

SYMBOL IN DAN BROW'S THE DA VINCI CODE

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Abstract: Reading novel can provide a lot of inspiration to become better and more capable of solving life's problems. So that least the reader for himself and also for others, so that it can positively change the future of the world for the better. This study aims to study the symbols of Dan Brown's novel *The Da Vinci Code*. The two research questions that guided this research are: 1. What are the symbols described by the author in the *Da Vinci Code*? 2. How does the author describe the *Da Vinci Code* symbols? The research method for this study was qualitative descriptive analysis, which was used as a data analysis method. As a result, it was found that the novel has two symbols, a universal symbol and a conventional symbol. A universal symbol described as follows: Vitruvian Man, The Last Supper. Five-pointed star, mona Lisa, rose line. The traditional symbol is described as follows: The Holy Grail. This study focuses on the explanation of symbols and their meanings.

Keywords: *Symbol, Dan Brown's, The Da Vinci Code, Novel*

INTRODUCTION

Reading novel can provide a lot of inspiration to become better and more capable of solving life's problems (Lolowang, 2010). So that least the reader for himself and also for others, so that it can positively change the future of the world for the better. Symbolism is an insightful device that uses symbol, be they words, people, engravings, regions, or conceptual plans to address something past the strict importance. The idea of symbolism isn't bound to works of writing: symbols possess each side of our

everyday existence. Right when a maker needs to suggest a particular perspective or feeling, he can in like manner use imagery to show it, rather than just prominently saying it. Besides, a symbol is "something that addresses something different, an item that has a significance past itself. The article is concrete and the importance is dynamic". Symbols are utilized all through the entire story and the actual characters are essentially viewed as symbols (Onthoni et al, 2022).

The Da Vinci Code is the 2003 novel formed by Dan Brown. It follows Harvard educator and symbologist Robert Langdon and the gifted French cryptologist Sophie Neveu as they look at a bad behavior in Paris' Louver Museum. They are stified to find weird problems that lead them to a method of signs concealed underway of Leonardo da Vinci, obviously left by the show's late regulator, Jacques Saunière minutes before his passing. Their resistance to see as the meticulously concealed secret held by Saunière reveals a fight between the Priory of Sion and Opus Dei over the opportunity of Jesus having been hitched to Mary Magdalene. The title of the craftiness suggests, despite various things, how the Saunière is found in the Grand Exhibition of the Louver, stripped and introduced like Leonardo da Vinci's eminent drawing, the Vitruvian Man, with a secretive message made near his body and a pentacle pulled in on his chest his own blood.

RESEARCH METHOD

The method for this study is subjective portrayal. The essayist gathers the images which are used in the book. Subjective review is somewhat concentrate on that attempts to expand and foster our comprehension about how things experience themselves in this friendly world, when an exploration attempts to investigate how individuals view something find new thing which connected with strange issues or all together word to comprehend the unedintified issues, assessing whether the new assessment can finish, notice the genuine setting, or such a mind boggling issue which needs flexibleness. (Hancock, Ocleford and Windridge:4)

Qualitative examination is expressive exploration which is a strategy in looking at the instance of a gathering, an item, a circumstance condition, an arrangement of thought or a class of occasions in the present (Nazir, 1988; 63). Unmistakable

examination includes gathering information that depicts occasions and afterward sorting out, classifying, portraying, and making sense of information assortment (Glass and Hopkins, 1984).

The essayist utilizes an elucidating investigation procedure which depends on a printed approach. To get the particular information, this examination utilizes the accompanying advances: Peruse all the substance of novel texts, Gather the symbols and referencing the significance of every image, Close the gathering information. After carrying out the research phase, the next stage is processing and analyzing data. The data that has been obtained through observation, documentation, and literature are processed and analyzed. The expressive approach is a way of assessing literary works by connecting literary works with their authors. The expressive approach is a more basic approach to the author as the creator of the literary work and focuses more on the expression of feeling and temperament of the writer (M.H Abrams)

FINDING AND DISCUSSION

A symbol is "something that represents something else, an object that has a meaning beyond itself. The object is concrete and the meaning is abstract" (Griffith, 75). Symbols are utilized all through the whole story and the genuine characters are fundamentally viewed as symbols.

