LANGDON'S PERCEPTION OF THE ILLUMINATI IN DAN BROWN'S ANGELS AND DEMONS

THESIS



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ABSTRACT

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Key-words: phenomenology, experience, perception

This research applies phenomenology theory as the leading theory. This theory is used to analyze Robert Langdon's experience and his perspective on the Illuminati. The support theory applied is New Criticism. New Criticism is applied to discuss how the main character of *Angles and Demons* novel, Robert Langdon, is described.

This study aims to discuss the experiences gained by Robert Langdon during his adventures in Rome in Dan Brown's novel *Angels and Demons*. This research then reveals what experiences Langdon had as the main character that could change his perception of the Illuminati. This study focuses on two problems; the experiences that Langdon receives before his journey in Rome and his experiences regarding the Illuminati during his journey in Rome.



ABSTRAK

Hidayah, E. N. W. (2021). Langdon's Perception of the Illuminati in Dan Brown's Angels and Demons. Skripsi. Sastra Ingris. Fakultas Adab dan Humaniora. Universitas Islam Negeri Sunan Ampel Surabaya. Pembimbing: Sufi Ikrim Sa'adah, M.Hum.

Kata Kunci: fenomenologi, pengalaman, persepsi

Penelitian ini menerapkan teori Fenomenologi sebagai teori utama. Teori ini digunakan untuk menganalisa pengalaman dan cara pandang Robert Langdon terhadap Illuminati. Teori pendamping yang diterapkan yaitu New Criticism. Teori pendamping ini diterapkan untuk membahasa bagaimana karakter tokoh utama yang dijelaskan dalam novel *Angels and Demons*, yaitu Robert Langdon.

Penelitian ini bertujuan untuk membahas pengalaman-pengalaman yang didapat oleh Robert Langdon dalam petualangannya di Roma dalam novel karya Dan Brown yang berjudul *Angels and Demons*. Penelitian ini kemudian mengungkapkan pengalaman apa saja yang didapat oleh Langdon sebagai tokoh utama yang dapat mengubah pandangannya terhadap Illuminati. Studi ini berfokus pada dua rumusan masalah; pengalaman yang dialami Langdon sebelum petualangannya ke Roma, serta pengalaman apa saja yang diperolehnya yang berkitan dengan Illuminti selama petualangannya di Roma.



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CHAPTER I

INTRODUCTION

1.1 Background of Study

Literature is a unique way to reflect aspects of human life that cannot be conveyed in another way. The author conveys life's experience in literary work. It can be conveyed from something experienced, surrounding, then arranged as new knowledge and precipitated within the author's internal. In the other explanation, literature expresses the author's experience, emotion, thought, and everything (Teeuw, 1984, p. 182). This statement relates to Cohen's (1980, p. 21) statement that literary work is a society's reaction which reveals life phenomena. It influences, changes, and gives experiences to the reader's life.

The literature recognizes prose as one of literary work. In a literary term, the prose is called fiction, narrative text, or narrative discourse that interprets fictional stories or imaginary stories (Abrams, 1999, p. 246). Furthermore, the term of prose as imaginary stories is considered synonymous with a novel. The novel presents imaginary stories that aim to provide entertainment to readers. Indirectly, readers can learn and feel the various problems life that the author offers. Through stories in the novel, the author encourages readers to reflect on life, so humans are expected to be wiser (Nurgiyantoro, 1995, p. 1-4). From the explanation, the researcher chooses a novel as the study's object because novels can portray various problems, so the readers get more understanding about life problems through the story.

Furthermore, Nurgiyantoro (1995, p. 22) explains novel cannot be separated from the significant elements. The elements are related one to another. They are extrinsic and intrinsic elements. The extrinsic elements exist outside of literary works that indirectly affect literary work but not part of a literary work. The extrinsic elements include the background of the author, social experience.

On the other hand, the intrinsic elements directly affect the contents of a literary work. Include theme, plot, characters, setting, and point of view (Nurgiyantoro, 1995, p. 22-23). The two elements that establish the storyline are essential. However, many important aspects of arranging stories are reflected in intrinsic elements. Intrinsic elements include certain aspects, such as the choice of metaphors, the use of symbols, structure, style, contrast, images, and plot development to clarify the text's meaning (Eaglestone, 2009, p. 41).

One of the most significant intrinsic elements is character. According to Abrams (1999, p. 32), characters are represented in extremely dramatic or narrative works. Readers understand them as having unique moral, intellectual, and emotional qualities by inferring what people say and the unique way they advocate dialogue and what they are doing. Most writers of literary stories try to portray the character as a unique individual.

Bennet and Royle (2004, p. 60) also agreed that characters are considered the literature's life. Characters become the readers' curiosity, object, affection, and admiration. Aristotle argued that character is the lifeblood of the plot and included for the sake of the action. This study is interested in analyzing the main character of the novel *Angels and Demons*, Robert Langdon. The researcher chooses the main character as the study's topic because it plays an essential role in the novel, makes the story lively, and is regarded as an excellent place to convey the author's content (Stanford, 2006, p. 39). The researcher is curious how the main character perceives the Illuminati before and after making a journey to Rome and his experiences during the journey.

Written by Dan Brown, *Angels and Demons* were published in 2000. Most of Dan Brown's novels are bestsellers and deal with paradoxical philosophies of science and religion. *Angels and Demons* is the first series of Robert Langdon's journey story. The book talks about Robert Langdon, a symbologist from Harvard who had to fly to Switzerland. After getting a telephone call from Maximilian Kohler, CERN's chief director, a research institute of physical sciences, he made a trip. His departure to CERN was not without reason. He got a faxed picture of a tragic murder. A researcher at CERN, Leonardo Vetra, was found killed with a chest labeled the Illuminati symbol. Kohler said that Langdon and Vittoria – Leonardo's daughter had to go to Rome, to the Vatican, because a Swiss Guard's commander called the agency and found the anti-matter tube hidden in one of the places in the St. Peter's Basilica building. Four cardinals who potentially become the new Pope suddenly disappeared. He asked to help finding the potential Cardinals who kidnapped (Brown, 2000).

From the journey, Langdon sees the phenomena than he never seen before. There is many accident and phenomena that became new experience for him.

According to Moran (2000, p. 127), the phenomenon is what appears as such. In other words, it is everything that appears, including all intentions or thoughts. Considering the explanation, hopefully, readers can get moral value and catch the intended meaning from the story through the main character in this study.

In relating to the topic, the researcher finds several previous studies that related to the study. The first is research conducted by Wulansari (2016). She analyzes the main character's experience uses a phenomenological approach. She uses phenomenology to analyze the main character's perspective dealing with internal conflict. The second research is Aziz (2015). He analyzes the main character internal conflict using formalism theory. The main character that analyze by Aziz is the same as the researcher analyzes. The third research is Swandayani (2012). She analyzes the same novel, *Angels and Demons*, which means she has the same object analysis with the researcher.

All of the research mentions above is related to the researcher's study. However, all of them have different aspects from the researcher's study. Wulansari's and Aziz's study focuses on the internal conflict of the main character. Meanwhile, the researcher's study focuses on the external conflict from the character. Swandayani's study has the same object as the researcher. She focuses on the novel's cultural aspect; meanwhile, the researcher focuses on the novel's conflict.

1.2 Statement of the Problem

The study is expected to answer the following questions:

- 1.2.1 How does Langdon perceive the experience before making a journey in Rome?
- 1.2.2 What experiences did Langdon have during his journey in Rome?

1.3 Significant of the Study

The study is expected to help readers, generally, and the students who major in English Department, especially, understand more about the character in seeing the phenomena around. The study is also expected to help the other researchers or students interested in doing further studies related to character analysis and contribute to the other reader of the literary works.

1.4 Scope and Limitation

The study limits the analysis to the novel *Angels and Demons*, written by Dan Brown in 2000. The research focuses on one character –Robert Langdon as the main character and how Langdon's experiences changed his perspective. This study aims to discuss Langdon's experience and how it helped him seeing the Illuminati, before and after his journey.

1.5 Definition of Key Term

To avoid misunderstanding and misinterpretation about the basic concepts used in this study, the researcher would like to define the key terms as follows:

- Experience: Every conscious act that is acted by a subject (Smith, 2007, p. 206).
- Perception: The process of people select, organize, and interpret sensory stimulations into meaningful information about their work environment. (Gallagher and Zahavi, 2008, p. 8)

1.6 Method of the Study

1.6.1 Research Design

The study uses a descriptive qualitative approach to answer the problems. The study also uses library research, using some books and other references, such as articles, journals, and websites related to the subject analyzed.

1.6.2 Data Source

The study's data source is the novel *Angels and Demons* by Dan Brown, published by Pocket Books Publisher in 2000. The data were taken by collecting the narration and conversation showing Longdon's perception of the Illuminati before his journey in Rome and the experiences that Langdon had regarding the Illuminati during his journey in Rome.

1.6.3 Data Collection

The following steps collected the data:

- a. Preparing the data source, Dan Brown's novel Angels and Demons.
- b. Reading the novel to reach the best understanding.

- c. Collecting the data from narration and conversation showing Longdon's perception of the Illuminati before his journey in Rome and the experiences that Langdon had during his journey in Rome.
- d. Selecting the narration and conversation from the novel related to Langdon's perception of the Illuminati before his journey in Rome and the experiences that Langdon during his journey in Rome.
- e. Classifying the data based on Langdon's perception of the Illuminati before his journey in Rome and the experiences that Langdon had during his journey in Rome.

1.6.4 Data Analysis

After collecting the data, the data were analyzed by the following steps:

- a. Analyzing the collected data narration and conversation shows Langdon's perception of the Illuminati before his journey in Rome.
- b. Analyzing the data about the experiences that Langdon during his journey in Rome.
- c. Drawing the conclusions based on the result of data analysis.

