

**A STUDY OF AWARENESS: THE RIGHT AND WRONG PERSON IN
ROBERT LANGDON'S PERSPECTIVE IN DAN BROWN'S *INFERNO***

THESIS

**Submitted As Partial Fulfillment of the Requirements for the Sarjana Degree
at English Department Faculty of Letters and Humanities
State Islamic University of Sunan Ampel Surabaya**



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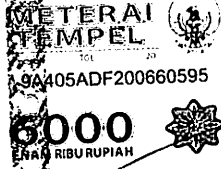
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2017

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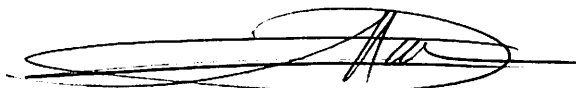
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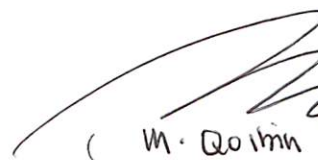

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ABSTRACT

Salim, Muhammad Qolbin. 2017. *A Study of Awareness : The Right and Wrong Person in Robert Langdon Perspective in Dan Brown's Inferno*. Thesis. English Department. Faculty of Letters and Humanities. State Islamic University of Sunan Ampel Surabaya.

The Advisor: Wahyu Kusumajanti, M.Hum.

Robert Langdon is one of characters in Dan Brown's *Inferno* which has some problems in his life. He is a professor of symbology in Harvard University. This study focuses on Robert Langdon's character and some events that have happened. Robert Langdon feels confused to solve the accident that has threatened his life when he awoke and lose his remembers about some last accidents.

The aim of this study is to describe Robert Langdon's character and express the accident when he got his awareness about world problem. This study uses new criticism to describe Robert Langdon's character and characterization as supporting theory. Next this study also describe about the accident that happen to Robert Langdon and influence his trust to someone by using phenomenology theory as main theory.

The result of the study shows first, Robert Langdon is described as a Professor, as style, like to hallucinate, as thief and caring about the problems that afflict human population. Second, the role of Robert Langdon in overcoming the existing problems in the novel of *Inferno* experiencing confusion over the closest people. Robert Langdon made amnesia and like to hallucinate that connect with virus about the human population. With confusion it Robert Langdon's search for the truth to Sienna and Elizabeth. So the writer explain how the relationship with Sienna and Elizabeth Langdon to find the truth.

Keywords : Phenomenology, Experience, Awareness.

INTISARI

Salim, Muhammad Qolbin. 2017. *A Study of Awareness : The Right and Wrong Person in Robert Langdon Perspective in Dan Brown's Inferno*. Skripsi. Sastra Inggris. Fakultas Adab dan Humaniora. Universitas Islam Negeri Sunan Ampel Surabaya.

Pembimbing: Wahyu Kusumajanti, M.Hum

Robert Langdon adalah salah satu karakter dalam novel *Inferno* yang memiliki beberapa masalah yang terjadi dalam hidupnya. Dia adalah seorang profesor simbology di Universitas Havard. Skripsi ini fokus pada karakter yang ada pada Robert Langdon dan beberapa kejadian yang telah dialaminya. Robert Langdon merasa kebingungan dan mencerna kejadian yang sudah mengancam hidupnya ketika dia terbangun dan hilang ingatan tentang beberapa kejadiannya yang terakhir.

Tujuan dari skripsi ini adalah untuk mendiskripsikan karakter Robert Langdon dan mengungkapkan kejadian ketika dia sadar akan permasalahan dunia. Skripsi ini menggunakan teori New Criticism yang menggambarkan pada karakter dan karakterisasi Robert Langdon sebagai teori pendukung. Selanjutnya tentang kejadian yang dialami Robert Langdon serta akan kepercayaannya terhadap orang lain dengan menggunakan teori Fenomenolgi sebagai teori utama.

Hasil dari penelitian menunjukkan yang pertama, Robert Langdon digambarkan sebagai seorang Professor, penampilannya, mempunyai halusinasi, sebagai pencuri dan sangat peduli terhadap permasalahan yang menimpa kelangsungan populasi manusia. Kedua, peran dari Robert Langdon dalam mengatasi masalah yang ada di novel *Inferno* mengalami kebingungan terhadap orang terdekatnya. Robert Langdon dibuat amnesia serta mengalami halusinasi yang berhubungan dengan virus yang menimpa populasi manusia. Melalui kebingungan tersebut Robert Langdon mencari kebenaran terhadap orang yang dia percayai yakni Sienna atau Elizabeth. Sehingga penulis menjelaskan bagaimana hubungan Langdon dengan Sienna dan Elizabeth untuk menemukan kebenaran tersebut.

Kata kunci : Fenomenologi, Pengalaman, Kesadaran.

CHAPTER 1

INTRODUCTION

1.1 Background of Study

Literature is something beautiful that can entertain someone who has read it. It does not only give entertainment, but also knowledge and new insight to its reader. Literature is also kind of art that writer's imaginative spirit put their own experiences from events in their lives and by their creativity (Gillespie 20).

Literature generally refers to production of literary works as poetry, novel, short stories or drama and other narrative text (Wolfreys 62). Literature is a work of writing which deals with ideas of timeless and universal interest except artistry and power, it can be poem, stories, novel, plays, essays, memories, and so on (Gillespie 1). Most good literature works offers more than on meaning (17). The

meaning is not only based on the writer, but also the individual readers which build their own interpretation based on their personal experiences, in other word, literature is reflection of personal experience which its meaning is based on the readers (11).

According to Wellek and Warren (25) stated there are three genres of literary work, these genres originated from lyrics, epic and drama. As literary genre developed, lyric developed into poetry, epic developed into prose and only drama has retain its own name. Most of the modern theories divide the literary works into three parts; the first is fiction which consists of novel, short story, and epic, the second is drama, and the third is poem (Knickerbocker and Reninger 277). Those literary works have their own role.

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One of the literary works is novel. Novel is generally thought of as containing about forty five thousand words or more (Kenney 103). Novel as a genre of fiction can be defined as “a work of prose fiction, usually an extended narrative that tells a story or uses incident to dramatize human experience and individual characters” (Grambs 93).

Novel is a piece of prose fiction of a reasonable length (Wolfreys 65). Whatever the explanation, novel does not escape from story about life and also the condition around the author. According to James (2) novel is history and as the picture of reality. The term novel is applied to a great variety of writings that has in common only the attribute of being extended works of fiction written in prose (Abrams 190). Novel is part of prose from beside short story. The most of people read the novel and short stories. A novel expresses some aspect of human's love and existence. Because novel talks about activities of human and describes what happened in surrounding, so it is written in long composition.

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Novel is composition or work which employs both intrinsic and extrinsic factors (Peck and Coyle 102). One of the various forms of literature is novel. The novel is a fictional story or essay written in a narrative in writing, usually representing a intrinsic and extrinsic element with some degree of realism. Telling about novel is very interesting. Most of people have a story to tell about their life. Then, they can express about experience that they feel with write the novel. Novel is also something interesting to be discussed and analyzed. It is easy to be understood by the reader.

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In addition, the novel is regarded as reflective of a particular community life because most figures or events that occur in these works ever discovered in real lives, but there some things that have been added through the imagination of the authors to make the character and events in story more interesting than real lives. Most novels always provide things that are suspense in the plot making readers of the novel to keep reading until the end of the story. Therefore, a good plot produces conflict to build the excitement and suspense that are needed to keep the reader involved (Tomlinson 26). There are some element in novel including plot, character, theme, characterization, setting and conflict. According to Luken (97), plot is the squence of events showing characters in conflict. Every event happening in the story, especially novel, occurs in a plot. The plot is what happens in the story (Tomlinson 26).

Based on the paragraph above, there are some elements which can be found from novel. Good novel or good story shaped by a single controlling theme and it is the idea. There are two elements in the novel, that is intrinsic and extrinsic element.