Vitruvian man

The Vitruvian Man was made by Leonardo da Vinci around the year 1487. It is joined by notes considering the work of the acclaimed coordinator, Vitruvius Pollio. The drawing which is pen and ink on paper, portrays a male figure in two superimposed spots of Man. It is dealt with in the Galleriedell'Accademia in Venice, Italy, and like most game plans with paper, is shown right on occasion.

Leonardo da Vinci's drawing of Vitruvian Man is one the most notable world Icons. There have been unending attempts all through the years to get a handle on the association of Leonardo's blueprint of Vitruvian's standards. Shockingly, a simple circle shined This proposition upholds the pictures in the smart The Da Vinci Code around the administrator's body. Saunière had obviously placed down and swung the pen around

himself in a couple of long bends, fundamentally thinking of himself inside a circle. Quickly, the significance ended up being clear. "The Vitruvian Man," Langdon heaved. Saunière had made an ordinary presence surveyed engendering of Leonardo da Vinci's most well known sketch. Considered the most really right drawing of its day, Da Vinci's The Vitruvian Man had changed into a continuous picture of culture, showing up on guidelines, mouse cushions, and T-shirts from one side of the world to the other.

The commended sketch contained an ideal circle wherein was recorded an uncovered male his arms and legs outstretched in an uncovered spread bird. Da Vinci. Langdon felt a shudder of shock. The clearness of Saunière's goals couldn't be denied. In his last portrayals of life, the administrator had stripped off his dress and coordinated his body in a sensible image of Leonardo da Vinci's Vitruvian Man. The circle had been the missing basic component. A female image of insurance, the circle around the bare man's body finished Da Vinci's intended message male and female harmony. The question now, though, was why Saunière would imitate a famous drawing. "Mr. Langdon," Fache said, "certainly a man like yourself is aware that Leonardo da Vinci had a tendency toward the darker arts." (Brown, 2003:78)

Holy Grail

The chalice is an old symbol. Some time before it became the symbol of the Holy Grail or the cup that got Christ's blood. It was absolutely female in its symbolism, from the water it conveyed, the female part, to its shape as gut like arch. Given the start of this symbol, no certifiable shock books right now thrive claiming that the Holy Grail was believe it or not Mary Magdalene. The Holy Grail is clear by its absence in Leonardo Da Vinci's painting of the Last Supper, where as opposed to just a single cup on the table, each devotee has their own cup.

By and large, The Holy Grail has been thought as The Christ's Cup. Whether, as indicated by the Priory of Sion said that the Holy Grail isn't just a cup yet besides a gathering of records that uncovers some weak mystery. The understanding of the Holy Grail considering Teabing's assertion in the novel of The Da Vinci Code figures out that The Priory of Sion generally keeps the meaning of the Holy Grail which is acknowledged

as Christ's cup utilized at the Last Supper. The Holy Grail is an image infers a stupendous lady. Really, the kind of vessel that deciphered as a cup had all the earmarks of being a cup. With another word, the cup tends to sort of, which is gave off an impression of being a midriff of lady. Then on the off chance that the image of cup and the sort of intimated the tale of Mary Magdalene which was thought as Jesus' Wife, so the cup proposes the midriff of Jesus' bloodlines.

According to the Priory of Sion, the Holy Grail is not a cup at all. They claim the Grail legend that a chalice is actually an ingeniously conceived allegory. That is, that the Grail story uses the chalice as a metaphor for something else, something far more powerful. He paused. "Something that fits perfectly with everything your grandfather has been trying to tell us tonight, including all his symbologic references to the sacred feminine." (Brown 2003:176)

The Pentagram

This symbol is actually a symbol of life, because it includes the 5 foundations of this universe's life. Miraculously, the pentagram also represents the human self where humans consist of 1 spirit element (symbolizing power) and 4 self elements (Air = Love, Water = wisdom, Earth = Truth, Fire = Knowledge). This symbol is usually actively used in supernatural practices, both black, white, and neutral practitioners. theoretically and philosophically.