CHAPTER II

THEORETICAL FRAMEWORK

2.1 Theoretical Framework

This chapter discusses the theoretical explanation of the related concepts and materials suitable for literary work. The theory used in this study is phenomenology. It is the leading theory to answer the statement of the problem in this study. The researcher uses a phenomenological approach to analyze the phenomena found in the novel *Angels and Demons*.

Since the analysis focuses on the main character in the novel *Angels and Demons*, the researcher needs to explain its characterization. So, the new criticism is used as a supporting theory.

2.1.1 Phenomenology

Phenomenology is one branch of philosophy that involves consciousness, thought, idea, and knowledge. It attempts to explain lived experience without making assumptions about the experience's target reality (Holloway, 1997, p. 47). Gallagher and Zahavi (2008, p. 9) state phenomenology is related to understanding and accurately describing our psychology's experience structure or concrete life. It does not try to give a naturalistic interpretation of consciousness, nor does it attempt to reveal its biological causes, neural basis, psychological motivations, etc. This phenomenological explanation is based on Husserl's original concept of phenomenology. In his opinion, phenomenology is not interested in the empirical research that analyzes human beings' psychophysical structure and consciousness. It is interested in understanding perception, judgment, feeling, etc.

The term "phenomenology" is arranged from Greek words phenomena and logos. The meaning of phenomena is a condition that occurs through human consciousness, such as perceiving, remembering, dreaming, etc. At the same time, logos implies giving responsibility to the kind of phenomena that things can appear. Phenomenology is a study of the truth and phenomena' reality (Sokolowski, 2000, p. 13). Phenomenon constitutes the things that give us consciousness, whether perceptions, imaginations, thoughts, or wills. There are two kinds of phenomena: mental and physical. Mental phenomena are what happened in the head when people experience something. It also includes conscious behavior or its content. Meanwhile, physical phenomena have the external perception of objects starting from color and shape (Nellickappilly, p. 2).

According to Cerbone (2006, p. 20), phenomena are constituted by consciousness experienced from the subject perspective. Therefore, phenomenology tends to study various experiences, from thoughts, perceptions, imaginations, memories, emotions, desires, and wills to actions resembling body consciousness and social activities, including language activities. Husserl (1983, p. 16) states that no matter how various may be the sense of the word "phenomena" in such locations, no matter what further significations it may have. It is certain that phenomenology also relates to all these "phenomena" and does so for all the words "phenomenon."

Phenomenology, as a literary theory, has its bases in the mainstream debate on the knowledge's essence, which originated from Immanuel Kant's works (1724–1804), especially Kant's approach to phenomena (what we perceive the distinction between the world) and the ontology (world). Between the two world wars, the German philosopher Edmund Husserl (Edmund Husserl) put forward a philosophy. He rejected the common-sense notion that objects "objectively" exist in our perception of objects outer. We cannot assert this with certainty. Whether hallucinations or not, we can only determine their appearance to us. They are not "things in themselves," but things we assume. Consciousness is not only harmful but also a condition of the world. In a sense, the external world has become the content of our consciousness. Phenomenology focuses on the phenomena's experience (Carter, 2006, p. 81). For Husserl, as his teacher Franz Brentano, there is no simple or pure consciousness. Consciousness itself is the basis of all experience, and its appearance seems to be inseparable from the nature of time itself. Indeed, there can be no experience without time awareness. It will permeate every experience (Moran, 2000, p. 60). The theory is intended to provide a textual analysis that only treats the story's text as evidence.

According to Husserl (Eagleton, 2003, p. 48), the phenomenon is the reality itself. There is no packaging or screen to separate the subject from reality because reality itself appears for the subject. Therefore, the reality is seen as a pure phenomenon and the only unlimited data on where to start.

In short, the term "phenomenology" refers to the basic concepts of learning phenomena and phenomena related to experience. According to Husserl,

the concept of phenomena refers to ourselves, others, and the objects or events around us. This also includes our reflections on our conscious experiences. Supported by Hasbiansyah's statement (2005, p. 163), in simple understanding, we at certain times practice phenomenology in our daily lives. We observe phenomena, we open ourselves up, then the phenomenon appears to us, and we understand it from our perspective.

As explained before, every conscious act is conscious, and the subject will experience it. Then, every conscious act is what Husserl calls the consciousness of intentional things. Husserl's concept of intentionality is a concept of how the meaning in our experiences presents in logic or expresses all the circumstances around us. Otherwise, Husserl's intentionality concept constitutes the center of his phenomenology as the scientific interpretation of the consciousness essence (Smith, 2007, p. 206).

Husserl divided phenomenology into three main concepts: essence, intentionality, and phenomenological reduction. As he said, phenomenology should return to the elements that constitute human consciousness and perception (Qin, 2013, p. 11). From the concepts, the researcher focuses on the intentionality concept to answer the research problem. Furthermore, the following is an explanation of the intentionality concept.

Intentionality usually focuses on the first person's point of view, from the subject to something or items. It linked to the phenomenology demonstration in which the mind is public things and implies that the thinking act is on the outside. The idea of the subject is linked to the field. What happened on the subject is revealed and becomes part of the subject. This idea makes every intentional act give meaning to the subject. Phenomenology can help subjects restore public awareness of thought, reasoning, and perception through intentional discussion (Sokolowski, 2000, p. 11-12).

The concept of intentionality leads to several insights. For example, in the following sense, the intentionality of perception is described in detail. When a girl sees a specific thing on the street, she sees it as her car. Perception is not about receiving information comfortably; instead, it involves an interpretation that often changes according to context. Treating her car as her own has shown that perception is the basis of previous experience. In this sense, Locke and the empiricists are correct that perception is educated by experience. People should regard it as the perception that enriches things through experience and habits, not a situation of perception (Gallagher and Zahavi, 2008, p. 7).

Phenomenological criticism is a tool to apply phenomenological techniques to literary works. Just like Husserl's "bracketing" of critical objects, the actual historical background, author, work conditions, and readership of literary works are also ignored; on the contrary, the purpose of phenomenological criticism is to read thoroughly "permanently" text without being affected by anything outside. The book itself is just a pure embodiment of the author's consciousness: its style and semantics are understood as organic components of a complex whole. The essence of unity is the author's thought. To understand this kind of thinking, we must never mention the criticism we know about the author's biography. It only applies to those apparent aspects of their consciousness (Eagleton, 2003, p. 51).

Phenomenological criticism usually focuses on how the author experiences time or space, the relationship between the self and others, or his perception of material objects. In other words, the methodological focus on Husserl's philosophy often becomes the literary "content" of phenomenological criticism (Eagleton, 2003, p. 51). According to Husserl (in Eagleton, 2003, p. 52), literary works" language is nothing but an "expression" of its inner meaning for phenomenological criticism. Meaning predates language: language is nothing but an auxiliary activity named for a purpose.

This study uses phenomenology to describe how Langdon addresses the problem between science and the Church through his previous experience as an expert of symbology and history.

2.1.2 New Criticism

New Criticism was triggered by the publication of John Crowe Ransom's *The New Criticism* in 1941, and until the late 1960s, this theory and practice were found in American literary criticism. American New Criticism was active from the 1930s until the 1950s, and it took on most of Eliot and Richards' ideas. New Criticism concentrated on paradoxes and ambivalence, which could be established in the text (Carter, 2006, p.26). This statement is supported by Bennett and Royle (2014, p.11) in their book. They state that this critic analyzes the text

without concerning the author's purpose or the author's life, or the author's background in the literary work.

New criticism focused mainly on poetry. However, American scholar Mark Schorer (Carter, 2006, p.28) once said that the new criticism's main principles had been extended to include the analysis of prose, such as short stories, novels, and dramas. This theory can be applied to all literary works, not only as a tool for poetry analysis but also for analyzing all the internal elements of literary works.

Tyson (2006, p.135-137) explained in her book that sometimes, when the readers interpret the literary work, it could be different from what the author wanted. It could be meaningful, complex, and complicated, or it could be having a simple meaning. This condition is called *an intentional fallacy*. Sometimes, the readers could be interpreting the literary work depends on the readers" experience or emotions; this is called *a practical error*. However, in analyzing the text, New Criticism should avoid the two terms before. The most significant idea of New Criticism used in interpreting literary work today focuses on the text itself.

Besides, new criticism is also defined as critical attention to literary works and has nothing to do with its accompanying circumstances and influence. In analyzing and evaluating a particular work, new criticism rejects the author's background, the social conditions when it produced, or its psychological effects on the reader (Abrams, 1999, p.31)

New Criticism focuses on the meaning and internal elements of literary work, like character, plot, theme, setting, symbol, and everything related to the

text, instead of the author's background. The statement is supported by Zaidan, Rustapa, Hani'ah (1994, p.109). They said that this critique emphasizes the importance of detailed analysis of language, imagery, and the meaning based on the literary work itself apart from the context of culture and society.

From the explanation, this study applies a new criticism theory focusing on the character to support in analyzing the first question.

2.1.2.1 Character

Character is a comprehensive language expression of human being and the inner self that determines speech, thought, and behavior. Through dialogue and action, the author captures the interaction between character and environment (Roberts & Jacobs, 1987, p. 134). Abrams (1999, p. 33) states that characters are a person's roles in literary work represented in a dramatic or narrative work and assumed by readers as carriers of absolute morals or emotions through the dialogue and what they act. Nurgiyantoro (1995, p. 164) claimed that talking about one story's character is more interesting than discussing other elements. The character is an essential part of the story. It is not only persons but also natural elements of nature, such as wind, waves, grasses, or even animals. The character also refers to moral qualities and ethical standards, and principles. Holman (1986, p. 81) also supports this idea. He points out that character is a problematic term that includes the moral composition of the human personality, moral integrity, and the more clear thinking of creatures in the art that seem to be human beings of one sort or another. The same idea with Stanford (2006, p. 39) says a character is a

fictional person who is part of literary work and has an essential role in the story. Not only makes the story interesting, but it also can be an intermediary for the author to convey a specific message to the reader.