Intrinsic element in the novel such as character, plot, conflict and anything else will go into the story. The first is character which in a work of fiction are generally designed to open up or explore certain aspects of human experience. Characters are divided into major and minor characters. Major characters are those so central to the action. If the author focuses on a single major character, and his character is studied far more than any other characters, he is said to be the protagonist. He is also said to be the main character. Otherwise, the antagonist

character is the character whose personality is described as antiheroic, tend to hurt the protagonist. He is studied as a bad person in the story. The next element is plot. It is the relationship of events in order to create significance, raise the level of generality, extend or complicate the meaning. Wellek and Warren said that narrative structure of novel has traditionally been called “plot” (225). The following intrinsic element is conflict. There are two type conflict. The first type is internal conflict. The conflict occurs between man and himself. The second is external conflict. The conflict is man versus man, man versus society and man versus nature.

The following element is theme. It is the interesting thing from novel which can make the reader feels interested in reading the novel. Theme is used by the writer to dramatize the total meaning of the story (17). Theme has some issues which delivered by the author to the reader. It can be romance, social, politic, historical issue, and so on. Social issue explains what happens around the author's life. Sometimes, what author writes in his novel, it explains and represents what is around the reader. How they struggle for being alive, facing some social problems in every condition they are within. In this research the writer employs one of literary works especially novel by Dan Brown to be analyzed.

Dan Brown is the author of numerous bestselling novels, including the number one New York Times bestseller, *The Da Vinci Code*. He is a graduate of Amherst College and Phillip Exeter Academy, where he spent time as an English teacher before turning his efforts fully to write. Most of Brown's works deal with the paradoxical philosophies of science and religion. In its first week on sale, *The*

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Da Vinci Code achieved unprecedented success when it debuted on the New York Times bestseller list, at the wall street Journal, Publishers Weekly, and San Francisco Chronicle. This novel has been translated and published around the world. The publisher claims that is bestselling adult novel of all time within a one year period and the others work after *The Da Vinci Code* are *Angle & Demons*, *The Lost Symbol* and *Inferno*.

In this case, the writer is interested in studying novel because the plot of the story it can give for knowledge to readers. Beside that, the writer can also get the author's feeling or experiences from the object of the study in *Inferno* by Dan Brwon. After reading and studying this novel, the writer can give some information concerning the novel that started from character of the story. So, the reader can understand about this novel.

Inferno is one of Dan Brown's novel which published in New York and The book was released on May 14, 2013 by Doubleday. This novel tells about human population that beginning with a code symbol which belonged to Robert Langdon, but he does not aware about the meaning of that symbol because in the first story he is woken in the hospital in Florence, Italia. Meanwhile, in his last thought he was going home after giving the lesson in Harvard University. When he is in the hospital, he looks at the doctor, Dr. Marconi, is shut by a man who wears black cloth. So, Robert Langdon runs away with Dr. Marconi's friend, Dr. Sienna Brooks, the beautiful young doctor. When they run away, Langdon awares that he has the cylinder which includes secret code created by scientist. The scientist has motivation to shutter the world based on the work *Inferno* by Dante

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Alighieri. The scientist's creation threatens human's life. Langdon has to reveal that code which has relation with Dante's *Inferno*.

In novel, code or old cylinder that is brought by Robert Langdon is first solution. It is about the issue of overpopulation or depopulation by Bertrand Zobrist which happened in the middle of 14th century. At the time, a Yersinia pestis bacteria which has taken nearly 60 percent of the population in Europe.

Bertrand Zobrist is a transhumanist genius scientist did depopulation. According to Zobrist the world populations is not stable, so the human is returned to the renaissance era such as the middle 14th century. Zobrist was inspired by the work of Dante Alighieri, a human of letters from Italy in the 13-14 century. So that, Bertrand Zobrist is inspired with the picture of Map of Hell which is made by Sandro Botticelli. Map of Hell is a work by Botticelli that is inspired by Dante's *Inferno*.

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However, the problem that bring Bertrand Zobrist is resolved to overpopulation in the world in the novel *Inferno* showed the concern to organization in the world like WHO (World Health Organization), the country instance and professor of simbology Robert Langdon from Harvard University. The issue that take by the writer from the story in novel *Inferno* are about the act of Bertrand Zobrist and the impact from overpopulation is an interesting phenomena and enigma to solve the problem in the world. The phenomena in the novel, Robert Langdon experienced some problem that should be solved quickly that is about overpopulation. However, before solved the problem Robert

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Langdon have to remember what the true problem are. In the story Robert Langdon had retroged amnesia or amnesia in a short time.

In the condition of Robert Langdon, he was assisted by Dr. Sienna Brooks to remember the events that have happened and solve puzzles existing problems in the world. In this case, Robert Langdon focused on him and a symbol that has been brought. The meaning of symbol that is the puzzle that must be solved by Robert Langdon and Dr. Sienna Brooks. Symbol organized as old cylinder has inspired from poem by Dante Alighieri concerning the composition of hell. The symbol of hell depicted in the works of Dante Alighieri is a condition in the world that is overpopulation.

But in solving problems, Robert Langdon feel confuse when he realized about the accidents what actually happened and with Dr. Sienna that is partner once the cure amnesia and accompanying Robert Langdon in each event or to WHO that it knows about the problems that threaten human life. Because when Robert Langdon meet with WHO agent, WHO was telling the story to Robert Langdon about what happened and who previously became partner Robert Langdon so far. That, Dr. Sienna Brooks is a friend of Bertrand Zobrist. From some experienced the phenomenon of Robert Langdon, she experienced anxiety and frustration with whom to believe. Robert Langdon experienced unconsciousness that is the interest to be analyzed by the author, about phenomena that occurs and a problem that must be resolved quickly by Robert Langdon in the novel *Inferno*.

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Based on the discussion above, there are some phenomena that have experienced by Robert Langdon, the researcher wants to analyze Robert Langdon as main character using new criticism and phenomena that occur or conditions contained in the novel *Inferno*. Besides that, the researcher also uses New Criticism as supporting theory and Phenomenology theory as main theory to analyze it.

1.2 Statement of Problem

Based on the background of the study explained above, I am interested in analyzing the problems, which are formulated as follows :

1. How is Robert Langdon described in the novel *Inferno*?
2. What happened to Robert Langdon in the novel *Inferno*?
3. How does Robert Langdon judge other people based on his experience?

1.3 Objective of Study

In accordance with the statement of the problem stated above, this study has three objectives that can be stated as follows :

1. To describe Robert Langdon character and characterization in the novel *Inferno*.
2. To describe Robert Langdon's experience.
3. To find out how Robert Langdon judges people based on his experience.

1.4 Scope and Limitation

The writer uses scope and limitation on this study, the study will be limited to the novel of *Inferno*. The study focuses on describing and world social issue in the novel *Inferno* . To answer statement of problem stated above, social

issue becomes the most important point to analyze. Besides, the researcher will uses New Criticism as supporting theory and Phenomenology theory as main theory.

1.5 Significance of Study

There is some significance that will be gained through this analysis, especially in literary field. Then, the writer divides the significance into two categories. Both are theoretically and practically categories.

Theoretically, the results of the study are expected to give contribution to develop the study and analysis on literary study related to New Criticism and Phenomenology theory on the novel *Inferno* by Dan Brown. The writer expects that it can give knowledge about the character.

Practically, the writer also expects this study will give an inspiration for other studies especially in English Letters Department of State Islamic University of Sunan Ampel Surabaya. Also, the writer hopes that this study can be a helpful reference for other writers who are interested in conducting further research on analyzing novel *Inferno* by Dan Brown.

1.6 Method of Study

This research is library base. Therefore I make good use of some books including the novel itself as the primary sources and reads information of some internet sources and other sources such as magazines and journals that support this study to improve the knowledge. In presenting the analysis, I use some steps based on qualitative methods:

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1. Reading in the novel to get the completed and well understanding on the whole story.
2. Selecting and collecting the data in the form of narration and conversation from the novel related to problem.
3. Analyzing the collecting all data related to the title and statement of the problem.
4. Making conclusion based on the result of the data analysis.

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CHAPTER 2

REVIEW OF LITERATURE

2.1 Theoretical Framework

This research data is analyzed using some theories. The writer explains about the theories that are going to be used to analyze Robert Langdon as the main character in *Inferno*. In analyzing this object, the New Criticism as supporting theory which discusses about character and characterization cannot be separated one another. The writer uses the theory of New Criticism to explain the character and characterization to find out the answer of the first statement of problem, and uses theory of phenomenology as main theory to analyze the second statement of problem.

