment and anticipation as the story progresses.

RESEARCH METHOD

The methods applied in this study are a descriptive qualitative method and library research method. Qualitative descriptive research is a research approach that aims to provide an in-depth and detailed description of a particular phenomenon or context. With the use of methods like observation, interviewing, or document analysis, this approach focuses more on the in-depth interpretation and significance of qualitative data. Instead of attempting to measure specific variables or test hypotheses, this research takes a contextual and comprehensive approach to comprehending a topic.

On the other hand, library research is a qualitative study in which the researcher works directly with pre-made data and numbers rather than information gathered from the field or from eyewitnesses. Data sources, data gathering, and data analysis are all part of this study methodology. The main data source used here is the novel The Da Vinci Code by Dan Brown. The secondary data used here were journal articles, books, and web pages related to the main discussion.

RESULTS AND DISCUSSION

4.1 Main Character

a. Traits Courage

According to the Oxford Dictionary, courage is defined as the ability to confront fear, pain, danger, uncertainty, or intimidation, even in the face of adversity.

Quotation 1: Langdon had been standing inside the men's room refusing to run from a crime he didn't commit. (**Chapter 18**)

b. Curious

According to the Oxford Dictionary, the term "desirous" is characterized by a strong inclination to see or know, reflecting eagerness to learn or being inquisitive. It can also carry a condemnatory connotation, indicating a desire to know things that one has no right to know.

Quotation 1: "Who requested tonight's meeting?" Fache asked suddenly. "You or he?" The question seemed odd. "Mr. Saunière did," Langdon replied as they entered the tunnel. **(Chapter 4)**

Quotation 2: He'd been curious at the time but had not felt comfortable demanding specifics. **(Chapter 4)**

c. Smart

According to the Oxford Dictionary, when describing a person, "smart" signifies being neatly or (relatively) formally dressed, presenting a tidy and stylish appearance, and overall, being well turned-out.

Quotation 1: Langdon tried to focus on anything other than the four walls around him. In the reflection of the shiny elevator door, he saw the captain's tie clip—a silver crucifix with thirteen embedded pieces of black onyx. Langdon found it vaguely surprising. The symbol was known as a crux gemmata—a cross bearing thirteen gems—a Christian ideogram for Christ and His twelve apostles. Somehow Langdon had not expected the captain of the French police to broadcast his religion so openly. Then again, this was France; Christianity was not a religion here so much as a birthright **(Chapter 4)**

d. Calm

As per the Oxford Dictionary, the term "calm" describes a state that is free from agitation or disturbance, characterized by tranquility, stillness, and serenity. It is used to convey a sense of peacefulness, being without wind or storm. Additionally, when applied in a transferred or figurative sense, "calm" extends to describe a state of sound, utterance, etc., that is serene and undisturbed.

Quotation 1: "I'm being framed, Leigh," Langdon said, trying to stay calm. You know me. I wouldn't kill anyone **(Chapter 62)**

Quotation 2: Langdon strained to hide his emotion, and yet he could not believe what he was hearing. Sophie Neveu had unwittingly witnessed a two-thousand-year-old sacred ceremony. "Masks?" he asked, keeping his voice calm. "Androgynous masks?"

4.2 Conflic

A. Internal Conflict

Robert Langdon Against Himself

His discomfort is increased when he learns of Interpol's sweeping authority and how quickly it tracks people across Europe using relatively simple processes. The ease with which his position might be discovered adds to his internal conflict as he struggles with the invasion of his privacy and the knowledge that his academic world, with its emphasis on symbols and hidden meanings, is unable to protect him from the harsh reality of control and surveillance.

Quotation : The driver shook his head. "Interpol."