Moreover, Bennet and Royle (2004, p. 60) also agreed that characters are considered the life of literature. Characters become the objects of the readers' curiosity, fascination, love and dislike, admiration and condemnation. Indeed, our close relationship with literary characters makes them more than just simple objects. Because in them, through the power of identification, sympathy and antipathy become a part of the way we conceive.

In developing a story, Nurgiyantoro (1995, p.177) divides characters into two significant roles: main character and supporting character. The main character is a character who often appears in the story, always has a relation with the other characters. While supporting character only appears occasionally or appear in certain parts of the story. The supporting character may appear just when they are correlating with the main character.

Luxemburg says (1992, p.145) characters are divided into antagonists and protagonists. The protagonist is described as a hero, can solve the conflict. Meanwhile, both physically and psychologically, the antagonist is the opposite of the protagonist. The antagonist characters usually cause conflicts between the protagonist, such as disasters, accidents around and society, social rules, moral values, authority, etc. Regarding the explanation above, in the novel *Angels and Demon*, Robert Langdon is the main character because he always appears and has a connection with the other character in the story.

2.1.2.2 Characterization

Character and characterization cannot be separated, but it is different from each other. Characterization refers to the particular images of an imaginary person, which are so conceiving that they appear for the readers as real within fiction's limits (Holman, 1986, p. 72). It refers to the way the author develops the fictional characters to fill the novel. The more successful the writers' ability to portray characters, the more character they can acquire the main attributes of novelists, dramatists, or short story writers (Holman, 1986, p. 91). In other words, characterization is the writer's method to analyze the main character's development and personality. It involves the process of establishing the image of a fictional character, including the character's characteristics and motivations (Aquino, 1976, p. 112).

Holman (1986, p. 138) said, there are three methods of characterization in fiction. The first method is explicit exposition with direct illustration presented by the author through the action. Second, the character is presented in action with the author's explicit comment, either little or not, expecting that the reader deduces the actor's attributes from the actions. Last, the representation from within a character, without comment. The influence of actions and emotions on the character's inner self prompts readers to understand its attributes. There are two different methods of characterization, direct characterization, and indirect characterization. When the authors tell the reader what the character's personality is, they use direct characterization, which is usually used in novels. When the authors show something that can reveal the character's personality –usually it can be used in film or movie, the authors use indirect representation (Burroway, 2000, p. 52).

Furthermore, Roberts and Jacobs (1995, p. 135) explain other views on how the author presents the characters. Authors use five ways to show their roles, such as:

1. Action

Role-playing is the best way to understand characters. Like ordinary people, fictional characters do not necessarily understand how they might change or why they do what they do. However, their behavior expresses their character. Actions may also indicate some qualities, such as childishness, weakness, deception, scheming personality, intense inner conflict, or some kind of realization or growth.

- Personal and environmental description
 Appearance and environment can certainly reveal the social and economic status, but it can also tell us more about its characteristics.
- Dramatic statements and thoughts
 Characters usually use speech to disguise their motivations, although we as readers should understand through this strategy.
- 4. Statement of other characters

The relationship between the characters helps readers to understand the characterization of each character. It can be shown from the statement about each other.

5. The author's speech as a storyteller or observer

The author says that characters speaking in the author's voice are usually accurate, and the facts can accept the author's voice. However, when the author's voice explains the behavior and characteristics, the author self will play the reader's role or critic, and any choice may be questioned. For this reason, authors often avoid explanations and invest in their conclusions.

In this case, this study uses the theory of characterization to analyze Robert Langdon's character to get his personality description through actions, descriptions, statements, and thoughts presented by the author, and his actions dealing with the problem.

2.2 Review of Related Study

This analysis is based on the previous study, which has been done earlier. The first study comes from Deby Wulansari (2016), a student from State Islamic University Sunan Ampel Surabaya who wrote her thesis on the title *The Character Study of Emma Woodhouse Through Conflict in Jane Austen's Emma*. The study explains how Emma being a matchmaker is her ability. She knows the advantage of marriage for people with whom she is matchmaking. Besides, Emma also thinks that she will succeed in her matchmaking and feels very happy when it succeeds. She believes in her ability to be a matchmaker because she knows and experiences matchmaking.

Wulansari's study and the researcher's study have the same point. The similarity is in the approach that she uses. Both of the studies use a phenomenology approach to understand the conflict. It focuses on the main character's experience and makes the topic of the primary analysis. Wulansari's study, hopefully, can help the researcher to understand more about the phenomenological approach.

The second study comes from Abdullah Aziz (2015), State Islamic University Sunan Ampel Surabaya student. Entitle *Robert Langdon's Conflicts to Retain His Good Image in The Da Vinci Code Novel*. His study explains about conflict faced by Langdon. The researcher uses this study as a literary review because it explains the same character and the same topic, Robert Langdon and central character conflict.

The differences between Aziz's studies and this study are that Aziz uses Langdon's internal conflict as the main discussion. Meanwhile, this study focuses on Langdon's action in addressing the problem between science and the Church through his symbology and history expertise. Hopefully, this study can get more information about Robert Langdon as the main character. Readers hopefully wise enough to know and understand any differences in society, especially between science and religion.

The third study is from Dian Swandayani, M.Hum (2012), a French lecturer from Yogyakarta State University, entitled *Memperkenalkan Dunia*

Kristiani dan Illuminati Lewat Novel Angels & Demons Karya Dan Brown Bagi Pembaca Indonesia Sebagai Upaya Pemahaman Diskursus Pluralisme. Her study explains that Angels and Demons are used to introduce European's culture to Indonesian. She said through literature, people can understand other cultures better. A better introduction can open up more views and attitudes. Even though Angels and Demons tell the story of the Church's battle, it is Christian culture, with Illuminati. Still, the reader can absorb informative and inspirational things about Europe.

The present study and Swandayani's study use *Angels and Demons* novel as the data source. The differences between Swandayani's and the researcher's research are Swandayani focuses on the cultural aspect of the novel; meanwhile, the researcher focuses on the conflict of the novel and tells what happened between the Church and Illuminati.

CHAPTER III

ANALYSIS

This chapter analyses the main character of the novel *Angels and Demons*, Robert Langdon. The first analysis is about Langdon's experience before his journey to Rome. The second analysis is about the experiences that Langdon had during his journey in Rome.

Robert Langdon has a reason to go to Rome. He got a faxed picture of a tragic murder. A CERN's researcher, Leonardo Vetra, was found killed with a chest labeled the Illuminati symbol. Kohler, the CERN director, said that Langdon and Vittoria – Leonardo's daughter had to go to Rome, to the Vatican, because a Swiss Guard's commander called the agency and found the anti-matter tube hidden in one of the places in the St. Peter's Basilica building. Four cardinals who potentially become the new Pope suddenly disappeared. With Langdon's skill in history and symbology, he and Vittoria were able to find the four cardinals.

3.1. The Experience Perceived by Langdon before Making a Journey to Rome

In this chapter, the researcher analyses Langdon's experience that he perceives before making a journey to Rome. This chapter explains Langdon's as an expert in symbologist and historian, his experiences towards CERN, and his perception of the Illuminati based on his knowledge.

3.1.1. Langdon as Symbologist and Historian

In *Angels and Demons* novel, it is told that the main character is an expert in symbology and history. Langdon worked at Harvard University as a professor, has written three books and many articles about symbols. He is very famous in his field. Many people come to him only to ensure the authenticity of the symbols they find.

"A knowing groan escaped Langdon's lips. This had happened before. One of the perils of writing books about religious symbology was the calls from religious zealots who wanted him to confirm their latest sign from God." (Brown, 2000, p.11)

From the quotation above, Langdon had very often received calls from strangers to confirm their beliefs, even when he was still asleep or even in the early morning when he woke up. So, when he got a call in the middle of his sleep and the caller needed him, Langdon immediately thought, like a past situation, the caller wants to ensure what they believed. It makes Langdon sure because he was experienced the same condition in the past.

Langdon not only knows the history of the symbol and the history of an organization; however, he also knows the history of events and knows what was happening behind them. The following quotation proves that Langdon knows the history of La purge. A record that did not many people knows.

"Do you not recall la purga?" the caller asked. "Of course not. You are a child. Priests are poor historians, anyway. Perhaps because their history shames them?"

"La purga," Langdon heard himself say.

"Sixteen sixty-eight. The Church branded four Illuminati scientists with the symbol of the cross. To purge their sins."

"Who is speaking?" the voice demanded, sounding more intrigued than concerned. "Who else is there?" (Brown, 2000, p.105)

From the quote above, Langdon conveyed his knowledge of La

Purga. That was the Church's actions in 1668, which labeled four Illuminati

scientists with the cross' symbol to cleanse their sins. Then Langdon continued

that they were killed, and their corpses were thrown into the public places around

Rome as a warning not to join the circle.