2.2 New Criticism

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American New Criticism emerges in the 1920s and especially becomes dominant in the 1940s and 1950s. New Criticism is clearly characterized in idea and practice. It means that new criticism does not focus on historical contextual, biographical, intellectual and so on. It is focus on the text itself (Selden 18).

Tyson said in his book *Critical Theory Today* that the most important concepts in New Criticism are concerning the nature and importance of textual evidence – the use of concrete, specific examples from the text itself to validate our interpretation (135). So, new criticism pays attention to the draft of the literary works. Literary work becomes an independent object description; it means that it does not consider any external factors of the literary work itself.

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New criticism focuses its analysis on the literary text, instead of the author's life and time (Tyson 136). Further Tyson explains that new critics believe that a literary text is sometimes more meaningful and complex than its author intention. The text's meaning could be dissimilar with the meaning which is constructed by the author (137). New Criticism's purpose in analysis is to reveal the true meaning of the text based on the text itself. Tyson added that "the text itself" became the battle cry of the New Critical effort to focus our attention on the literary work as the sole source of evidence for interpreting it (136). It is believed that a single best or most accurate interpretation of each text could be seen when it best represents the text itself and best explains what the text means and how the text produces the meaning (148). New Criticism focuses on internal element of the text. It does not explain about external factor. The internal element itself can be characterization, theme, setting, plot, point of view, symbols, images, rhyme, and so on.

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From Tyson's starting point, the writer decides to explore the thesis analysis by applying new criticism theory which is focused on the character and characterization.

2.2.1 Character

Character is one of the basic components of a story. It always emerges in a story as it is a must for the author creates to characters in their literary work. As what Potter (1) says that characters are the basic elements in much of imaginative literature, and therefore they merit the considerable attention which is paid to

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them. It means that character is the important element of a certain literary work that constructs the story.

According to Edgar V. Robert's book, *Writing Themes About Literature*, character in literature is an comprehensive verbal representation of human being, the inside self that decides thought, speech, and behavior (65). So, through dialogue, action, and suggests of the details of character's personalities, will help readers to analyze and make a conclusion about a character's strength and qualities.

Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it the dialogue and from what they do the action

(Abrams 35). Character is going to bring the reader into their imagination by knowing the character from the story.

Moreover, Bennet and Royle also agreed that characters are considered as the life of literature. Characters become the objects of the readers' curiosity and fascination, affection and dislike, admiration and condemnation. Indeed, our intense relationship with literary characters makes them to be more than becoming simply objects because in which through the power of identification, through sympathy and antipathy, they can become part of how we conceive ourselves, a part of who we are (60). Sometimes the readers imagine themselves to be one of

the characters in the story. By imagining it, the reader can get the real meaning and goal from the story.

Character is a comprehensive verbal representation of human being and the inner self that determines speech, thought, and behavior. Through dialogue and action, authors capture some of the interactions of character and circumstance (Roberts 134). In a specific opinion, character can be defined as any person, animal, or figure represented in a literary work.

Sometimes, the author raises a character in a story in the form of animal or even a thing. Somehow, the animal or the thing which appear as the character in the story will have a personality behavior, and attitude as human being has. It is because the character is actually the symbol of human being including his attitude, behavior, and personality of character which is understood by the readers. This idea is also supported by Holman (81) which states that character is a complicated term that includes the idea of the moral constitution of the human personality, the presence of moral uprightness and the simpler idea of the presence of creatures in art that seem to be human beings of one sort or another.

Further, Abrams states in Nurgiyantoro (165) that character is a person that is exposed in a story, which is understood by the readers, and it has a moral quality and a certain tendencies signified by his or her speech and action.

From the definitions above, it can be concluded that character is a basic element in a literary works. It is mostly presented in the form of creature such as

human being, animal, etc. Besides, it always has a specific moral quality and tendency. Without characters, a story will be nonsense.

The presence of character in a certain literary works is a must due to a reason that it is the basic element of literary work itself. Although literary works like novel always presents a character, many people get difficulty in understanding the character. It is said by Perrine (83) that understanding character is not easy. He said that character is much more complex. Anyone can repeat what a person has done in a story, but significant skill may be needed to describe what a person is (Perrine 83). Therefore, character becomes the topics chosen by the researcher that will be discussed in the next chapter. It is expected that the writer's analysis toward character will ease other researcher in analyzing a character in a literary work.

Furthermore, Roberts in *Literature: An Introduction to Reading and Writing* states that there are two types of literary character: round and flat characters. Round character is dynamic character. A dynamic character is one who goes through some sort of change, they show character's development. So, Round character can be called energetic and forceful character. Round characterless are both individual and unpredictable, and they are central to literature. Meanwhile, flat character does not grow matter what happens. Flat characters are not individual, but rather useful, and they are usually minor and they were in the beginning, because they are not dynamic, but static.

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On other hand, Kenney (46) says that characters are divided into two types, there are flat and round characters. The flat character is characterized by one or two traits. This kind of character be summarize in a sentences. A flat character usually has only one outstanding trait or feature, or at most a few distinguishing marks.

Otherwise, the round character is usually more realistic and complex and shows a true depth of personality. Round character is portrayed in greater depth and in more generous detail. It means that round characters play a big role in a story rather than a flat character. Round characters live by their roundness, by many topics at which they touch life (Perrine 85).

Based on what Perrine says, it can be concluded that both round and flat characters are needed to be presented in a literary work like novel to make a good story. Although the round characters play a big role in developing a story, they are lame and weak without the existence of the flat characters.

On the other hand, Nurgiyantoro (177) says that based on the significance role in developing a story, character is divided into major and minor characters. Major or main character refers to character which appears in almost all or totally in the whole story. He or she is character which is mostly told and always related to other characters. On the other hand, minor character is character which appears only in some parts of the whole story and he or she is told less than major character. Minor characters may exist just when they are having correlation with the major characters.

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Altenbernd and Lewis, state that based on the function, characters are divided into two types there are protagonist and antagonist character. A protagonist is a main character who generates the action of a story and engages the reader's interest and empathy. The protagonist is often the hero or heroine. The protagonist is usually a well-developed character; in this way, he or she is more relatable. Thus, the opposite of the protagonist is the antagonist. An antagonist is a character who opposes the protagonist; he is a character which causes conflict.

The protagonist is the major character with whom we generally sympathize, while the antagonist is the character whom the protagonist is in conflict. The antagonist is generally not sympathetic (Stanford 3).

2.2.2 Characterization

The word 'characterization' refers to the certain of images of imaginary person which are so conceiving that they exist for the readers as real within the limits of fiction (Holman 72). Richard in his book *Mastering English Literature* states that character refers to a person in literary work, while characterization is refers to the way in which a character is created (127). It means that reader can know the personality of a person in a novel through his action and sayings or through other people's saying about him. In addition, characterization is the way the author reveals the characters as imaginary persons and his creation of these imaginary persons, so that they as lifelike for the readers. Characterization is very important since the readers can explore the novel by paying attention on the

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characters' speeches action and comment of the other characters in order to understand more about the idea of the story (Holman 81-82).

Characterization is a name for the methods a writer uses to reveal a character's values, feelings, goals, etc. to readers. When revealing a character's traits, a writer can do so using direct characterization or indirect characterization. Direct characterization is when a writer conveys information about a character by telling the information directly to the reader. This is done through narration when the author comes right out and tells the reader things about the character. Indirect characterization occurs when the author shows the character in action, and lets the reader interpret what these actions reveal about the character (Bacon 1).

However, each character has their own characteristics that are different from the others. To present this thing, it needs a literary device to use. The author has some styles to reveal the characters of unreal persons. They exist for the reader as real within the limits of the fiction, and it is called as characterization (Holman 75).

For instance, characterization is means by ways of an author presents and reveals the characters' personalities inside of creating the story. The writer or narrator tells the reader what the character is like. The ability to characterize people of one's thoughts magnificently is a major characteristic of a good novelist, dramatist, or short-story writer.

Commonly in characterizing the characters, there are two ways that an author usually used. Those are direct and indirect characterization. Using direct

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manner means that the author describes directly about the character. The author attributes the qualities of characters in direct description. Otherwise, in indirect manner of characterization the author does not merely tell the characters but showing them to the readers through how the character looks, what the character does, what the character says, what the character thinks, and how the character affects other characters (Baldick 37). From those aspects, the reader can understand and get a clear description of the character's personality.