*Interpol, Langdon thought. Of course. He had forgotten that the seemingly innocuous request of all European hotels to see a passport at check-in was more than a quaint formality—it was the law. On any given night, all across Europe, Interpol officials could pinpoint exactly who was sleeping where. Finding Langdon at the Ritz had probably taken all of five seconds. (**chapter 3**)*

B. External Conflict
1. Robert Langdon Against Silas

Robert Langdon is struggling to find the Graal before the people who want to use it for their own interests. One of Robert Langdon's adversaries is Silas, a hitman who works for the secret organization Opus Dei. Silas believes that The Graal is the key to the salvation of his soul and he will do anything to get it.

Quotation : Holding Sophie firm, Silas dropped his hand from her chest, down to her waist, slipping it inside her deep sweater pockets, searching. He could smell the soft fragrance of her hair through his own alcohol-laced breath.

"Where is it?" he whispered. The keystone was in her sweater pocket earlier. So where is it now?

"It's over here," Langdon's deep voice resonated from across the room. Silas turned to see Langdon holding the black cryptex before him, waving it back and forth like a matador tempting a dumb animal. "Set it down," Silas demanded.

*"Let Sophie and Leigh leave the church," Langdon replied. "You and I can settle this." (**Chapter 86**)*

2. Robert Against Sophie Neveu

Robert Langdon and Sophie Neveu, a French cryptologist who is searching for the Graal. Initially, the two do not trust each other and are suspicious of each other. However, they eventually work together to find the Graal and uncover a conspiracy involving the Catholic Church.

Quotation : Langdon opened his mouth, but still no words came.

"He's fitted with a miniature microphone," Sophie explained. "It's connected to a transmitter in his pocket that radios the signal back to the command post."

"This is impossible," Langdon stammered. "I have an alibi. I went directly back to my hotel after my lecture. You can ask the hotel desk."

"Fache already did. His report shows you retrieving your room key from the concierge at about tenthirty. Unfortunately, the time of the murder was closer to eleven. You easily could have left your hotel room unseen."

"This is insanity! Fache has no evidence!"

Sophie's eyes widened as if to say: No evidence? "Mr. Langdon, your name is written on the floor beside the body, and Saunière's date book says you were with him at approximately the time of the murder." She paused. "Fache has more than enough evidence to take you into custody for questioning."

Langdon suddenly sensed that he needed a lawyer. "I didn't do this."

Sophie sighed. "This is not American television, Mr. Langdon. In France, the laws protect the police, not criminals. Unfortunately, in this case, there is also the media consideration. Jacques Saunière was a very prominent and well-loved figure in Paris, and his murder will be news in the morning. Fache will be under immediate pressure to make

a statement, and he looks a lot better having a suspect in custody already. Whether or not you are guilty, you most certainly will be held by DCPJ until they can figure out what really happened. **(Chapter 13)**

4.3 Setting

4.3.1 Setting of Time

a. At night

Quotation 1: Louvre Museum, Paris 10:46 P.M. **(Prologue)**

Quotation 2: It was 12:32 A.M. **(Chapter 1)**

Quotation 3: Tonight, there was still plenty of time. **(Chapter 14)**

b. Morning

Quotation 1: "It's time for breakfast," the priest said. **(Chapter 10)**

Quotation 1: The next morning, Sophie received no birthday present from her grandfather. **(Chapter 23)**

c. Sunday Morning

Quotation: "Originally," Langdon said, "Christianity honored the Jewish Sabbath of Saturday, but Constantine shifted it to coincide with the pagan's veneration day of the sun." He paused, grinning. "To this day, most churchgoers attend services on Sunday morning with no idea that they are there on account of the pagan sun god's weekly tribute—Sunday." **(Chapter 55)**

d. Afternoon

Quotation 1: "My grandfather called me this afternoon **(Chapter 16)**

Quotation 2: The afternoon had been warm when she landed at Charles de Gaulle Airport and hailed a taxi home **(Chapter 32)**

e. April

Quotation: Today was a rainy April morning **(Chapter 97)**

4.3.2 Setting of Place

a. Hotel Ritz, Paris

Quotation 1: The jacquard bathrobe hanging on his bedpost bore the monogram: HOTEL RITZ PARIS. **(Chapter 1)**

b. The Louvre Museum, Paris

Quotation 1: Louvre Museum, Paris 10:46 P.M. **(Prologue)**

Quotation 2: But it was straight ahead, to the east, through the archway, that Langdon could now see the monolithic Renaissance palace that had become the most famous art museum in the world. Musée du Louvre. **(Chapter 3)**