Langdon picked up the pace. "A secret location. Galileo's Illuminati needed to protect themselves from the Vatican, so they founded an ultra-secret Illuminati meeting place here in Rome. They called it The Church of Illumination." "Pretty bold calling a satanic lair Church." Langdon shook his head. "Galileo's Illuminati was not the least bit satanic. They were scientists who revered enlightenment. Their meeting place was simply where they could safely congregate and discuss topics forbidden by the Vatican. Although we know the secret lair existed, to this day, nobody has ever located it." (Brown, 2000, p.119)

Based on Langdon's knowledge, the Illuminati formed by Galileo builds Churches that can protect them from the Vatican and discuss matters that the Vatican prohibits. No one knows what the Church is like and where it is. So secret, people who want to join the Illuminati confusion where to find Galileo and other Illuminati members form a map that directs scientists who wish to join the Illuminati to their hiding place. No copy exists anywhere. That is not a map suitable for paper. That is huge-all kinds of flames throughout the city, but more subtle. The map is composed of a series of carefully hidden symbols placed in public places around the city. One mark leads to the next and the next, leading to the Illuminati lair (Brown, 2000, p. 120). Langdon said the map was safe from the Vatican and as a filter so that only enlightened people could find the Churches. So, the Church is called the Church of enlightenment. Langdon said. "The Illuminati used the same concept. They created markers that faded into the backdrop of ancient

Rome. They could not use ambigrams or scientific symbology because it would be far too conspicuous, so they called on an Illuminati artist. The same anonymous prodigy had created their ambigramatic symbol "Illuminati," and they commissioned him to carve four sculptures."

"Illuminati sculptures?"

"Yes, sculptures with two strict guidelines. First, the sculptures had to look like the rest of the artwork in

Rome . . . artwork that the Vatican would never suspect belonged to the Illuminati." (Brown, 2000, p. 121)

Langdon also said the concept from the map. It uses incognito. The

symbols scattered in Rome's ancient city were disguised so that the priests and

Vatican were not aware that it was a symbol made by Illuminati. According to

Langdon's knowledge, the symbol is in the form of religious works of art. The

statues were made in honor of the four elements of knowledge. Langdon

remembers if ancient chemists believed these elements to form the whole

universe, Earth, Air, Fire, and Water.

"...wherever allusions to the segno appear

-Masonic diaries, ancient scientific journals, Illuminati letters -it is often referred to by a number."

"666?" Langdon smiled. "Actually, it is 503."

"Meaning?"

"None of us could ever figure it out. I became fascinated with 503, trying everything to find meaning in the number – numerology, map, references, latitudes." Langdon reached the end of the aisle, turn the corner, and hurried to scan the next row of tabs as he spoke. "For many years, the only clue seemed to be that 503 began with the number five...one of the sacred Illuminati digits." He paused. "Something tells me you recently figured it out, and that is why we are here." (Brown, 2000, p. 130)

From the quotes above, Langdon told the fact that scientists, in general,

did not know about the Illuminati number. Neither laypeople nor scientists often

consider number 666 as Illuminati number. However, Langdon confirms that

number 503 is the number of the Illuminati. He found that the meaning of the

number refers to Diagramma Della Verita. One of Galileo's works successfully

published in the Netherlands but was confiscated by the Vatican shortly after

Galileo died. According to Langdon, the number was not visible. Just like the

Illuminati, it was written in Roman numerals, not written in 503 but DIII.

"DI, DII, and DII are very old abbreviations. They were used by ancient scientists to distinguish between the three Galilean documents most commonly confused." Victoria drew a quick breath. "Dialogo... Discorsi... Diagramma." "D-one.D-two.D-three.All scientific. All controversial. 503 is DII. The third of his books." (Brown, 2000, p. 133)

Robert Langdon also said that the Illuminati marker was disguised very well, a hidden marker placed in the open, and the Illuminati reveal it as Lingua Pura. Pure language. After finding Diagramma, Langdon and Vittoria carefully opened the document. The document was in Italian. Langdon did not understand the language, then Vittoria tried to find something related to Lingua Pura but did not find it. At first, he thought that pure language was mathematics.

"But this was in the 1600s," Langdon argued. "Nobody spoke English in Italy, not even—" He stopped short, realizing what he was about to say. "Not even . . . the clergy." Langdon's academic mind hummed in high gear. "In the 1600s," he said, talking faster now, "English was

one language the Vatican had not yet embraced. They dealt in Italian, Latin,

German, Spanish, and French, but English was totally foreign inside the Vatican. They considered English a polluted, free-thinkers language for profane

men like Chaucer and Shakespeare." Langdon flashed suddenly on the Illuminati brands

of Earth, Air, Fire, Water. The legend that the brands were in English now made a bizarre kind of sense.

"So you are saying maybe Galileo considered English la lingua pura because it was the one language the Vatican did not control?" "Yes. Or maybe by putting the clue in English, Galileo was subtly restricting the readership away from the Vatican." (Brown, 2000, p. 144)

From the quotation above, it is explained that Langdon is misjudged about Lingua Pura. However, after Vittoria found a line of sentences in English, Langdon immediately realized. He forgot the history that English was not used in Rome at that time. The Vatican thinks that English is a free language and dirty language. He also reminded us that all Illuminati stamps are in the form of ambigram with the English language: Earth, Air, Fire, and Water. English indirectly removes readers from the Vatican. From there, Langdon concluded that English is the Lingua Pura, the pure language.

3.1.2 Langdon Perceives the CERN

Before doing a journey to Rome, Langdon was asked by Kohler to come to CERN first. CERN is a scientific research center based in Switzerland. The first time he set foot in the CERN left Langdon feeling like he had a fantastic new experience. He started this new experience with his departure for Switzerland using a super sophisticated aircraft that he had never encountered.

Langdon stopped dead in his tracks and gaped at the aircraft parked on the tarmac. "We're riding in that?" The craft before them was enormous. It was vaguely reminiscent of the space shuttle except that the top had been shaved off, leaving it perfectly flat. Parked there on the runway, it resembled a colossal wedge. Langdon's first impression was that he must be dreaming. The vehicle looked as airworthy as a Buick. The wings were practically nonexistent—just two stubby fins on the rear of the fuselage. A pair of dorsal guiders rose out of the aft section. The rest of the plane was hull—about 200 feet from front to back—no windows, nothing but hull.

"Two hundred fifty thousand kilos fully fueled," the pilot offered, like a father bragging about his newborn. "Runs on slush hydrogen. The shell is a titanium matrix with silicon carbide fibers. She packs a 20:1 thrust/weight ratio; most jets run at 7:1. The director must be in one helluva a hurry to see you. He does not usually send the big boy." (Brown, 2000, p.15)

The quotation above indicates that the plane had a specification that surprised Langdon. There could be no such plane, too perfect to be real. This situation made Langdon even more wondering what kind of person required him. After landing, Langdon was startled by the car that had taken him from the airport. He was taken to a building that amazed him by the building's design. The building is part of CERN (Conseil Européen pour la Recherche Nucléaire). Langdon admits that this is the first time he has known about a research organization called CERN.

"I'm embarrassed to admit," Langdon ventured, trying to make conversation, "that I've never heard of CERN." "Not surprising," Kohler replied, his clipped response sounding harshly efficient. "Most Americans do not see Europe as the world leader in scientific research. They see us as nothing but a quaint shopping district—an odd perception if you consider the nationalities of men like Einstein, Galileo, and Newton." (Brown, 2000, p.21)

Langdon did not think that the Maximillian Kohler was no joke. There

were so many discoveries that made Langdon shocked. He immediately felt that

the knowledge he had so far was not comparable with the new information he had

received while in CERN.

My God, he thought. I'm in the land of Oz Langdon looked on in amazement. One of the free fallers, an obese woman, maneuvered toward the window. She was being buffeted by the air currents but grinned and flashed Langdon the thumbs-up sign. Langdon smiled weakly and returned the gesture, wondering if she knew it was the ancient phallic symbol for masculine virility. (Brown, 2000, p.23)

During his visit to CERN, Langdon was always amazed and amazed by

CERN's discoveries. He feels all the unanswered questions about science he finds

at CERN. he amazes that CERN can do anything about science

"...The universe contains two kinds of matter. Scientific fact." Vittoria turned to Langdon. "Mr. Langdon, what does the Bible say about the Creation? What did God create?"... "Exactly," Vittoria said. "He created everything in opposites. Symmetry. Perfect balance." She turned back to Kohler. "Director, science claims the same thing as religion, that the Big Bang created everything in the universe with an opposite."

"Exactly," Vittoria replied, "which is proof that the particles in these canisters had to be created."

Kohler's face hardened. "Vittoria, surely you can't be saying those canisters contain actual specimens?"

"I am." She gazed proudly at the canisters. "Director, you are looking at the world's first specimens of anti-matter" (Brown, 2000, p. 54)

During his visit to CERN, Langdon was always amazed and amazed by

CERN's discoveries. He feels all the unanswered questions about science he finds

at CERN. What surprised him most was the discovery of anti-matter, which

Leonardo Vettra discovered. If the result was published, it could shake the

foundations of modern physics and cause a stir.

3.1.3 Langdon's Perception of The Illuminati

This section explains how Langdon perceives the Illuminati before making

a journey to Rome. Illuminati is a group of people in Rome who rebel against the

Church. Some of the most enlightened people in Italy-physicists, mathematicians,

astronomers- started secret meetings to share their concerns about the Church's incorrect teachings. They worry that the Church's monopoly on "truth" threatens the academic enlightenment around the world. They founded the world's first scientific think tank and called themselves "the enlightened ones." (Brown, 2000,

p. 29). Here are some explanations.

Langdon's eyes were locked on the brand. Illuminati, he read over and over. His work had always been based on the symbolic equivalent of fossils—ancient documents and historical hearsay. (Brown, 2000, p.13)

From the quotation, it is explained that Langdon studied the Illuminati not directly from the source, such as meeting the perpetrator or seeing first-hand events related to the Illuminati, but only through documents and written stories. This situation made Langdon feel like what he had been studying for so long was a myth. In fact, it is true.