2.3 Phenomenology

The word *phenomenology* is derived via late Latin from Greek *phainomenon*, from *phainesthai* to appear, from *phainei* to show, and means *philosophy*. Phenomenology, as the movement inaugurated by Edmund Husserl (1859-1938), is now a century old. It was one of several strong currents in philosophy prominent at the outset of the twentieth century, alongside The “father” or greatest figure of phenomenology was the mathematician Edmund Husserl. He was born in 1889 into a Jewish family in what is today known as the Czech Republic (previously Moravia) and died in 1976. Husserl proposed phenomenology as an experimental method based on the conscience of phenomena in which the pure essences of the contents of consciousness stood out (Padilla-Diaz 102).

Phenomenology is a branch of philosophy which deals with consciousness, thought, and experience. Thus, phenomenology is an attempt to describe lived experiences without making previous assumptions about the objective reality of those experiences (Holloway 47).

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Phenomenology begins with phenomena – appearances, that which we experience, that which is given – and stays with them. It doesn't prejudge an experience as to its qualifications to be an experience (Boeere 73). According to Hegel phenomenology is an approach to philosophy that begins with an exploration of phenomena (what presents itself to us in conscious experience) as a means to finally grasp the absolute, logical, ontological and metaphysical Spirit that is behind phenomena. According to Jasper (309), phenomenology considers that the “true meaning of phenomena be explored through the experience of them as described by the individual”.

Phenomenology starts with what appears: primarily non-verbal awareness, and studies the overall relations of meaning that appears through sensation to verbalized thought, which may also include the awareness of others, history, teleology, ethics and values. In general, it attempts to ground any academic discourse

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in its definitive experiences. It is claimed that all sciences are founded on the subjective experience of making finely detailed judgments, categorizations, and interpretations. Phenomenology is the method of turning abstract philosophical thoughts and imperatives towards regularizing this grounding, by a detailed analysis of object-directed awareness. Phenomenology in any of its forms does not assume causality or try to assume anything which cannot be derived from what is given to conscious experience primarily.

Phenomenology, in Husserl's conception, is primarily concerned with the systematic reflection on and study of the structures of consciousness and the phenomena that appear in acts of consciousness. This phenomenological ontology

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can be clearly differentiated from the Cartesian method of analysis which sees the world as objects, sets of objects, and objects acting and reacting upon one another.

Phenomenology is an effort at improving our understanding of ourselves and our world by means of careful description of experience. On the surface, this seems like little more than naturalistic observation and introspection. Examined a little more closely, you can see that the basic assumptions are quite different from those of the mainstream experimentally-oriented human sciences: In doing phenomenology, we try to describe phenomena without reducing those phenomena to supposedly objective non-phenomena. Instead of appealing to objectivity for validation, we appeal instead to inter-subjective agreement (Boeree 73).

Husserl rejected the belief that objects in the external world exist independently and that the information about objects is reliable. He argued that people can be certain about how things appear in, or present themselves to, their consciousness. To arrive at certainty, anything outside immediate experience must be ignored, and in this way the external world is reduced to the contents of personal consciousness. Realities are thus treated as pure 'phenomena' and the only absolute data from where to begin. Husserl named his philosophical method 'phenomenology', the science of pure 'phenomena' (Eagleton, 55). The aim of phenomenology is the return to the concrete, captured by the slogan 'Back to the things themselves!' (56).

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The most basic kind of phenomenology is the description of a particular phenomenon such as a momentary happening, a thing, or even a person, something full of its uniqueness. Herbert (1965) outlines three steps (Boeree: 74):

1. Intuiting – Experience or recall the phenomenon. "Hold" it in your awareness, or live in it, be involved in it; dwell in it or on it. In the literature, it can be applied to the characters depicted in the novel. Robert Langdon experience to problem when he amnesia.
2. Analyzing – Examine the phenomenon. To analyze the phenomena that exist in the literature. The writer tried to explain experience that happen to the characters in the novel. That is about the confusion of Robert Langdon to the closest people.
3. Describing – Write down your description. Write it as if the reader had never had the experience. Guide them through your intuiting and analyzing. In the literature, it can be applied to the problems that exist in the novel. This can be explained to the conditions of Robert Langdon to his partner, so that could generate a truth.

2.4 Review of Related Study

A review of related studies is needed, because it is to justify that whether or not a literary work has not been used by applying a close-fitting approach which is comparable with another research. A review of literature is very significant. It is intended to distinguish a previous research with a new one in order to assure its originality. Therefore, this part of chapter would like to be the discussion into the description of related previous research which still concern

with this research. Thus, there are some related studies about this research *A Study of Awareness: the Right and Wrong Person in Robert Langdon Perspective in Dan Brown's Inferno*.

The first related studies come from Citra Kartika Devi, the student of Gunadarma University Depok (2015). Who writes her thesis entitled *An Analysis of the Main Villain Character Bertrand Zobrist in Dan Brown's Inferno: A Psychological Approach*. In her research, is focused on shaping a personality of a character. The writer uses descriptive qualitative methods in analyzing the data, that analysis use psychoanalysis theory by Sigmund Freud.

The second researcher is Septiani Nur Fajriyah, the student of State Islamic University of Sunan Kalijaga Yogyakarta (2016). Who wrote her thesis entitled *The Roles of Sienna Brooks in Dan Brown's Inferno*. In her research, she focuses on analysis the role of Sienna Brooks as a genius woman character as a reflection of women equality in the novel. The results of this research are Sienna Brooks as genius woman character plays eight roles i.e. giving commands, leading ability, making decisions, a problem solver, a smart woman, a tough woman, calming to control, and having a good intention, that use the theory of Liberal Feminism by Betty Friedan. In analyzing the data, the researcher uses descriptive qualitative method.

The third researcher is Ni Putu Kumala Devi Jayanty, the student of Udayana University Bali (2016). Who wrote her thesis entitled *The Translation of English Preposition About in the Novel Inferno by Dan Brown into Indonesian*. In

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her research, she focus on the translation equivalent of English preposition about into Indonesian, that use the theory of English Prepositions by Quirk and the theory of Translation Principles by Nida. The method and technique used in collecting data is library research method and presented by descriptively.

Based on some previous studies above. There are similar and different. Similar to that previous research, this research also used Dan Brown's *Inferno* and the three previous studies is that this research also used the same data or novel. The difference between previous studies is that this research does not use the same theory to analyze the data

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CHAPTER 3

ANALYSIS

In this chapter, the researcher analyzes one of characters in the novel, Robert Langdon. This chapter explains the data which refers to the problems stated in chapter 1. The data are in the form of paragraph, direct or indirect quotation from the utterances of the narrator, or from the conversation among the characters. By firstly examining on Robert Langdon condition, the researcher hopes the explanation will be delivered clearly. After knowing Robert Langdon condition, it will help to analyze the next problem. After having the description about the Robert Langdon condition, the researcher is going to answer the accident of Robert Langdon.

3.1 Robert Langdon's character and characterization

3.1.1 Robert Langdon's as Professor

In the novel Robert Langdon is described as a man who works as a professor of art history and symbol at Harvard University. In the role, Langdon is described by this writer certainly has a special relationship of the novel that has been told. Robert Langdon's skills as art history and symbol. It can be seen from the quotation below.

“Okay,” she began, her tone businesslike. “What is your name?”

It took him a moment. “Robert ... Langdon.”

She shone a penlight in Langdon's eyes. “Occupation?”

This information surfaced even more slowly. “Professor. Art history ... and symbology. Harvard University.”

Dr. Brooks lowered the light, looking startled. The doctor with the bushy eyebrows looked equally surprised. (Brown 23)

In the quotation above tells about that dr. Sienna investigated Langdon condition which was got injury by checking his eyes. In the quotation above Langdon said that he is a professor of art history and symbol in Harvard University. Besides that, Langdon also claims that he is professor. It can be proofed in quotation below.

“Okay, Mr. Langdon,” she said, still writing, “a couple of routine questions for you. What day of the week is it?”

Langdon thought for a moment. “It’s Saturday. I remember earlier today

walking across campus ... going to an afternoon lecture series, and then ...

that’s pretty much the last thing I remember. (Brown 23)

The quotation above tells about Langdon was given some questions from dr. sienna. Actually, today Langdon must come to campus to give lecture in the class. It can be stated that Langdon is the professor that active in campus itself. The same quotation that presents Langdon as professor, it can see the other quotation below:

“It’s early morning. Monday, March eighteenth.”