Saunier's left index finger was also bloody, apparently having been dipped into the wound to create the most unsettling aspect of his own macabre death; using his own blood as ink, and employing his own naked abdomen as a canvas, Saunier had drawn a simple symbol on his flesh—five straight lines that intersected to form a five-pointed star. The pentacle. (Brown 2003:39)

"The pentacle," Langdon clarified, "is a pre-Christian symbol that relates to Nature worship. The ancients envisioned their world in two halves—masculine and feminine. Their gods and goddesses worked to keep a balance of power. Yin and yang. When male and female were balanced, there was harmony in the world. When they were unbalanced, there was chaos." Langdon motioned to Saunier's stomach. "This pentacle

is representative of the female half of all things—a concept religious historians call the ‘sacred feminine’ or the divine goddess.’ Sauniere, of all people, would know this.” (Brown 2003:40)

Once more, this image alludes to ladies. Langdon made sense of that the pentagram explicitly represents Venus. Venus is the goddess of sex, love and female magnificence. In *The Da Vinci Code*, the five-pointed star is one more zenith of a female image, and might be related with different imageries. Specifically, all translations of the images connect with Mary Magdalene, the blessed lady who assumed a significant part in Jesus and her lineage. Interpreting a pentagram as five straight lines crossing to shape a pentagram is regularly utilized by certain mediators all over the planet, and the authors can then classify it as a universal symbol.

The Last Supper

The Last Supper is a translation of the genuine story of Jesus Christ, which is kept in the Bible. The artwork portrays the night prior to one of Jesus' devotees deceived him. That evening, Jesus served his followers with bread and wine. At that time, Jesus informed them regarding what might happen tomorrow. The articulations portrayed by the followers in the artistic creation show the reaction to Jesus' assertion. There is awfulness, outrage, compassion, and shock displayed on the essences of the devotees of Jesus in the artwork. The following day after the night of the dinner, Jesus was executed, and it became quite possibly the most noteworthy minutes for Christian.

All the core of Brown's novel is the story that da Vinci conceal a significant hint in this work of art, *The Last Supper*. On reevaluating in the work of art, it's found that sitting at Jesus' right hand is Mary Magdalene, not is regularly belived, he witness Jhon. Moreover, the popular cup from which turned into the subject of unending serch by middle age knights-was not a cup by any means but rather Mary Magdalene herself, the human repository for Jesus' blood line.

“One note, folks. We’ve only touched on Da Vinci today, but we’ll be seeing a lot more of him this semester. Leonardo was a well documented devotee of the ancient ways of the goddess. Tomorrow, I’ll show you his fresco *The Last Supper*, which is one

of the most astonishing tributes to the sacred feminine you will ever see." "You're kidding, right?" somebody said. "I thought The Last Supper was about Jesus. (Brown 2003: 103).

Teabing's case about The Last Supper, sustained with another seeing about it. Jesus and Mary Magdalena are dressed as indistinguishable portrayals of one another. Their articles of clothing were talk tones. Jesus wore a red robe and blue cover, while Mary Magdalene wore a blue robe and red cover. Yin and Yang. It means that congruity among male and female.

"Venturing into the more bizarre," Teabing said, "note that Jesus and His bride appear to be joined at the hip and are leaning away from one another as if to create this clearly delineated negative space between them." Indeed, even prior to Teabing followed the form for her, Sophie saw it the undeniable shape at the point of convergence of the composition. It was a similar image Langdon had drawn before for the Grail, the vessel, and the female belly. (Brown 2003:264)

Teabing mentioned that the vulnerability of The Last Supper is gotten with the conversation free from Sophie look nearer to The Last Supper, that the sort of made by workmanship show an image V, picture watches out for the meaning of Grail, the cup, and the female belly. "Finally," Teabing said, "if you view Jesus and Magdalene as compositional elements rather than as people, you will see another obvious shape leap out at you." He stopped. A letter of the letter set."