Langdon is initially unsure whether the cause of Vetra's death was the Illuminati because he was convinced that the Illuminati was a history. More than half a century ago, the Illuminati's existence could no longer be discovered and proven. So, their presence is impossible nowadays.

"No. The Illuminati may have believed in the abolition of Christianity, but they wielded their power through political and financial means, not through terrorist acts. Furthermore, the Illuminati had a strict code of morality regarding whom they saw as enemies.

They held men of science in the highest regard. There is no way they would have murdered a fellow scientist like Leonardo Vetra." (Brown, 2000, p. 34)

Langdon assumes that the appearance of the symbol does not make

evidence that the Brotherhood still exists. Illuminati is only ancient history.

Another organization could take over the symbol for their purposes. Illuminati moves their power through political and financial means, not terrorism. That is not Illuminati's style.

"Since the beginning of history," Langdon explained, "a deep rift has existed between science and religion. Outspoken scientists like Copernicus." "Were murdered," Kohler interjected. "Murdered by the Church for revealing scientific truths. Religion has always persecuted science." (Brown, 2000, p. 29)

Langdon suspected that the cause of the chaos was the Illuminati. According to him, the Illuminati is no longer active. Langdon has spent some of his time studying religious history, and some problem always appears. Robert Langdon had often wrestled with symbols, but when he got a fax from Maximillian Kohler, director of CERN, he became surprised. The fax is a picture of an ambigram that is inscribed with Illuminati. The ambigram looks perfect, and the symbol is truly symmetrical typical Illuminati. His expertise not only can determine the authenticity of a symbol, but he also knows the history of the symbol. According to his knowledge, no one can make the symmetrical symbol except the group Illuminati itself, and this ensures that rumors about Illuminati's activeness are true. The following quotation proves the statement above.

"I am an Illuminati scholar," Langdon said as Olivetti studied the picture. "I am having a difficult time accepting that the Illuminati are still active, and yet the appearance of this brand combined with the fact that the Illuminati have a well-known covenant against Vatican City has changed my mind." (Brown, 2000, p. 92)

Illuminati is fascinating for Langdon. It was a group of people who rebelled against the Church in Rome. Some of the most enlightened people in Italy –physicists, mathematicians, astronomers started secret meetings to share

their concerns about the incorrect teachings of the Church. They worry that the

Church's monopoly on the "truth" threatens academic enlightenment worldwide.

They founded the world's first scientific think tank and called themselves the

"enlightened think tank." (Brown, 2000, p. 90). This organization very much

hunted by the Church because they can hide and spread their thoughts.

"Of course, the Illuminati were hunted ruthlessly by the Catholic Church. Only through rites of extreme secrecy did the scientists remain safe. Word spread through the academic underground, and the Illuminati brotherhood grew to include academics from all over Europe. The scientists met regularly in Rome at an ultra-secret lair they called the Church of Illumination."

Kohler coughed and shifted in his chair.

"Many of the Illuminati," Langdon continued, "wanted to combat the Church's tyranny with acts of violence, but their most revered member persuaded them against it. He was a pacifist, as well as one of history's most famous scientists." (Brown, 2000, p. 29)

The quotation above shows that Langdon knows how exactly the

Illuminati's form, the cause, and the purpose of the group. The biggest goal is to

combat the tyranny of the Church through violence. Furthermore, Robert

Langdon's expertise as a symbology and history expert helped him explain how

the symmetrical Illuminati symbol was formed. The following quotation proves

this explanation.

Langdon took a deep breath. "The symbol itself was created by an anonymous sixteenth-century Illuminati artist as a tribute to Galileo's love of symmetry—a kind of sacred Illuminati logo. The Brotherhood kept the design secret, allegedly planning to reveal it only when they had amassed enough power to resurface and carry out their final goal." (Brown, 2000, p. 32)

Langdon assumes that the Illuminati's reactivated intends to take revenge on the Vatican for what the Vatican did in the past. The feud between the Church and science happened centuries ago. The Vatican does not hesitate to kill people whose findings are not following the Church's thinking.

"History repeats itself, doesn't it? Of course, we will be more elegant and bold than the Church was. They killed privately, dropping bodies when no one was looking. It seems so cowardly." "What are you saying?" Langdon asked. "That you are going brand and kill these men in public?" (Brown, 2000, p. 106)

The Illuminati will repeat Vatican history by killing the Cardinals who were kidnapped in public places. Like the old Vatican did to the Illuminati scientist and dumped it in a public place. The promise of revenge by the Illuminati to the Vatican is one of the causes of the chaos. The reason also makes the Illuminati, which Langdon thought extinct, active again.

In the revenge plan, of course, the Illuminati has a tool to facilitate their

intentions. Something capable of destroying the Vatican in an instant and leaving

nothing at all. Then Illuminati stealing anti-matter that has powerful technology is

considered capable of destroying the Vatican in an instant. The technology was

stolen from Leonardo Vetra, and it was the reason why Vetra was killed.

"There is," he said suddenly, "a logical explanation other than terrorism."

"Money," Langdon said. "The anti-matter could have been stolen for financial gain."

Kohler looked incredulous. "Financial gain? Where does one sell a droplet of anti-matter?"

"Not the specimen," Langdon countered. "The technology. Antimatter technology must be worth a mint. Maybe someone stole the specimen to do analysis and R and D." (Brown, 2000, p. 66) In *Angels and Demons* novel, it was said that the relationship between scientist and the Vatican Church have been discordant a long time ago. At that time, the Church thought whatever science produced that did not follow the Church's teachings was considered heresy. The Church must be the only source of truth. The scientist who braves to speak the scientific truth must be killed. Because of this, they eventually formed a secret group quietly to share thoughts about science.

In the 1500s, a scientist and a devout Catholic called Galileo persuade the Church to stop the scientist's massacre. He says that science did not shrink God's existence instead of strengthening. However, it goes to be ignored by the Church. The merging of the Church and science is considered to violate the Church doctrine and ruin the perception that the Church is the only way towards God. It cause Galileo captured and lived in prison.

"Galileo's arrest threw the Illuminati into upheaval. Mistakes were made, and the Church discovered the identities of four members, whom they captured and interrogated. But the four scientists revealed nothing . . . even under torture."

Langdon nodded. "They were branded alive. On the chest. With the symbol of a cross."

Kohler's eyes widened, and he shot an uneasy glance at Vetra's body.

"Then the scientists were brutally murdered, their dead bodies dropped in the streets of Rome as a warning to others thinking of joining the Illuminati. With the Church closing in, the remaining Illuminati fled Italy." (Brown, 2000, p. 30)

From the quotation above, the beginning of the desire for revenge against

the Church is that scientists no longer moved, and the Vatican's treatment is

becoming increasingly cruel. Eventually, they run away from Italy and gather

power by recruiting new members and planned to revenge against the Vatican

Church in the future.

The following quotation explains one of the reasons why the Illuminati revenge against the Vatican. The Illuminati wants to obliterate Catholicism. They think Catholicism as an absolute fact can detain scientific progress and science cannot be developed.

Langdon drew a cold breath before racing on. "Obliteration of Catholicism was the Illuminati's central covenant. The Brotherhood held that the superstitious dogma spewed forth by the Church was humankind's greatest enemy. They feared that if religion continued to promote pious myth as absolute fact, scientific progress would halt, and humankind would be doomed to an ignorant future of senseless holy wars." (Brown, 2000, p. 33)

Scientist thinks that science and religion are complementary fields, two

different approaches to finding the same truth. However, the Church does not admit it. One of the big problems was when scientists proved scientifically about the creation of the earth, and the idea was claimed by the Church and said that the Bible was scientifically correct. Of course, scientists did not appreciate having their discoveries used by the Church to promote religion. Removed all religious overtones and claimed it as their own. From this incident, whenever scientists reveal the scientific truth, they were always deemed heretical by the Church because it was not related to what the Church taught.

"When Lemaître first proposed the Big

Bang Theory," Vittoria continued, "scientists claimed it was utterly ridiculous. Matter, science said, could not be created out of anything. So, when Hubble shocked the world by scientifically proving the Big Bang was accurate, the Church claimed victory, heralding this as proof that the Bible was scientifically accurate. The divine truth." (Brown, 2000, p. 52)

Illuminati chooses anti-matter as a weapon to destroy the Vatican and create terror. However, according to Langdon, the action was not an illuminative trait. The cause of the theft of anti-matter is not only for acts of terror but also for technology from anti-matter that can be used by other parties to obtain money.

From the various reasons described above, the leading cause of the Vatican's chaos is the act of illumination, which wants revenge on the Vatican. They want what the Illuminati felt in the past, also thought by the Vatican now. The Illuminati wants the promise they made centuries ago to be carried out, to destroy the Vatican. Like a snake from the depths of forgotten history, it has risen and wrapped itself around an ancient enemy. No requirement. No negotiation. Just retribution. Very simple. Squeeze revenge for 400 years. After hundreds of years of persecution, science seems to have fought back.

3.2 Langdon's Experience in Rome

This part explains the experience that Langdon had during his journey in Rome. He had experiences that never he had before. Langdon perceives many things, included his experience finding the path of enlightenment that brings him to the legend of the enlightenment church. He also found the fact that the Illuminati were not entirely guilty of the chaos at the Vatican.