Monday. Langdon forced his aching mind to reel back to the last images he could recall—cold and dark— walking alone across the Harvard campus to a

Saturday-night lecture series. That was two days ago?! A sharper panic now gripped him as he tried to recall anything at all from the lecture or afterward. (Brown 26)

From the quotation above, it explains that Robert Langdon is an art history and symbol at Harvard University. He remember that he would teach in the class. That is the memory that Langdon remember.

3.1.2 His Style

In the novel inferno Robert langdon is described as two different personalities. The first Robert Langdon was with typical clothes while teaching, and the second when he suffered amnesia. It can be seen quotation below.

“You’re ... an American?”
Langdon gave her a confused look.

“It’s just ...” She hesitated. “You had no identification when you arrived tonight. You were wearing Harris Tweed and Somerset loafers, so we guessed British.”

“I’m American,” Langdon assured her, too exhausted to explain his preference for well-tailored clothing. (Brown 22)

The box contained Langdon’s own clothing—button down shirt, khaki pants, and his frayed Harris Tweed jacket—all carefully cleaned and pressed. Even

his cordovan loafers were here, newly polished. Inside the box, he was also pleased to find his wallet. It was the discovery of one final item, however, that made Langdon chuckle. His reaction was part relief that the item had been returned ... and part sheepishness that he cared so deeply about it.

My Mickey Mouse watch. (Brown 599).

As Langdon entered the kitchen, he felt much steadier on his feet. He was wearing the neighbor's Brioni suit, which fit remarkably well. Even the loafers were comfortable, and Langdon made a mental note to switch to Italian footwear when he got home. (Brown 62).

The quote above can be explained that Robert Langdon came from the American wearing a jacket Harris Tweed and Somerset casual leather shoes as well as his trademark highly likes to wear a watch Micky mouse. From the first appearance

Langdon can be described that characteristic that is very familiar when he could still

remember the last thing that is going to give a lecture. While his second appearance, Langdon is described as a stranger about his personality by using settings that are lent by Sienna and Langdon could only hope would be his main outfit him when he returned home. The appearance of both reiterated that the appearance Langdon directly related to the situation that he experienced and the pressure of people around the issues present in the novel *Inferno*.

3.1.3 Like to Hallucinate

In the novel, Robert Langdon is described as a person who has hallucinations become real in life when he was in the hospital. This means that the role of Langdon

becomes a main character that is synonymous with the issue of the perceived incongruity Langdon when in a state of amnesia. It can be seen quotation below.

Have you recalled anything new from the last few days?"

"No, unfortunately. I did have another wave of visions while you were gone, though."

Langdon told her about the recurrence of his hallucination of the veiled woman, the throngs of dead people, and the writhing, half-buried legs marked with the letter R. Then he told her about the strange, beaked mask hovering in the sky. " 'I am death'?" Sienna asked, looking troubled. "That's what it said, yes." "Okay ... I guess that beats 'I am Vishnu, destroyer of worlds.' " The young woman had just quoted Robert Oppenheimer at the moment he tested

the first atomic bomb. "And this beak-nosed ... green eyed mask?" Sienna said, looking puzzled. "Do you have any idea why your mind might have conjured that image?"

"No idea at all, but that style of mask was quite common in the Middle Ages."

Langdon paused. "It's called a plague mask." (Brown 63)

The quote above is very active role of Robert Langdon how to think about halusinansi experienced. That means that Langdon was described as a person who has a psychological disorder of the dream and the real thing to be searched. In his hallucinations about the veiled woman, a bunch of people died, and buried a pair of

legs and a black mask is interpreted as a mask outbreaks that have occurred in the Middle Ages.

3.1.4 As Thief

In the novel, Robert Langdon is also portrayed as a thief, with his behavior for the sake of revealing things that exist on the mask. When Langdon took a death mask in the museum, he was very carefully in order to guard the museum. Besides, Marta Alvarez did not know what Langdon and Ignazio do. It can be seen quotation below.

Langdon pulled from his pocket a large Ziploc bag, into which he sealed the death mask before gently handing it to Ignazio, who placed it, with seeming reluctance, inside his briefcase. Langdon quickly closed the antique glass door on the now-empty display case, and the two men strode briskly up the hall to encounter Marta before she could discover their theft. (Brown 236)

“I’ll return the mask to you,” Langdon said. “You have my word. But I can’t retrieve it unless you let us go. The situation is complicated. You need to let us go, right away.” (Brown 248)

Langdon glanced at the antique display case. The Dante death mask is displayed face front ... no body will notice. He carefully removed the mask from the Ziploc bag. Then, very gently, he lifted it back onto the peg inside the display case. The mask sank into place, nestling against its familiar red velvet setting. (Brown 602)

The quote above can be interpreted that Robert Langdon tried to take the mask with Ignazio when the first search Langdon to Italy. They took in the museum and quickly incorporate it into their bag mask. But Langdon was surprised to see video footage of the attitude Langdon took the mask furtively. Langdon confusion with what he had done, but Langdon actions in taking the mask that has been proved by the video footage. Langdon felt guilty and return the mask to the museum by furtively when the conditions that have been experienced back to normal.

3.1.5 Caring

The next data talks about the Langdon characterization as the man that very care. In the novel Robert Langdon has properties that are very concerned about the problems that occur. When Langdon knows that the real problem is about the survival of mankind as well as the feeling of helping a woman hallucinations. It can be proved with some quotes below.

“The woman in the van,” Sienna said over the noise of the Trike’s engine.

“You’re sure it was the same woman from your visions?”

“Absolutely.”

“Then you must have met her at some point in the past two days. The question is why you keep seeing her ... and why she keeps telling you to seek and find.”

Langdon agreed. “I don’t know ... I have no recollection of meeting her, but

every time I see her face, I have an overwhelming sense that I need to help her.” (Brown 107)

The data above tells that Langdon very care. Even though his care started with embarrassment about what is in his mind. The data is in Langdon’ feeling should help woman in the car. It shows that Langdon very cares. Langdon has a good empathy.

The next data proves that Langdon is a care one. It shows about the Zobrist’s bad idea in contending human population in this world. The data can see below.

“Don’t do it again. Total honesty is the only way you and I will be able to work together on this.”

“Work together? Aren’t we done here?”

“No, Professor, we’re not done. I need you to come to Florence to help me find something.”

Langdon stared in disbelief. “Tonight?”

“I’m afraid so. I have yet to tell you about the truly critical nature of this situation.”

Langdon shook his head. “It doesn’t matter what you tell me. I don’t want to fly to Florence.”

“Neither do I,” she said grimly. “But unfortunately our time is running out.”
(Brown 356)

Langdon studied the woman for a moment. “I’ve had ... visions of you, although I don’t remember meeting.”

The woman leaned toward him, her expression empathetic. “My name is Elizabeth Sinskey. I’m director of the World Health Organization, and I recruited you to help me find—”

“A plague,” Langdon managed. “Created by Bertrand Zobrist.” (Brown 445)

The quotation above tells that Langdon’s care when he could remember Elizabeth Sinskey and he got recover from his amnesia. Sinskey invited to Langdon joining teamwork to finish the code that Zobrist left about spreading epidemic. Actually Langdon little bit did not care when Sinskey requested Langdon to get information in Florance at that time. But finally Langdon went to Florance to solve the code.

3.2 Robert Langdon’s Experience

This novel tells about experience that happen to Langdon. The incidents are when Langdon woken in the hospital in Florence, Italia. And he got retroged amnesia. After he was recovered from the retroged amnesia, he became a hunted person by Intel. Then he was helped by his partner, dr. Sienna faded and run. Besides that, they really understood in about symbol to solve the history incident in Dante’s Inferno Literary. These accidents are explained in quotation below:

The pain in Langdon’s head was almost unbearable, and his near-field vision remained blurry. “What ... happened? How did I get here?”

“I think you should rest, and maybe—”

“How did I get here?!” he demanded, his heart monitor accelerating further.