Sophie saw it at once. To say the letter leapt out at her was understatement. The letter was suddenly all Sophie could see. Glaring in the center of the painting was unquestionable outline of an enormous, flawlessly formed letter M. (Brown 2003:265) Additionally, Teabing made sense of how he could translate The Last Supper, with the verification through the kind of Jesus and Mary's seat position, that being a letters all together, "M is appeared". Too "M" connotes Mary Magdalene.

That is the very thing that a couple of researchers said, The Last Supper paint made a letter set "V" and "M". The sort of V, addresses Grail used in the Holy Messiah, or means legitimate (from the word vulva or virgin). While the letter set "M", addresses Mary Magdalene, yet in this way proposes "Private" — marriage between Mary

Magdalene and Jesus Christ. Considering the appreciation about the Last Supper over, the author sorts the Last Supper as the unfathomable picture. The imagery infers Mary Magdalene as a lady, which has same brand name as different ladies, certifiable or facedly. In addition, the understanding of Jesus and Mary's pieces of clothing tone, in like manner used in world symbolism.

Mona Lisa

Is a masterpiece of art that until now still invites the mystery contained in the smile and also the figure the girl he painted. Monalisa's smile is so beautiful that it opens very wide interpretation space for the audience. There is Catching a smile contains elements of sadness, resignation and also joy. Because of its breadth, sometimes conflicts of opinion or point of view becomes inevitable.

One more sign in the novel is found in one of da Vinci's Mona Lisa which Langdom states is a declaration of the artis' confidence in the 'terrified ladylike.' The end drawn is that Mona Lisa isn't a specific individual, yet an obscure refrence to the Egyptian products Amon and Isis "Mona" is a re-arranged word of Amon and "Lisa" a compression of I'isa, meaning Isis. In the book, Professor Langdon discovers that da Vinci painted the Mona Lisa in opposition to the Church's suppression of Mary Magdalene's true identity. The fleur-de-lis the flower of lisathe Mona Lisa it was all intertwined, a silent symphony echoing the deepest secrets of the Priory of Sion and Leonardo Da Vinci. (Brown, 2003:123) What the narrator of The Da Vinci Code novel said above, tells the peruser more clarification that Leonardo was the one of express painters that appears to be enormous fundamental works, similar to The Mona Lisa.

The Mona Lisa's status as the most famous piece of art in the world, Langdon knew, had nothing to do with her enigmatic smile. Nor was it due to the mysterious interpretations attributed her by many art historians and conspiracy buffs: Quite simply, the Mona Lisa was famous because Leonardo da Vinci claimed she was his finest accomplishment. He carried the painting with him whenever he traveled and, if asked why, would reply that he found it hard to leave behind his most grand articulation of female magnificence. (Brown 2003:127).

The Mona Lisa is a showstopper of Leonardo Da Vinci that concealed an incredible secret through her grin. It is known as the sfumato way of painting on account of its hazy. Then everybody generally discusses it and simply assumes whether The Mona Lisa is an image of a lady or a man. As shown by Langdon's view through the clarification over, that The Mona Lisa is being renowned painting since Leonardo surrendered that she was his most captivating work. There is no relationship between's specific smile of the Mona Lisa painting and some interpretation that given by unambiguous understudies of history who are amped up for plot issue. In The Da Vinci Code Langdon said about The Mona Lisa that Leonardo's arrangement to paint The Mona Lisa is to show a wonder lady.

The narrator says, however, historians suspected Da Vinci's mark of honour among The Mona Lisa had nothing to correlate to her smile, but it is only an artistic work. Once, Langdon says, that The Mona Lisa has no mysterious story. "That the background behind her face is uneven." Langdon motioned to the glaring discrepancy. "Da Vinci painted the horizon line on the left significantly lower than the right. (Brown 2003:128)

The assertion above is what Langdon secretly told prisoners going to class that the Mona Lisa from the left was generally lower than the right. Since Leonardo's point is the image of a woman, the image of Mona Lisa as if it were on the left looks miraculous. Also, Langdon really makes sense. It's a small stunt that Da Vinci pulled the foam side to the left. Da Vinci made Mona Lisa look significantly higher from the left than from the right. In general, idea of male or female has a subdued perspective that relegates females to the left and circulates guys to the right. Leonardo da Vinci is accepted to have been exceptionally intrigued by the agile principles. He caused the Mona Lisa to appear more appealing from the left than from the right. Obviously, the Mona Lisa is an image of a modest message of bisexuality. Like Jesus and Mary Magdalene, it represents the blessed fusion of both men and women. The name Mona Lisa is also a transformed word for "Amon Lisa," which implies the Egyptian god, Amon, and the goddess Isis. Indeed, when you look at the Mona Lisa, you can call it the most

complete painting. Leonardo painted the Mona Lisa using images of the worldview, such as men and women, faces and facial features substantial.