3.2.1 Langdon's Journey Finding the Enlightenment Church

Langdon's mission to the Vatican is to find anti-matter before midnight and save the Cardinals. First, he had to look for the existence of the Cardinals. At

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the Camerlengo office, the kidnapper said a clue Langdon could use. The kidnapper said that there would be a repetition of history. It has been ascertained that the kidnapped cardinals will be branded and then killed in public places. It is a repetition from the past. The kidnapper will kill the cardinals and killed them in four churches, with four Illuminati elements. Earth, air, water, and fire. For a moment, he felt dizzy with the situation. He thought about what terrible things would happen if the anti-matter exploded. The key is in the kidnapper; he knows where the anti-matter and the cardinals are.

Langdon turned to the priest. "Father, for three years, I have petitioned this office for access to the Vatican Archives. I have been denied seven times." "Mr. Langdon, I am sorry, but this hardly seems the moment to raise such complaints." "I need access immediately. The four missing cardinals. I may be able to figure out where they are going to be killed." (Brown, 2000, p. 36)

Furthermore, Langdon begins his journey by asking for a permit to enter

Vatican archives where only certain people were allowed to enter. He asked

permission to enter the library to look for a document that could be considered a

clue where the cardinals were kidnapped.

"But the archives?" the Camerlengo insisted. "How could they possibly contain any clue?" "Explaining it," Langdon said, "will take longer than you have got. But if I am right, we can use the information to catch the Hassassin." (Brown, 2000, p. 117)

No one knows that the Illuminati will kidnap the four cardinals, and no one

knows where they were taken. The threat of the cardinals being killed made

Langdon thinks about where the kidnapper hid the Cardinals and where they

would be executed. The instruction says that history was repeated, so Langdon

considers that the Cardinals will be executed in public places.

"What are you saying?" Langdon asked. "That you are going to brand and kill these men in public?"
"Very good. Although it depends on what you consider public. I realize not many people go to the Church anymore."
Langdon did a double-take. "You are going to kill them in the Churches?"
"A gesture of kindness. Enabling God to command their souls to heaven more expeditiously. It seems only right. Of course, the press will enjoy it too, I imagine." (Brown, 2000, p. 106)

The Illuminati uses the media to show the world what the actual Vatican looks like. Anti-matter, which is like a time bomb and killed by Cardinals, of course, will lead public opinion to distrust the Church. God no longer protects. Intelligence protects. Modern miracles are in science, even the divine blessing of creation.

Langdon only had time until midnight before all the bad things that happened to the Vatican. He must find where the anti-matter was placed and where the Cardinals were hidden. The Illuminati will execute them in the churches in the Vatican. The problem is that there are too many churches in Rome, and it is impossible to find one by one.

Langdon managed to find any church that was used as a place of murder by the Illuminati. Even though Langdon managed to find the place, Langdon lost quickly with the killer until the four Cardinals were kidnapped, and three of them were not saved. He managed to find the four Churches thanks to his knowledge of the historical Illuminati. He sought clues in a document by Galileo, an Illuminatus and also a devout Catholic. The document is called Diagramma Della Verita and an English poem in it. Then Langdon and Vittoria follow the poem and find the Church of enlightenment, the Illuminati headquarters.

"No, I mean finding Diagramma, locating a four-hundred-year-old segno, deciphering some mathematical code, and following an ancient trail of art that only the most brilliant scientists in history have ever been able to follow . . . all in the next four hours." (Brown, 2000, p. 134)

Langdon knew that the Cardinals would be killed in a public place, but he did not get a clue where the cardinals would be killed. Langdon asked permission to enter the Vatican archives to look for clues about the path of enlightenment further. Without wasting time after getting approval, Langdon immediately looked for Diagramma.

Langdon is sure that the Cardinals will be killed in four churches. Each of the churches shows honor for knowledge elements; four cardinals are for four churches. He thought of the possibility of these instructions. After entering the secret Vatican archives, he immediately explored the room's contents to look for clues he meant. He told a few stories about books written by Galileo. Langdon said that the instructions were in Diagramma Della Verita. Diagramma of Truth.

Vittoria now looked intrigued. "And you think Diagramma contained the clue? The segno. The information about the Path of Illumination."

"Diagramma is how Galileo got the word out. That I am sure of." Langdon entered the third row of vaults and continued surveying the indicator tabs. "Archivists have been looking for a copy of Diagramma for years. But between the Vatican burnings and the booklet's low permanence rating, the booklet has disappeared off the face of the earth." (Brown, 2000, p. 131)

The quotation above shows that Langdon knew the history of Galileo, who

wrote many books. Once again, thanks to his knowledge about Illuminati and

history. He can find out that the instructions that lead to the four Churches are in one of Galileo's books, namely Diagramma Della Verita. However, when he was looking for the book, he had difficulty because the books' placement was not following the alphabet. Then Langdon said to search based on the Illuminati number 503, written in the abbreviated form of Roman numerals, DIII.

"Are you serious?"
Langdon stopped. "What do you mean?"
"I mean it is this really your plan to save the day?"
Langdon was not sure whether he saw amused pity or sheer terror in her eyes. "You mean finding Diagramma?"
"No, I mean finding Diagramma, locating a four-hundred-year-old segno, deciphering some mathematical code, and following an ancient trail of art that only the most brilliant scientists in history have ever been able to follow . . . all in the next four hours." (Brown, 2000, p. 134)

The quotation above explains that Langdon was grateful for the incident. Besides, he could save the world from Illuminati's terror. Langdon also could find the path of enlightenment that was four hundred years old and had the opportunity to follow it. He can find and see art objects that the most intelligent scientists could only follow in history. Langdon doubted whether he could find all four places on time and stop the murder. However, Langdon's smart brain told him to reason. With the historical knowledge he had, he was sure he could at least found the murder.

Langdon's faith in the mission became more emphatic when he found the marker. He found a poem in English, which he considered strange. Thanks to his alertness, he immediately thought that what he is looking for is something that felt strange and different from the others. Then Vittoria takes the sheet that felt strange and came out of the archive room because they did not have much time.

Vittoria then read the poem:

From Santi's earthly tomb with demon's hole, "Cross Rome, the mystic elements unfold. The path of light is laid, the sacred test, Let angels guide you on your lofty quest. (Brown, 2000, p. 147)

The poem was written by John Milton, a writer who lived in Galileo's time. Milton wrote that as a form of respect. After thinking for a while, his journey in seeking enlightenment and found the Illuminati headquarters. He found the poem in the form of five couplets. Langdon believes that, by definition, each couplet has two syllables. He could not believe that in his entire career, he had never made a connection. Iambic Pentagram is an asymmetrical meter based on the Illuminati number. 5 and 2. Five is for pentagrams and Pythagoras, and two is for duality in all things. He found a glimmer of hope in his search. (Brown, 2000, p. 144)

Langdon knew she was right, and yet he had deciphered the segno in a single reading. A perfect stanza of iambic pentameter and the first altar of science had revealed itself in pristine clarity. Admittedly, the ease with which he had accomplished the task left him with nagging anxiety. He was a child of the Puritan work ethic. He could still hear his father speaking the old New England aphorism: If it was not painfully tricky, you did it wrong. Langdon hoped the saying was false. "I deciphered it," he said, moving faster now. "I know where the first killing is going to happen. We need to warn Olivetti." (Brown, 2000, p. 146)

Langdon thinks if solving the puzzles is very simple. He returned to

feeling unsure of what he was getting. Seeing the Langdon experience grown in a

Puritan environment made him think again. This situation is too easy; if it is too

easy, he is wrong to do it. However, Langdon dismissed the thought: he is very

confident that he can finish it. He had found the instructions, so he had to follow the instructions and complete his mission. Find the Illuminati headquarters that will be used as the place to kill the four kidnapped Cardinals.

Vittoria slipped the folio carefully back in Langdon's pocket. "So where is he buried?" Langdon took a deep breath. "Believe it or not, Raphael's buried in the Pantheon." Vittoria looked skeptical. "The Pantheon?" (Brown, 2000, p. 148)

The first clue was Santi's earthly tomb, and, as far as he knows, Santi was buried in the Pantheon, the building with a large hole in the roof. The physical building qualifies for the first altar of science. Santi's burial with a demon hole and is the oldest Catholic Church in Rome. With that description, Langdon was very confident in his thoughts. The discovery of the first altar of science became a fun and sad moment. He was happy. Finally, he finds the secret place and suddenly becomes sad because the possibility of the path and the four statues were still intact was very small, considering many cruelties in disclosing the Illuminati trail in the past. Langdon convinced himself and Vittoria that they could found the murderer and stop the murder.

When he entered the Pantheon, Langdon went around looking for the possibility of where the killer was. Then he felt sad to know that there were empty niches, as he knew they were places where the Vatican destroyed statues of pagan gods, and the Vatican turned them into Christian Churches. Langdon felt disappointed because he was on the first altar of science but clueless.

After walking around, Langdon and Vittoria discovered a fact. Santi was buried in the Pantheon in 1759, a century after Diagramma was published. While Santi died in 1520, it means that there was another tomb from Raphael Santi. This situation made Langdon immediately told the guided tour where Santi's grave was, and the tour guide said that Santi's burial was at his birthplace. That is very far. The clue clearly states that the place is in Rome.

Then Langdon immediately remembered that Raphael Santi also designed the tomb. However, it was too much; Santi designed hundreds of tombs, too long if checked one by one. Then Langdon asked again about Santi's designed tomb, which had a demon hole. The guide said if Santi built a chapel with a grave below, the design was also strange; there was a pyramid. The chapel was built for Agostino Chigi and his rich brothers, art leaders, and scientists (Brown, 2000, p. 167). That information is enough to move quickly. His reaction to complete the puzzles is always full of enthusiasm. He seemed ambitious to find and meet the path of light.