“Okay, just breathe easy,” Dr. Brooks said, exchanging a nervous look with her colleague. “I’ll tell you.” Her voice turned markedly more serious. “Mr. Langdon, three hours ago, you staggered into our emergency room, bleeding from a head wound, and you immediately collapsed. Nobody had any idea who you were or how you got here. You were mumbling in English, so Dr. Marconi asked me to assist. I’m on sabbatical here from the U.K.” (Brown 27)

The quotation above clearly talks about the incident that happens in Dan

Brown’s Inferno Novel. It shows from the quotation that the first incident is when Langdon arrived in hospital with head injury. Nobody knows who you are and how you can arrive in this hospital. And then, he got retroged amnesia. It is caused of the injury in Langdon’s head. The next data as the incident that happens in the novel is explained quotation below.

“You’re going to be okay,” she reassured him, speaking gently. “We’ve diagnosed you with retrograde amnesia, which is very common in head trauma. Your memories of the past few days may be muddled or missing, but you should suffer no permanent damage.” She paused. “Do you remember my first name? I told you when I walked in.”

Langdon thought a moment. "Sienna." Dr. Sienna Brooks.

She smiled. "See? You're already forming new memories." (Brown 27)

From the quotation above, retrograde amnesia is losing a memory or information that happens because of the head injury. The sufferer of retrograde amnesia usually happens with losing memory. The losing memory itself, it does not need time too long from the previous accident. The next data that can consolidate about Langdon got retrograde amnesia. It can see the quotation below.

"I need you to think," Sienna said, motioning for him to sit. "Can you remember how we got to this apartment?"

Langdon wasn't sure how it was relevant. "In a taxi," he said, sitting down at the table. "Someone was shooting at us."

"Shooting at you, Professor. Let's be clear on that."

"Yes. Sorry."

"And do you remember any gunshots while you were in the cab?"

Odd question. "Yes, two of them. One hit the side mirror, and the other broke the rear window."

"Good, now close your eyes."

Langdon realized she was testing his memory. He closed his eyes. "What am I wearing?" Langdon could see her perfectly. "Black flats, blue jeans, and a cream V-neck sweater. Your hair is blond, shoulder length, pulled back. Your eyes are brown."

Langdon opened his eyes and studied her, pleased to see his eidetic memory was functioning normally. “Good. Your visual cognitive imprinting is excellent, which confirms your amnesia is fully retrograde, and you have no permanent damage to the memory making process. Have you recalled anything new from the last few days?”

“No, unfortunately. I did have another wave of visions while you were gone, though.” (Brown 62-63)

The data above tells about Dr. Sienna which was helping Langdon to remember what has done that made his memory lost. Sienna delegated Langdon to remember by asking some questions. Sienna asked about what dress was she wearing. Finally, Langdon realized that Sienna tried to make cure his suffer.

The condition of Robert Langdon influences his awareness. How people around him give some explanations about what happen to him. All what has done, it influence Langdon’s assumption about what clearly Langdon’s condition is. In this story, Langdon made a friend with Sienna Brooks. On the other hand, Langdon also had a good relation with Elizabeth Sinskey. These are explained below.

3.2.1 Robert Langdon and Sienna Brooks’s Relation

The first relation between Langdon and Sienna happens when Sienna started to care Langdon when Langdon woken from his injury and forget about the accident before. Whereas, Sienna gave information that Langdon had a cylinder which was in

his jacket. But, Langdon did not think having a secret in the jacket. The proof of Robert Langdon and Sienna's relation can be seen in the data below.

"Robert, last night when you arrived at the hospital, you were carrying something unusual in your jacket pocket. Do you recall what it was?"

Langdon shook his head. "You were carrying an object ... a rather startling object. I found it by chance when we were cleaning you up." She motioned to Langdon's bloody Harris Tweed, which was laid out flat on the table. "It's still in the pocket, if you'd like to have a look."

Uncertain, Langdon eyed his jacket. At least that explains why she went back for my jacket. (Brown 64-65)

From the data above, we can see that Sienna has started to make the important communication to Langdon in the first awareness. Until Sienna helped to remember everything what Langdon did not know.

Then, the next relation about Langdon and Sienna is about uncovering the secret code in his jacket.

She turned her attention to the biotube on the table. "You need to open that, right now." Langdon eyed the titanium device, seeing only the biohazard symbol. "Whatever's inside that tube," Sienna said, "probably has an ID code, an agency sticker, a phone number, something. You need information. I need information! Your government killed my friend!" The pain in Sienna's voice

shook Langdon from his thoughts, and he nodded, knowing she was correct.

“Yes, I’m ... very sorry.” Langdon cringed, hearing those words again.

He turned to the canister on the table, wondering what answers might be hidden inside. “It could be incredibly dangerous to open this.” (Brown 77-78)

The data above tells about Sienna tried to invite Langdon to think about the meaning inside the jacket. Until, Sienna asked to Langdon to open the cylinder as soon as he could. From those, Langdon started to think about cylinder has connection with the problem what has happened to him.

The other proof that Langdon and sienna has a good relation is when Sienna took care of Langdon when Langdon got injury in his head. Then, they had a good relation in a good communication with trust each other. It can be seen in the data below.

Sienna had kept Langdon alive once already today, and so, with little choice but to trust the woman, Langdon took a deep breath and bounded down the stairs after her. (Brown 94)

The data above tells about Langdon’s trust to Sienna. It can be seen when Langdon and Sienna was pursued by Bruder agent. Sienna helped Langdon’s life in order to safe from Bruder agent. From this situation, Langdon put trust to Sienna, because Sienna was the only one who really understood about Langdon’s life. From

the data above, the writer find some quotations about the relation between Langdon and Sienna. Now, the next data is explained about Langdon life in his house.

3.2.2 Robert Langdon and Elizabeth Sinskey's Relation

The relation that happen to Langdon and Sinskey started when Langdon remember the incident before got injury and amnesia. Langdon gave of his time to meet Sinskey and talk about code that had be seizure by Sinskey. Sinskey was the head of WHO (World Health Organization) who asked to Langdon to solve the meaning of code. It can see the data below.

Sinskey had first met Robert Langdon four nights before in the gutted hull of a retasked C-130 transport plane, which served as the World Health Organization's mobile coordination center.

It had been just past seven when the plane landed at Hanscom Field, less than fifteen miles from Cambridge, Massachusetts. Sinskey was not sure what to expect from the celebrated academic whom she had contacted by phone, but she was pleasantly surprised when he strode confidently up the gangplank into the rear of the plane and greeted her with a carefree smile.

"Dr. Sinskey, I presume?" Langdon firmly shook her hand.

"Professor, it's an honor to meet you." "The honor's mine. Thanks for all you do."

Langdon was a tall man, with urbane good looks and a deep voice. His clothing at the moment, Sinskey had to assume, was his classroom attire—a tweed jacket, khaki, and loafers—which made sense considering the man had essentially been scooped off his campus with no warning. He also looked younger and far more fit than she'd imagined, which only served to remind Elizabeth of her own age. I could almost be his mother.

She gave him a tired smile. "Thank you for coming, Professor."

Langdon motioned to the humorless associate whom Sinskey had sent to collect him. "Your friend here didn't give me much chance to reconsider."

"Good. That's what I pay him for." (Brown 350-351)

From the data above, we can see that Sinskey made a promise with Langdon.

Sinskey feel proud with the coming of Langdon. From that situation Sinskey started to chat with Langdon. The meeting of Langdon and Sinskey was only to solve the

meaning of symbol. It also can see another data below.

Elizabeth motioned to a makeshift conference area around a stainless steel table. "Please, sit. I have something I need you to look at."

Langdon ambled toward the table, and Elizabeth noted that while the professor seemed intrigued by the prospect of a secret meeting, he did not appear at all unsettled by it. Here is a man comfortable in his own skin. She wondered if he would appear as relaxed once he found out why he had been brought here.

Elizabeth got Langdon settled and then, with no preamble, she presented the object she and her team had confiscated from a Florence safe-deposit box less than twelve hours earlier.

Langdon studied the small carved cylinder for a long moment before giving her a quick synopsis of what she already knew. The object was an ancient cylinder seal that could be used for printmaking. It bore a particularly gruesome image of a three headed Satan along with a single word: saligia.
“I was hoping,” Sinskey said, “that you could tell me about the symbolism hidden in this painting.” (Brown 351-352)

The data above shows that Langdon solved that symbol. A picture that taken from Botticelli’s Mapp of Hell projection. Then, the relation between Langdon and Sinskey aim a good relation is when Sinskey trust to Langdon and started to make teamwork. Sinskey gave the cylinder to Langdon because Sinskey knew only

Langdon can open it. It can see the data below.