Quotation 3: "There is the entrance. Good luck, monsieur." **(Chapter 3)**

c. Grand Gallery of Louvre Museum

Q*uotation 1: "So the curator actually captured his attacker inside the Grand Gallery?"* **(Chapter 6)**

Quotation 2: "So where is his body?" Fache straightened his cruciform tie clip and began to walk. "As you probably know, the Grand Gallery is quite long." **(Chapter 6)**

Quotation 3: Having squeezed beneath the security gate, Robert Langdon now stood just inside the entrance to the Grand Gallery. **(Chapter 6)**

d. Saint-Sulpice Church, Paris

Quotation 1: Parking the Audi on the deserted Place Saint-Sulpice, Silas exhaled, telling himself to clear his mind for the task at hand. **(Chapter 10)**

Quotation 2: As he followed Sister Sandrine down the main aisle, Silas was surprised by the austerity of the sanctuary. Unlike Notre Dame with its colorful frescoes, gilded altar-work, and warm wood, SaintSulpice was stark and cold, conveying an almost barren quality reminiscent of the ascetic cathedrals of Spain. **(Chapter 19)**

Quotation 3: Inside Saint-Sulpice, Silas carried the heavy iron votive candle holder from the altar back toward the obelisk. The shaft would do nicely as a battering ram. **(Chapter 29)**

e. Chateau Villette, France

Quotation 1: "Do you know more or less where Mr. Teabing lives?" Sophie asked.

"His estate is called Château Villette. **(Chapter 51)**

Quotation 2: Finally, the intercom crackled and an irritated French accent spoke. "Château Villette. Who is calling?"

"This is Robert Langdon," Langdon called out, sprawled across Sophie's lap. "I'm a friend of Sir Leigh Teabing. I need his help." **(Chapter 52)**

f. Westminster Abbey, London

Quotation 1: Stepping across the threshold into Westminster Abbey, Langdon felt the outside world evaporate with a sudden hush. **(Chapter 97)**

g. Temple Church, London

Quotation 1: I am so close, Rémy told himself, gazing into the sanctuary of the Temple Church and the keystone in Robert Langdon's hand. **(Chapter 86)**

Quotation 2: Now, however, here in the Temple Church, with Langdon threatening to break the keystone, Rémy's future was at risk. **(Chapter 86)**

h. Rosslyn Chapel, Scotland

*Quotation 1: Rosslyn's rugged spires were casting long evening shadows as Robert Langdon and Sophie Neveu pulled their rental car into the grassy parking area at the foot of the bluff on which the chapel stood. (**Chapter 104**)*

*Quotation 2: Entering with Sophie, Langdon felt his eyes reaching across the famous sanctuary and taking it all in. Although he had read accounts of Rosslyn's arrestingly intricate stonework, seeing it in person was an overwhelming encounter. (**Chapter 104**)*

*Quotation 3: Night had fallen over Rosslyn. (**Chapter 105**)*

i. Bank of Zurich

*Quotation 1: As Sophie pulled the taxi to a stop in front of their destination, Langdon gazed out at the building's uncompromising architecture and sensed the Depository Bank of Zurich was a firm with little sense of humor. (**Chapter 42**)*

*Quotation 2: He had no idea how many floors they had descended beneath the Depository Bank of Zurich before the door finally opened. (**Chapter 42**)*

j. Le Bourget Airport

*Quotation 1: Sophie sounded uncertain. "How will we get through airport security?" Teabing chuckled. "I fly from Le Bourget—an executive airfield not far from here. French doctors make me nervous, so every fortnight, I fly north to take my treatments in England. I pay for certain special privileges at both ends. Once we're airborne, you can make a decision as to whether or not you'd like someone from the U.S. Embassy to meet us." (**Chapter 67**)*

4.3.3 Setting of Social

Setting of social in the novel *The Da Vinci Code* is high class. This is because most of the scenes took place in the Louvre Museum with elite and exclusive access makes it powerful in art society. Most of the characters are a famous person with a good academic background, for instance, Robert Langdon who is a professor of religious symbology and Sophie Neveu who is an agent from DCJP's cryptology department.