Langdon was still in shock over his mistake at the Pantheon. With a cursory glance at this square, however, his sixth sense was already tingling. The piazza seemed subtly filled with Illuminati significance. Not only was it laid out in a perfectly elliptical shape, but dead center stood a towering Egyptian obelisk—a square pillar of stone with a distinctively pyramidal tip. Spoils of Rome's imperial plundering, obelisks were scattered across Rome and referred to by symbologists as "Lofty Pyramids"—skyward extensions of the sacred pyramidal form. (Brown, 2000, p. 172)

After arriving at Piazza del Popolo, where the Chigi chapel was located,

Langdon felt he was in the right place. By looking around, he had discovered the

first altar of science. A Church with various Illuminati symbols disguised is

perfect. Initially, he cursed himself by misinterpreting the first altar of science.

However, with his determination, he managed to get the correct instructions.

Langdon and Vittoria decided to check the place. Vittoria found an open hole, then Langdon reviewed. They were surprised to find a naked body. He was buried at his waist. He stood up straight, half of him naked on the ground. His hand was tied behind his back by a cardinal's belt. He was supported weakly. His spine arched back like some terrible punching bag. The man was lying with his head back, looking at the sky as if asking God for help.

Suddenly Langdon was staggering to his feet. He turned dizzying circles, staring at the artwork around him. Pyramids, stars, planets, ellipses. Suddenly everything came back. This is the first altar of science! Not the Pantheon! It dawned on him now how perfectly Illuminati the chapel was, far more subtle and selective than the world-famous Pantheon. The Chigi was an out-of-the-way alcove, a literal hole-in-the-wall, a tribute to a great patron of science, decorated with earthly symbology. Perfect. (Brown, 2000, p. 186)

Langdon was genuinely amazed by the chapel. This place is very

appropriate as the first altar of science. Thanks to discovering the altar of

knowledge, he also realized that the sculptor Illuminati had not known all this

time. The sculptor was Bernini. Gianlorenzo Bernini. He is very grateful for this.

His knowledge is increasing. Now he knows more about Illuminati mysteries.

Bernini was an Illuminatus. Bernini designed the Illuminati ambigrams. Bernini laid out the path of illumination. Langdon could barely speak. Could it be that here in this tiny Chigi Chapel, the world-renowned Bernini had placed a sculpture that pointed across Rome toward the next altar of science? "Bernini," he said. "I never would have guessed." "Who other than a famous Vatican artist would have had the clout

to put his artwork in specific Catholic chapels around Rome and create the Path of Illumination? Certainly not an unknown." (Brown, 2000, p. 187)

Langdon was amazed by the fact that the sculptor is Bernini. He spent years searching for this information. Unlike Galileo, he is a thorn in the Vatican. On the other hand, Bernini is the golden boy of the Vatican. The Church loves Bernini. He was chosen as the overall artistic authority of the Vatican. He has lived in Vatican City almost all his life, which is a perfect choice.

Langdon felt he had succeeded in finding the altar of science by following the poem. Then automatically, he will only follow the instructions of the statues Bernini made. "Let angels guide you." Langdon will follow the angel statue only. He found Habakkuk and Angel. Langdon was very grateful to be able to recognize the original Bernini work quickly. The instructions are clear but revealed. Then he quickly looked for the possibility of the Church designated by the angel statue.

"Okay, Bernini," he said aloud to himself. "Where the hell is your angel pointing?" He turned and examined the orientation of the Church from which he had just come. He pictured the Chigi Chapel inside and the sculpture of the angel inside that. Without hesitation, he turned due west into the glow of the impending sunset. Time was evaporating. "Southwest," he said, scowling at the shops and apartments blocking his view. "The next marker is out there." (Brown, 2000, p. 190)

Air is the next. Langdon urged himself to think to remember a Bernini sculpture that has something to do with the Air. However, Langdon did not found a Church in the southwest that relates to air. Further instructions point to the field of the Basilica of Saint Peter. There is an elliptical monoid with an image resembling a wave of wind. With help from one of Olivetti's men, Langdon knows the next sculpture. Not precisely a sculpture but a relief. The relief is in the field of Saint Peter. There are reliefs with images of angels exhaling towards the Vatican. Langdon felt blessed to remember the fact that the man who designed

Saint Peter's square is Bernini.

"Breath of God?" "Yes! Air! And it was carved and put there by the original architect!" Vittoria looked confused. "But I thought Michelangelo designed St. Peter's." "Yes, the basilica!" Langdon exclaimed, triumph in his voice. "But St. Peter"s square was designed by Bernini!" (Brown, 2000, p. 194)

Langdon's knowledge of Bernini convinced him that the next altar of science was Saint Peter's field. There he saw an angel exhaling. This place is respect for the second element of science, air. However, when he arrived at Saint Peter, Langdon's field was late, and the murder occurred. He found a Cardinal lying not far from the piazza, and his chest was labeled an ambigram Air. Langdon felt tired after witnessing the murder, but he cannot be silent when thinking about the end of this incident. He could not imagine being destroyed in the Vatican.

After seeing two brutal murders, Langdon felt exhausted. He was tired and weary, starving and need sleep, walking the Illumination Path, traumatized by two brutal murders. Langdon became more and more afraid of the possible outcome of the play. Langdon did not want to waste time, and then he looked for the next Church that had something to do with this respect for fire.

Langdon said. "If it is a work Bernini created specifically for the Illuminati, it may be very obscure. It probably will not be listed in a book." Vittoria refused to believe it. "The other two sculptures were fairly well-known. You had heard of them both." Langdon shrugged. "Yeah." "If we scan titles for references to the word "fire," maybe we will find a statue that was listed as being in the right direction." (Brown, 2000, p. 206)

Feeling a lack of clues about Bernini's work containing the fire, Langdon finally decided to return to the Vatican archives to find a list of Bernini's works. In acting, Langdon did not want to waste time. He moved quickly to find the next clue of the altar of science. Langdon was spending a few moments searching for Bernini's works. He knew that the two previous statues statue was familiar to Langdon, so he should know the next statue. A note then attracted Langdon's attention. The memo says the statue is famous for other works, the Ecstasy of St. Teresa.

Langdon looked at the statue's sketch, depicting Saint Teresa lying down, looking at an angel. Langdon's intelligent brain reacted immediately. He remembered the dirty legend about Santa Teresa. Saint Teresa claimed to be painted after an angel made a happy visit in her sleep. Critics later have a more sexual than spiritual decision. Saint Teresa is a nun who claimed that an angel had paid a happy visit to her in her sleep. Critics later decided that her experience might be more sexual than spiritual. He moved quickly to find a description of the statue.

"His great golden spear was filled with fire, plunged into me several times. Penetrated to my entrails, a sweetness so extreme that one could not possibly wish it to stop." (Brown, 2000, p. 221)

Langdon was very sure of these instructions. The angel's spear was aimed at the fire. The angel's head emitted flames, and the woman was enraged by the fire of passion. The description says everything about the fire. Moreover, the statue is located in the Church of Santa Maria Della Verita on Piazza Barberini. When Langdon first realized the third mark's location, the Church's location rang the bell for him. The square is the sight of a controversial subway station. Twenty years ago, the subway terminal construction caused an uproar among art historians who were afraid that digging underground in Piazza Barberini might collapse the center's multi-peak obelisk. City planners removed the obelisk and replaced it with Triton's small fountain (Brown, 2000, p. 224). On Bernini's day, there was an obelisk on Piazza Barberini. Langdon thought this was the third mark. Speechless, Langdon reached out and touched her arm. With a tremulous hand, he pointed to the Church.

Vittoria let out a gasp.

Inside the building, it was glowing like evil eyes through the stained-glass windows. Shone the growing flash of flames. (Brown, 2000, p. 238)

Unfortunately, Langdon was late again. He witnessed the murder again. A man hung with the chest stamped Fire, then his body burned. Langdon felt paralyzed when he looked up. After a while, he witnessed the last abomination. A pair of horrified eyes stared silently and asked for help. Langdon tried to save the man, but there was no tool to help him saved the man. The man was hung up too high. Langdon could not reach it because the fire was far too hot.

When Langdon tried to save the older man, he did not know that Vittoria was missing. Seeing this, suddenly, panic attacked him. The Cardinal is dead. He cannot help him now. Langdon's panic turned to his heart, his feeling of overload. At the end of the shot, he reacted instinctively. Langdon started fighting for his life on the bench. Langdon suddenly realized that all of the catalysts that had been driving him helped save Vatican City, rescuing the four cardinals, coming face to face with the Brotherhood he had studied for years. All of these things had evaporated from his mind. The war was lost. A new compulsion had ignited within him. It was simple. Stark. Primal. (Brown, 2000, p. 255)

Langdon had lost his chance three times to catch the murderer. He was confused. Commander Olivetti was killed, and Vittoria disappeared. Langdon felt alone now. The chaotic situation forces Langdon to think logically to find a solution. He exerted all his concentration. The aim here is to save the Vatican. There is still one more altar of science, so he still has a chance. Did not want to waste time, Langdon immediately saw St. Teresa's statue and watching where the angel pointed.

When looking at Rome's map to find the last Church, Langdon continued to connect the possibilities. He marked the three Churches he had found and marked a random place in the direction of the angel's point. Then he remembered the previous poetry line. Cross Rome, the mystic elements unfold. He thought "cross," just an abbreviation from "across," turned out to be a sign that formed a cross.

Moreover, the sign points to Piazza Navona. Langdon knew, in the piazza, there was a fountain, Fountain of the Four Rivers. Again he was very familiar with Bernini's work, like three previous statues. Furthermore, he was sure the fountain was the last clue.