Sinskey went to an onboard storeroom and retrieved the WHO’s most secure hazmat tube—a model with biometric sealing capability.
 “Give me your thumb,” she said, setting the canister in front of Langdon.
 Langdon looked puzzled but obliged.
 Sinskey programmed the tube so that Langdon would be the only person who could open it. Then she took the little projector and placed it safely inside.
 “Think of it as a portable lockbox,” she said with a smile.

“With a biohazard symbol?” Langdon looked uneasy.

“It’s all we have. On the bright side, nobody will mess with it.” (Brown 388)

The quotation above tells that Sinskey trusted to Langdon to solve the code meaning in bad situation before the virus spreaded in this world. For the sake of world safety, Sinskey gave the password to Langdon in order to open the code itself. This situation made Sienna trust to professor of symbol.

3.3 Robert Langdon Judges People Based on His Experience

Langdon’s awareness and experience when he got amnesia. Langdon understood about the code that has Zobrist made. Zobrist stated that the population of human should be stabled for inhabit growth could work normally. Langdon instinct to the symbol influenced all of the puzzle accident happened. Langdon feel confused on memories that happened about who must be trusted. Actually the confused started when Langdon made relation with Sienna which was in hospital because he was run by people who did know. Then, he got more embarrassment when he made relation with Sinskey. It can see the data below.

“Professor Langdon,” the woman said, smiling wearily as she arrived at his bedside. “I’m relieved that you’re okay.” She sat down and took his pulse. “I’ve been advised that you have amnesia. Do you remember me?”

Langdon studied the woman for a moment. “I’ve had ... visions of you,

although I don't remember meeting.

"The woman leaned toward him, her expression empathetic. "My name is Elizabeth Sinskey. I'm director of the World Health Organization, and I recruited you to help me find—"

"A plague," Langdon managed. "Created by Bertrand Zobrist."

Sinskey nodded, looking encouraged. "You remember?"

"No, I woke up in a hospital with a strange little projector and visions of you telling me to seek and find. That's what I was trying to do when these men tried to kill me." Langdon motioned to the soldiers. (Brown 445-446)

Langdon confused is when he met Sinskey at the first time. Langdon told to Sinskey, he ever met a woman and she was very like her. Langdon stated that he would be killed by a soldier that with her now. The other Langdon confused, we can see quotation below.

"Now we have to focus, Professor," Sinskey declared, her tone urgent.

"Zobrist's plague ... do you have any idea where it is?" She gazed down at him with an expression of intense expectation. "We have very little time."

It's far away, Langdon wanted to say, but something stopped him. He glanced up at Brüder, a man who had fired a gun at him this morning and nearly strangled him a little while earlier. For Langdon, the ground had been shifting so quickly beneath him that he had no idea whom to believe anymore.

Sinskey leaned in, her expression still more intense. “We are under the impression that the contagion is here in Venice. Is that correct? Tell us where, and I’ll send a team ashore.” Langdon hesitated.

“Sir!” Brüder barked impatiently. “You obviously know something ... tell us where it is! Don’t you understand what’s about to happen?”

“Agent Brüder!” Sinskey spun angrily on the man. “That’s enough,” she commanded, then turned back to Langdon and spoke quietly. “Considering what you’ve been through, it’s entirely understandable that you’re disoriented, and uncertain whom to trust.” She paused, staring deep into his eyes. “But our time is short, and I’m asking you to trust me.”(Brown 448-449)

In this situation, Langdon was made confused by Sinskey and Burder agent.

In his mind, who should I trust? This experience made Langdon more interested to solve the human population. The next confused, we can see below.

According to the provost, Sienna Brooks and Bertrand Zobrist had been longtime lovers. They were active together in some kind of underground Transhumanist movement. Her full name was Felicity Sienna Brooks, but she also went by the code name FS-2080 ... which had something to do with her initials, and the year of her one hundredth birthday.

None of it makes any sense!

“I knew Sienna Brooks through a different source,” the provost had told Langdon, “and I trusted her. So, when she came to me last year and asked me

to meet a wealthy potential client, I agreed. That prospect turned out to be Bertrand Zobrist. He hired me to provide him a safe haven where he could work undetected on his ‘masterpiece.’ I assumed he was developing a new technology that he didn’t want pirated ... or maybe he was performing some cutting-edge genetic research that was in conflict with the WHO’s ethics regulations ... I didn’t ask questions, but believe me, I never imagined he was creating ... a plague.”

Langdon had only been able to nod vacantly ... bewildered.

The data above made Langdon understood about Sienna condition and his past. Langdon was almost complacent about his past with Sienna. Langdon gusted that Sienna actually has gave the explanation that Langdon has tricked by Provos.

Provos was only a new man who greeted a few days ago. Langdon was the consortium man. The next situation is Langdon only saw what he did not understand.

Langdon made some questions to solve confused. It can see the data below.

Langdon felt ill, barely able to comprehend what they were telling him. The only person in this entire scenario whom he trusted was Sienna, and these people were telling him that she was not who she claimed to be? No matter what they said, he could not believe Sienna would condone Zobrist’s desire to create a plague.

Or would she?

Would you kill half the population today, Sienna had asked him, in order to

save our species from extinction?

Langdon felt a chill.

“Once Zobrist was dead,” Sinskey explained, “I used my influence to force the bank to open Zobrist’s safedeposit box, which ironically turned out to contain a letter to me ... along with a strange little device.”

“The projector,” Langdon ventured.

“Exactly. His letter said he wanted me to be the first to visit ground zero, which nobody would ever find without following his Map of Hell.”

Langdon pictured the modified Botticelli painting that shone out of the tiny projector. The provost added, “Zobrist had contracted me to deliver to Dr.

Sinskey the contents of the safedeposit box, but not until after tomorrow

morning. When Dr. Sinskey came into possession of it early, we panicked

and took action, trying to recover it in accordance with our client’s wishes.”

Sinskey looked at Langdon. “I didn’t have much hope of understanding the map in time, so I recruited you to help me. Are you remembering any of this, now?”

Langdon shook his head.

“We flew you quietly to Florence, where you had made an appointment with someone you thought could help.”

Ignazio Busoni. (Brown 468-469)

Langdon remembered to Sienna talking about human population that too unrestrained. When Langdon tried to remember small projection in the symbol, it head for the Map of Hell which available in the symbol as guidance. Sinskey hoped Langdon could understand more and remember the incident that happened a few days ago. Langdon was still confused about the first time he was in Italy. The experience that happened to Langdon made him more interest to stop the epidemic who created by Zobrist. The next quotation Provost tells about Sienna relation. Provost understood clearly about all happened to Langdon in the hospital. To prove it, we can see the data below.

Langdon wondered what this man could possibly say to make any of this confusion even remotely clear.

“As I began to say earlier,” the provost said, “much of this started after my agent Vayentha pulled you in prematurely. We had no idea how much

progress you had made on Dr. Sinskey’s behalf, or how much you had

shared with her. But we were afraid if she learned the location of

the project our client had hired us to protect, she was going to confiscate

or destroy it. We had to find it before she did, and so we needed you to work

on our behalf ... rather than on Sinskey’s.” The provost paused, tapping his

fingertips together. “Unfortunately, we had already shown our cards ... and you most certainly did not trust us.”

“So you shot me in the head?” Langdon replied angrily.

“We came up with a plan to make you trustus.”

Langdon felt lost. “How do you make someone trust you ... after you’ve kidnapped and interrogated him?”

The man shifted uncomfortably now. “Professor, are you familiar with the family of chemicals known as benzodiazepines?”

Langdon shook his head.

“They are a breed of pharmaceutical that are used for, among other things, the treatment of post-traumatic stress. As you may know, when someone endures a horrific event like a car accident or a sexual assault, the long-term memories can be permanently debilitating. Through the use of benzodiazepines, neuroscientists are now able to treat post-traumatic stress, as it were, before it happens.”

Langdon listened in silence, unable to imagine where this conversation might be going.