*Quotation 1: THE AMERICAN UNIVERSITY OF PARIS proudly presents AN EVENING WITH ROBERT LANGDON PROFESSOR OF RELIGIOUS SYMBOLOGY, HARVARD UNIVERSITY (**Chapter 1**)*

*Quotation 2: "Monsieur Langdon, I am Agent Neveu from DCPJ's Cryptology Department." (**Chapter 9**)*

4.4 Plot

a. Exposition

Readers are introduced to Robert Langdon, a famous symbol expert, who accidentally gets involved in a conspiracy involving the Holy Grail. While in Paris, he meets Sophie Neveu, a French cryptologist, and they both become involved in the search for the Holy Grail may have a much deeper meaning than they thought, and they become the targets of a secret group that wants to gain control of the Holy Grail.

b. Rising Action

It begins when Robert and Sophie are on the run from the police and secret society agents who want to stop them. They travel to various places in Europe to solve puzzles related to the Holy Grail, while being pursued by their enemies. They find clues hidden in classic works of art and historical symbols that lead them to historical places in Paris and London.

c. Climax

The climax occurs when Robert and Sophie finally discover the true location of the Holy Grail. They face their enemies in a final confrontation in a remote chapel in France. There, the true secret of the Holy Grail is revealed, and they must make a crucial decision that will affect the fate of the Holy Grail and their own lives.

d. Falling Action

Robert and Sophie must face the consequences of their discovery and resolve conflicts with their enemies. They also decide what they will do with the knowledge they gained about the Holy Grail.

e. Resolution

The story culminates with the final revelation about the Holy Grail and the fate of the main characters. They find answers to the questions that have haunted them throughout their journey, and the story ends with a satisfying closure while leaving little room for personal interpretation.

4.5 Symbol Found in The Da Vinci Code

a. Vitruvian Man

This symbol is an illustration of a portrait painted by Leonardo da Vinci. The drawing illustrates the perfect human body according to Roman architect Vitruvius. The Da Vinci Code interprets the Vitruvian Man as a symbol of the tension between strength and weakness.

Quotation 1: *"The Vitruvian Man," Langdon gasped. Saunière had created a life-sized replica of Leonardo da Vinci's most famous sketch. Considered the most anatomically correct drawing of its day, Da Vinci's The Vitruvian Man had become a modern-day icon of culture, appearing on posters, mouse pads, and T-shirts around the world. The celebrated sketch consisted of a perfect circle in which was inscribed a nude male... his arms and legs outstretched in a naked spread eagle. (Chapter 8)*

b. Last Supper

Leonardo da Vinci is the artist behind this painting as well. Jesus Christ and his twelve disciples are shown eating dinner together in this picture. The Last Supper is seen as a representation of Jesus Christ and Mary Magdalene's secret marriage in the book The Da Vinci Code.

Quotation 1: *"One note, folks. We've only touched on Da Vinci today, but we'll be seeing a lot more of him this semester. Leonardo was a well-documented devotee of the ancient ways of the goddess. Tomorrow, I'll show you his fresco The Last Supper, which is one of the most astonishing tributes to the sacred feminine you will ever see." (Chapter 20)*

Quotation 2: Sophie could not take her eyes from the woman beside Christ. The Last Supper is supposed to be thirteen men. Who is this woman? Although Sophie had seen this classic image many times, she had not once noticed this glaring discrepancy. **(Chapter 58)**

Quotation 3: "Who is she?" Sophie asked. "That, my dear," Teabing replied, "is Mary Magdalene." **(Chapter 58)**

Quotation 4: As I mentioned," Teabing clarified, "the early Church needed to convince the world that the mortal prophet Jesus was a divine being. Therefore, any gospels that described earthly aspects of Jesus' life had to be omitted from the Bible. Unfortunately for the early editors, one particularly troubling earthly theme kept recurring in the gospels. Mary Magdalene." He paused. "More specifically, her marriage to Jesus Christ."

