

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

THESIS



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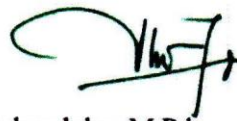
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Furthermore, Nurgiyantoro (1995, p. 22) explains novel cannot be separated from the significant elements. The elements are related one to another. They are extrinsic and intrinsic elements. The extrinsic elements exist outside of literary works that 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.

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

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.

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. Entitled *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*.

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)

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 find 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.

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.

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

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

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.

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.