“When new memories are formed,” the provost continued, “those events are stored in your short-term memory for about forty-eight hours before they migrate to your longterm memory. Using new blends of benzodiazepines, one can easily refresh the short-term memory ... essentially deleting its content before those recent memories migrate, so to speak, into long-term memories. A victim of assault, for example, if administered a benzodiazepine within a few hours after the attack, can have those memories expunged forever, and the trauma never becomes part of her psyche. The

only downside is that she loses all recollection of several days of her life.”

Langdon stared at the tiny man in disbelief. “You gave me amnesia!”

The provost let out an apologetic sigh. “I’m afraid so. Chemically induced.

Very safe. But yes, a deletion of your short-term memory.” He paused.

“While you were out, you mumbled something about a plague, which we assumed was on account of your viewing the projector images. We never imagined that Zobrist had created a real plague.” He paused. “You also kept mumbling a phrase that sounded to us like ‘Very sorry. Very sorry.’ ”

(Brown 476-478)

The quotation above tells that the phenomena happened to Langdon’s head made him not to trust at all. By understanding what did tell by Provos about amnesia and Vanyenta which shot Langdon to make him understand to not to take side to Sinskey. Provos told that all the accident was only simulation and it made Langdon trust. But provos realized that he used the wrong way. Provos regreted all the accident, he also apologized. It made Langdon could understand the accident clearly.

Langdon tried to make sure that provos said Sienna has lied to him. It can see the data below.

Sienna played me perfectly, he thought, feeling more sad than angry. He had grown fond of her in the short time they’d been together. Most troubling to Langdon was the distressing question of how a soul as bright and warm as

Sienna's could give itself over entirely to Zobrist's maniacal solution for overpopulation. (Brown 479)

The quotation above tells that Langdon thought what Sienna has done until Langdon did not know what really happened. After knowing it Langdon guessed that he would lose all the memories when they were together.

Then, this situation made Langdon confused for the second times when Langdon met Sienna in other occasion. Sienna stated all the accident was clearly she knew. It can see the data below.

Langdon stared blankly at the floor, still able to see Sienna's pretty brown eyes gazing down at him before she fled. I'm so sorry, Robert. Forevery thing. (Brown 484)

"Robert, I didn't release the virus!" Sienna yelled. "When I went into the water, I was trying to find it, but it was too late. There was nothing there."

"I don't believe you," Langdon said.

"I know you don't. And I don't blame you." (Brown 561)

"Please understand," she said defensively, "these are not easy problems to solve. Triage is always a messy process. A man who severs the leg of a three-year-old child is a horrific criminal ... until that man is a doctor who saves the child from gangrene. Sometimes the only choice is the lesser of two

evils.” She began tearing up again. “I believe Bertrand had a noble goal ... but his methods ...” She looked away, on the verge of breaking down.

“Sienna,” Langdon whispered gently. “I need to understand all of this. I need you to explain to me what Bertrand did. What did he release into the world?” Sienna faced him again, her soft brown eyes radiating a darker fear.

“He released a virus,” she whispered. “A very specific kind of virus.”

Langdon held his breath. “Tell me.” (Brown 570-571)

The data above tells that Sienna left Langdon and said for the last time she apologized to all has she done. Langdon believe that the virus has not spreader.

Langdon believe that the virus would spread at the right date and at the right time.

This phenomenon made Langdon did not trust to Sienna anymore. Langdon also

found other information about Sienna.

Finally, Langdon looked for a true answer. Langdon has found the embarrassment that happened to him. It can see the data below.

Sienna tensed. “I need to go,” she said, standing up and glancing to the west toward Atatürk Bridge. “I think I can get across the bridge on foot, and from there reach—”

“You’re not leaving, Sienna,” he said firmly. “Robert, I came back because I felt I owed you an explanation. Now you have it.”

“No, Sienna,” Langdon said. “You came back because you’ve been running your whole life, and you finally realized you can’t run

anymore.” Sienna seemed to shrink before him. “What choice do I have?” she asked, watching the helicopter scan the water. “They’ll put me in prison as soon as they find me.”

“You’ve done nothing wrong, Sienna. You didn’t create this virus ... nor did you release it.”

“True, but I went to great lengths to prevent the World Health Organization from finding it. If I don’t end up in a Turkish prison, I’ll face some kind of international tribunal on charges of biological terrorism.” (Brown 575)

“Elizabeth?” Langdon’s deep voice pulled her back.

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Sinskey turned from the window and looked at him.

“Did you hear me?” he asked, still seated calmly. “Sienna wanted to destroy this virus as much as you did.”

“I sincerely doubt that.” (Brown 583)

When the two entered her office, they silently took seats facing the desk.

“Forgive me,” Sienna said quickly. “I know we have a lot to discuss, but first, I was hoping you would permit me to say something that I really need to say.” Sinskey noted the sadness in Sienna’s voice. “Of course.” (586-587)

“So tell me,” Sinskey said, “do you believe that the ends justify the means? Do you believe that Bertrand’s goal to save the world was so noble that it warranted his releasing this virus?”

A tense silence settled in the room. Sienna leaned in, close to the desk, her expression forceful. “Dr. Sinskey, as I told you, I believe Bertrand’s actions were reckless and extremely dangerous. If I could have stopped him, I would have done so in a heartbeat. I need you to believe me.”

Elizabeth Sinskey reached across the desk and gently grasped both of Sienna’s hands in her own. “I do believe you, Sienna. I believe every word you’ve told me.” (Brown 593)

From the quotation above we can understand that Langdon met again with

Sienna and asked the clear explanation about all has she done, about the virus that

Zobrist made. Zobrist obsessed about the black epidemic, the epidemic that destroyed a third of Europe. Zobrist has remade our sepsis. Zobrist made us as unfertile population.

Langdon listened to all the explanation about Sienna, but Langdon wanted Sienna did not go away. Langdon has put trust to Sienna that Sienna did not create the virus itself. After all the explanation Sienna was surprised about the identity of the virus itself. The Virus vector can spread by human DNA. This situation Langdon tried to make sure Sinskey that he has trust to Siena and hoped Sinskey believe also.

Langdon tried to make Sinskey trust to Sienna. He invited Sienna directly to Sinskey. When they were together, Sienna tried to give explanation to Sinskey that Zobrist lost his healthy brain in controlling human population. Zobrist virus was the sterilities epidemic. A third of human population would make human barrent. Sinskey was confused between Sienna and Zobrist. Sinskey thought that Zobrist was the man who would save the human, moreover save the world. This condition means that the condition that happened to Langdon was the awareness. His awareness made he can save the human, moreover the world. All the right that happened to Langdon, it made clear that Sienna and Sinskey's coming was in confused that happened to Langdon.

CHAPTER 4

CONCLUSION

There are three main topics which are discussed in this thesis. The first topic is about the character of Robert Langdon's. The second and third topic is about the problem that happened to Robert Langdon's. Robert Langdon is one of characters in the novel *Inferno*. He becomes the main discussion in this thesis analysis. All the statement problems tell about Robert Langdon condition.

Robert Langdon is characterized as a Professor of symbology in Harvard University. Beside that he also described as a person who care about other people. He is also like to hallucinate. Also, he is described as a thief.

In the novel Robert Langdon experiencing several event. First, he experienced amnesia. He did not remember anything when woke up in the hospital. Second, Robert Langdon was shot by women when he tried to run away from hospital. Third, Robert Langdon feel confused to Sienna and Elizabeth. Robert created confusion about attitude of Sienna and Elizabeth. When Elizabeth tell us that Sienna is the closest Bertrand Zobrist which also spread the virus. To resolve the ambiguity of Sienna and Elizabeth, Robert Langdon search for the truth to ask Sienna about a virus spread by Bertrand Zobrist and meet with Elizabeth to find a way out of the virus that has been hidden.

The first is about the relation between Langdon and Sienna, the second is the relation Langdon and Sinskey. But when they were in together, the problems are clear. Sienna explained that the reason to lie to Langdon is to seek to know about the virus is hidden by Zobrist. So the confusion experienced by Langdon clearer when Sienna and Elizabeth explain what is not known Langdon. From all the problems that happened in the novel, the writer used new criticism theory to analyze Langdon character. While in explaining about the problem itself, the writer uses the phenomenology theory to solve the problems that happened to Langdon.

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