"I beg your pardon?" Sophie's eyes moved to Langdon and then back to Teabing.

"It's a matter of historical record," Teabing said, "and Da Vinci was certainly aware of that fact. The Last Supper practically shouts at the viewer that Jesus and Magdalene were a pair." **(Chapter 58)**

c. Five Stars

The five stars are understood as a symbol of women in the book The Davinci Code. This is so because the five corners of the stars represent the five feminine elements—earth, fire, water, air, and soul.

Quotation 1: Langdon gave the kid a proud nod. "Nice job. Yes, the ratios of line segments in a pentacle all equal PHI, making this symbol the ultimate expression of the Divine Proportion. For this reason, the five-pointed star has always been the symbol for beauty and perfection associated with the goddess and the sacred feminine." **(Chapter 20)**

d. The Holy Grail

The Holy Grail is a mythical object that has been sought for centuries. Believed to be the cup Jesus used during the Last Supper. In the novel The Da Vinci Code, The Holy Grail is not interpreted as a literal cup, but rather as a metaphor for the divine feminine principle. Dan Brown suggests that the true Holy Grail was Mary Magdalene, specifically the bloodline and lineage she carried with Jesus. This interpretation challenges the traditional Christian view of Mary Magdalene as a prostitute and elevates her to a more important position.

Quotation 1: Sophie was starting to feel overwhelmed. "I'm sorry, I still don't understand how all of this makes Mary Magdalene the Holy Grail."

"Aha!" Teabing exclaimed again. "Therein lies the rub!" He turned once more to the table and pulled out a large chart, spreading it out for her. It was an elaborate genealogy. "Few people realize that Mary Magdalene, in addition to being Christ's right hand, was a powerful woman already. **(Chapter 58)**

Quotation 2: Teabing proclaimed, "the greatest cover-up in human history. Not only was Jesus Christ married, but He was a father. My dear, Mary Magdalene was the Holy Vessel. She was the chalice that bore the royal bloodline of Jesus Christ. She was the womb that bore the lineage, and the vine from which the sacred fruit sprang forth!" **(Chapter 58)**

e. Rose Line

Some individuals think that the Rose Line in Paris, France, connects a number of significant locations. The Rose Line is seen as a symbol of a spiritual journey in the book The Davinci Code. This is due to the legend that this line leads to a forbidden location that contains information concerning the origins of Christianity.

*Quotation 1: The Rose Line, Silas thought. The brotherhood hid the keystone at the Rose Line. (**Chapter 22**)*

*Quotation 2: ROSLIN. This ancient spelling, Langdon explained to Sophie, derived from the Rose Line meridian on which the chapel sat; or, as Grail academics preferred to believe, from the "Line of Rose"—the ancestral lineage of Mary Magdalene. (**Chapter 104**)*

*Quotation 3: Every surface in the chapel had been carved with symbols—Christian cruciforms, Jewish stars, Masonic seals, Templar crosses, cornucopias, pyramids, astrological signs, plants, vegetables, pentacles, and roses. The Knights Templar had been master stonemasons, erecting Templar churches all over Europe, but Rosslyn was considered their most sublime labor of love and veneration. The master masons had left no stone uncarved. Rosslyn Chapel was a shrine to all faiths... to all traditions... and, above all, to nature and the goddess. (**Chapter 104**)*

f. Seal of Solomon

This six-pointed star, formed by two overlapping triangles, has connections to both Judaism and Christianity. The triangle named the blade (Δ) represents all that is masculine. The inverse called the chalice (∇) represents the feminine. In the context of the Holy Grail narrative, some interpretations tie the Seal of Solomon to the "union of opposites" – masculine and feminine, spiritual and physical. This aligns with the novel's themes of hidden history and suppressed religious perspectives.