The Rose Line

Roses are a traditional gift of sincere love. It has different meanings depending on the variety, white roses represent innocence, women and red roses, true love and men. In the Da Vinci Code, pink roses were used to show a gentle convergence of feminine and masculine. Less regular shades of roses include yellow for cool love, orange for passion, and blue for mystery. Roses are used here to represent the geological regions of our planet, many of which reflect the splendor of roses.

There it is. Embedded in the gray granite floor, a thin polished strip of brass glistened in the stone a golden line slanting across the church's floor. The line bore graduated markings, like a ruler. It was a gnomon, Silas had been told, a pagan astronomical device like a sundial. Vacationers, researchers, history trained professionals, and rationalists from around the world came to Saint-Sulfice to check this well known line out. The Rose Line (Brown 2003:113)

The above quote shows how Silas, a light-skinned person from Opus Dei, first found a pedigree in Saint Sulfice. This is a popular route that tourists, explorers, history students and agnostics around the world can find when visiting Holy Sulfur. The substance of the rose pedigree implies the existence of the Holy Grail. Many antiquarians and scholars have determined that the cornerstone of the Priory of Sion is in a similar location in Roselin. The mystery of the Holy Grail was saved by the Priory of Sion quite a long time.

Slowly, Silas let his eyes trace the path of the brass strip as it made its way across the floor from his right to left, slanting in front of him at an awkward angle, entirely at odds with the symmetry of the church. Slicing across the main altar itself, the line looked to a man like a slash wound across a beautiful face. The strip cleaved the communion rail in two and then crossed the entire width of the church, finally reaching the corner of the north transept, where it arrived at the base of a most unexpected structure. (Brown 2003:113).

The rose line is a line that looks metallic and extends from right to left. Completely in opposition to the uniformity of the church, he bends in front of him at an unusual point. A cut that crosses a wonderful face, as though it were Mary's face, hurt by the early Christian mission to lose relations with Jesus. The Early Christianity expected to convince the world that the human prophet Jesus was a brilliant being. Subsequently, it must be excluded from the Bible rather than all the good news that depicts the natural parts of Jesus' life. However, the Priory of Sion has yet made little effort to maintain the legend of the Holy Grail and the rose pedigree.

The Holy Grail 'neath ancient Roslin waits, the blade and chalice guarding o'er Her gates. Adorned in masters' loving art, She lies. She rests at last beneath the starry skies. (Brown 2003:482) That is the clarity of Sonniere's latest revelation. It shows that the Holy Grail is in the Rosslyn Chapel. According to Langdon, this old spelling, Roslyn, is the "Rose Line" (Mary Magdalene's family), either from the meridian of the Rose Line where the house of prayer was placed, or as easily accepted by Grail Scholastic scholars. It comes from (heritage). The resources of the Holy Grail and the remedies for the rose pedigree are undoubtedly known and can be seen afterward. "Heavens no the end of Days is a legend of paranoid minds.

There is nothing in the Priory doctrine that identifies a date at which the Grail should be unveiled. In fact the Priory has always maintained that the Grail should never be unveiled."(Brown 2003:479) From the above charges, Marie Shovel (Sauniere's accessory) communicates that the Holy Grail will not at any point be covered. Ultimately, Sophie and Langdon didn't find the Holy Grail, yet Sophie met her grandma and her kin. They are another heredity of Mary Magdalene and Jesus. In general, roses generally imply a woman or a woman. In connection with the Rose Line, its meaning implies Mary Magdalene. The rose line is also arranged like this all inclusive image.

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