The cruciform on the map, Langdon realized, was the ultimate Illuminati duality. It was a religious symbol formed by elements of science. Galileo's path of illumination was a tribute to both science and God! (Brown, 2000, p. 258)

From the quotation above, Langdon realized that Illuminati Galileo's basis was the duality between science and God. They involve God in every action. When he arrived at the Four Rivers' Fountain, he did not find any clues about the existence of an angel around it. However, he faced the killer. This time he was on time. Shortly after he arrived, the killer appeared to bring a cardinal who was labeled Water. Langdon fought the fertilizer, but he was overwhelmed in dealing with it. The killer is too strong to be his opponent, and the killer has escaped. He cannot save the Cardinal and die when he fights with the murderer.

Langdon still had one more mission, found the Illuminati headquarters, and saved Vittoria. When he felt he did not find any clue, Langdon looked up at the obelisk. He found a bird on it. Before, he thought it was a bird that was sitting there. However, after being observed, it was a dove. A dove statue more precisely. The dove is pagan for the angel of peace. Langdon immediately saw where the pigeon was facing.

Staring at it now, Langdon could not believe the Illuminati lair had stayed hidden for so many years. The entire city seemed to fade away as he looked out at the monstrous stone structure across the river in front of him. The building was as famous as any in Rome. It stood on the banks of the Tiber River diagonally adjacent to the Vatican. The building's geometry was stark—a circular castle, within a square fortress, and then, outside its walls, surrounding the entire structure, a park in the shape of a pentagram. (Brown, 2000, p. 271)

As if finding treasure, Langdon thought that in a moment, he would see the place he would most like to see and reveal the secrets and mysteries of the path of enlightenment, and Illuminati headquarters, the Church of Enlightenment. The

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story he only knew through history, now he saw it. The path is still intact, untouched, and hidden for centuries.

Because of the Illuminati's chaos, Langdon realized that the Illuminati headquarters' enlightenment path was still there, perfect and complete, disguised among buildings in Rome. Even he can search and find only within four hours. The path of enlightenment, which Langdon initially thought, was only a story. Now he can see and have the opportunity to walk along the historical path.

Terror incidents and murder that took place in the Vatican made Langdon grateful. He felt like walking between pages of history. Langdon thought that the knowledge that he had been able to spin like a film. He seemed to witness these histories himself. Langdon managed to save the Vatican from the threat of Illuminati revenge. Although he could not avoid killing four cardinals, he managed to keep the Vatican destroyed by Illuminati.

Langdon knows all the statues made, including angel statues along the road to the enlightenment Church. He knows all of that is work here. Langdon felt pleased as a historian, knowing that the Illuminati headquarters was still intact and hidden for centuries. Moreover, he was lucky to see the place.

Founding the path of enlightenment became a fantastic experience that Langdon had. He felt so grateful and felt like walking between pages of history. He found an ancient path. The path is still intact, untouched, and hidden for centuries. Besides that, he increased his knowledge of the Illuminati. At first, he did not know whom the artist who makes a marker leads to the path of light. He did not realize Diagramma Della Verita; the books contain the clues of the path of the light and much other mystery of the Illuminati that he did not know. Because of the incident terror in the Vatican, Langdon knows everything about it.

3.2.2 Langdon Perceives the Illuminati after Making a Journey in Rome

This part describes how Langdon viewed the Illuminati after a trip to Rome. Before traveling to Rome, Langdon assumed that the Illuminati's existence was to avenge their ancient revenge against the Church. But having witnessed various phenomena overnight made Langdon realize that the Illuminati was not what he thought they were. Starting from research that produces anti-matter, Leonardo Vetra wants to prove that science can prove God's involvement in the creation of the universe.

Vittoria's expression became distant. "My point is that my father had always believed in God's involvement in the Big Bang. Even though science was unable to comprehend the divine moment of creation, he believed someday it would ." She motioned sadly to a laser-printed memo tacked over her father's work area. "My dad used to wave that in my face every time I had doubts."

"My dad wanted to bring science to a higher level," Vittoria said, "where science supported the concept of God." She ran a hand through her long hair, looking melancholy. "He set out to do something no scientist had ever thought to do. Something that no one has ever had the technology to do." She paused as though uncertain how to speak the next words. "He designed an experiment to prove Genesis was possible." (Brown, 2000, p.52)

The cause of the Vatican's chaos was not the Illuminati's desire for revenge against the Church, but rather the Camerlengo's act. The Camerlengo wanted power as the Vatican pope and killed Leonardo Vetra to steal anti-matter and his father. It is revealed in the camera footage that was installed in Maximillian Kohler's wheelchair. The camera managed to record the meeting between Kohler and Camerlengo. From there, Langdon learned the fact that the Camerlengo lied. Langdon watched the tense conversation on video.

"And so you had Leonardo Vetra killed!"

"For the Church! For all mankind! The madness of it! Man is not ready to hold the power of creation in his hands. God in a test tube? A droplet of liquid that can vaporize an entire city? He had to be stopped!" (Brown, 2000, p.330)

From the quotation above, it follows that Camerlengo acknowledged that he was the cause of the Vatican's chaos. Starting with killing Leonardo Vetra then causing terror in the Vatican. He also created drama by hiding anti-matter in St. Peter's basilica. The Camerlengo sacrificed himself to retrieve the specimen and blast it into space. He did all this to make people think that he was the savior of the Vatican.

It had been so pure. The Illuminati. Science and Satan as one. Resurrect the ancient fear. Then crush it. Horror and Hope. Make them believe again. Tonight, the power of the Illuminati had been unleashed anew . . . and with glorious consequence. The apathy had evaporated. The fear had shot out across the world like a bolt of lightning, uniting the people. And then God's majesty had vanquished the darkness. (Brown, 2000, p. 334)

The reason Camerlengo blamed Illuminati was his disappointment with the

fact of his birth. He was born from the miracle of science. This disappointed

Camerlengo, he believed that the whales would not be interested in science

because recruiting science was against the concept of divinity. The

disappointment made him kill the Pope because he was considered to have

tarnished his loyalty to God.

Many years ago, the Pope, when he was still just a priest, had fallen in love with a young nun. Both of them had taken vows of celibacy and never even considered breaking their covenant with God. Still, as they fell deeper in love, although they could resist the temptations of the flesh, they both found themselves longing for something they never expected—to participate in God's ultimate miracle of creation—a child. A year later, when the frustration had reached almost unbearable proportions, she came to him in a whirl of excitement. She had just read an article about a new miracle of science—a process by which two people could have a child without ever having sexual relations. She sensed this was a sign from God. The priest could see the happiness in her eyes and agreed. A year later, she had a child through the miracle of artificial insemination (Brown, 2000, p. 341).

From the events while in Rome, Langdon learned that the cause of the

Vatican's chaos was not the Illuminati. The illuminates were only used as a tool to

cover up the lies created by Camerlengo. Camerlengo deliberately blamed the

Illuminati so that people believed that science was not worthy of belief. In fact, if

it is looked at closely, science can prove the greatness of God.

CHAPTER IV

CONCLUSION

This part explains the conclusion of the study. This study, which uses phenomenology theory, focuses on the experience experienced by Robert Langdon in *Angels and Demons* novel, the experience either before and after his journey in Rome. There are two main discussions in this study: how Langdon perceives the experience before making a journey in Rome and what experiences Langdon have during his journey in Rome.

Robert Langdon is one of the characters in *Angels and Demons* by Dan Brown. He is a professor of symbology and history from Harvard University who grows in a puritan and educated environment. It affects Langdon to think rationally and logically. He is always confident and not hesitant when making a decision, always thinks optimistic that he can solve the problems well.

Langdon finds the path of light to found the altar of science. He felt so grateful and felt like walking between pages of history. He found an ancient path. The path is still intact, untouched, and hidden for centuries. Besides that, he increased his knowledge of the Illuminati. At first, he did not know whom the artist who makes a marker leads to the path of light. He did not realize Diagramma Della Verita; the books contain the clues of the path of the light and much other mystery of the Illuminati that he did not know. Because of the incident terror in the Vatican, Langdon knows everything about it. During his journey in Rome, Langdon discovered the fact that Camerlengo only made the Illuminati a scapegoat. Camerlengo wants to be in power. He deliberately killed his father and used the Illuminati as a shield against his actions. He used the Illuminati as if the Illuminati were the cause of the chaos at the Vatican.

Science and religion are mutual support. Science is needed to admire God's creation, and it can be a way to get closer to God. The disharmony between scientist and the Church's people seems to be triggered because they did not understand each other. Science is just too early to learn about God's power, while Church parties who do not like science are just too selfish to admit the truth of the science. Langdon's contribution as a historian in the tragedy of the Vatican terror is enormous. Even Cardinal Mortati, who was elected as the new Pope, expressed his gratitude directly to Langdon through the letter he sent after the tragedy was over.

Besides, the chaos in the Vatican gives new experience for Langdon. He believes that the Illuminati just a history. That night, he witnessed how the legend still exists. He witnessed the enlightenment path, the enlightenment Church, the altar of science, and everything about the Illuminati. It is real and hid in the crowd of Rome. Besides, science and religion are mutual support. Science is needed to admire God's creation, and it can be a way to get closer to God. The disharmony between science and the Church was triggered because they did not understand each other. In connection with the conclusion above, the researchers put forward some suggestions related to this research. First of all, the phenomenological theory can be used by other researchers who want to analyze the relationship with the first-person perspective's experience. Hopefully, more studies will apply this theory because the application of this theory is still rare. Second, another researcher need not worry about Dan Brown's literary works. Although most of Brown's works are paradoxical philosophies of science and religion, his work is still relevant as a literary research source. Many aspects can be examined besides the perspective of the main character. Brown's works, especially the novel Angels and Demon, help further research that wants to understand more about the relationship between science and religion.

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