*Quotation 1: The blade and chalice. Fused as one. The Star of David... the perfect union of male and female... Solomon's Seal... marking the Holy of Holies, where the male and female deities—Yahweh and Shekinah—were thought to dwell. Langdon needed a minute to find his words. "The verse does point here to Rosslyn. Completely. Perfectly." (**Chapter 105**)*

g. The Pentacles

The pentacles are five straight lines that intersect to form a five-pointed star. In the novel, Saunière had drawn this symbol on his flesh using his blood. The pentacles have a strong connection with feminine symbols that refer to five stages of women's life: birth, menstruation, motherhood, menopause, and death. It also connected to Venus, the goddess of female sexual love and beauty.

Quotation 1: "The pentacle," Langdon clarified, "is a pre-Christian symbol that relates to Nature worship. The ancients envisioned their world in two halves—masculine and feminine. Their gods and goddesses worked to keep a balance of power. Yin and yang. When male and female were balanced, there was harmony in the world. When they were unbalanced, there was chaos." Langdon motioned to Saunière's stomach. "This pentacle is representative of the female half of all things—a concept religious historians call the 'sacred feminine' or the 'divine goddess.' Saunière, of all people, would know this."

*"Saunière drew a goddess symbol on his stomach?" Langdon had to admit, it seemed odd. "In its most specific interpretation, the pentacle symbolizes Venus—the goddess of female sexual love and beauty". (**Chapter 6**)*

h. The Fibonacci Sequence

The sequence where each of the numbers is the sum of the two preceding numbers (1,1,2,3,5,8,...), appears subtly throughout the novel. In The Da Vinci Code novel, this symbol is found beside Saunière's mortal body written using the black-light pen. The Fibonacci sequence has the interpretation related to divine proportion or golden ratio found in nature. On the other hand, this number represents spiritual growth and also contains hidden messages.

*Quotation 1: "This is the Fibonacci sequence," she declared, nodding toward the piece of paper in Fache's hand. "A progression in which each term is equal to the sum of the two preceding terms." (**Chapter 11**)*

Quotation 2: Sophie shook her head. "I was more interested in the mathematics of it—the Divine Proportion, PHI, Fibonacci sequences, that sort of thing."

Langdon was surprised. "Your grandfather taught you about the number PHI?"

"Of course. The Divine Proportion." Her expression turned sheepish. "In fact, he used to joke that I was half divine... you know, because of the letters in my name. **(Chapter 20)**

i. **The Mona Lisa**

In the novel The Da Vinci Code, the Mona Lisa painting is interpreted as a symbol of Mary Magdalene. This is based on a theory put forward by Sir Leigh Teabing, an esoteric expert who is the main character in the novel. Teabing believed that Mary Magdalene was the wife of Jesus Christ and the mother of his child. He also believes that the Catholic Church has covered up this truth for centuries, and that the Mona Lisa is a painting of Mary Magdalene created by Leonardo da Vinci. On the other hand, the Mona Lisa is also believed to be a portrait of Davinci itself.

Quotation 1: "Da Vinci was a prankster, and computerized analysis of the Mona Lisa and Da Vinci's self-portraits confirm some startling points of congruency in their faces. Whatever Da Vinci was up to," Langdon said, "his Mona Lisa is neither male nor female. It carries a subtle message of androgyny. It is a fusing of both."

"You sure that's not just some Harvard bullshit way of saying Mona Lisa is one ugly chick."

Now Langdon laughed. "You may be right. But actually Da Vinci left a big clue that the painting was supposed to be androgynous. Has anyone here ever heard of an Egyptian god named Amon?"

"Hell yes!" the big guy said. "God of masculine fertility!" Langdon was stunned. "It says so on every box of Amon condoms." The muscular man gave a wide grin. "It's got a guy with a ram's head on the front and says he's the Egyptian god of fertility." Langdon was not familiar with the brand name, but he was glad to hear the prophylactic manufacturers had gotten their hieroglyphs right. "Well done. Amon is indeed represented as a man with a ram's head, and his promiscuity and curved horns are related to our modern sexual slang 'horny.' "

"No shit!"

"No shit," Langdon said. "And do you know who Amon's counterpart was? The Egyptian goddess of fertility?"

The question met with several seconds of silence. "It was Isis," Langdon told them, grabbing a grease pen. "So we have the male god, Amon." He wrote it down. "And the female goddess, Isis, whose ancient pictogram was once called L'ISA."

Langdon finished writing and stepped back from the projector. AMON L'ISA

"Ring any bells?" he asked.

"Mona Lisa... holy crap," somebody gasped.

Langdon nodded. "Gentlemen, not only does the face of Mona Lisa look androgynous, but her name is an anagram of the divine union of male and female. And that, my friends, is Da Vinci's

little secret, and the reason for Mona Lisa's knowing smile." **(Chapter 26)**

CONCLUSION

The deep and intricate narrative in "The Da Vinci Code" is derived from a detailed analysis of the main character's traits, conflicts, settings, plot elements, and symbols. Robert Langdon, the protagonist, exhibits qualities such as courage, curiosity, intelligence, and composure, revealing a versatile character capable of facing various challenges. Internal conflicts, particularly Langdon's struggle with his beliefs, are intertwined with external conflicts against adversaries like Silas and initial suspicions with Sophie Neveu. Diverse backgrounds, ranging from the Louvre to Westminster Abbey, enhance the atmosphere of the novel.

With a strong structure, the plot unfolds from the exposition revealing the conspiracy to the resolution that brings disclosure and closure. While symbols like the Vitruvian Man, Last Supper, and Five Stars challenge conventional beliefs, the Holy Grail is metaphorically interpreted as Mary Magdalene. The Seal of Solomon and Rose Line signify the unity of conflicting concepts. Mona Lisa, Pentacles, and the Fibonacci Sequence add layers of meaning, connecting the story to art, religion, and history. Over the years, "The Da Vinci Code" has remained captivating due to Dan Brown's meticulous use of literary elements, offering a thought-provoking exploration of beliefs, history, and the mysteries of human life.

REFERENCES

✎. (2022, August 30). Retrieved January 4, 2024, from YouTube: https://www.oxfordbibliographies.com/display/document/obo-9780190221911/obo-9780190221911-0024.xml

AS, A., & Umaya, N. M. (n.d.). *SEMIOTIKA TEORI DAN APLIKASI PADA KARYA SASTRA.* IKIP PGRI SEMARANG PRESS.

Brown, D. (2003). *The Da Vinci Code.* Knopf Doubleday Publishing Group.

Brown, D. (n.d.). The Da Vinci Code (Robert Langdon,#2). Goodreads.

Harmon, W., Holman, H. C., & Thrall, F. W. (2006). *A Handbook to Literature.* Pearson/Prentice Hall.

Klarer, M. (2004). *An Introduction to Literary Studies.* Taylor & Francis.

Regoniel, P. (2023, November 12). *Mixed Methods Research: 3 Structures, Example, and Issues.* Retrieved January 4, 2024, from Simplyeducate.me: https://simplyeducate.me/2023/11/12/mixed-methods-research/

Stone English Learning Lab Del Mar College Symbolism often hints a hidden meaning or subject matter. (n.d.). Del Mar College. . (n.d.). Retrieved january 2024, 4, from https://www.delmar.edu/offices/swc/_resources/Literature/symbolism.pdf

The Da Vinci Code (Robert Langdon, #2) by Dan Brown. (n.d.). Retrieved January 4, 2024, from Goodreads: https://www.goodreads.com/book/show/968.The_Da_Vinci_Code

Youtube. (n.d.). Retrieved from https://www.oxfordbibliographies.com/display/document/obo-9780190221911/obo9780190221911-0024.xml