

**SACRED FEMININE SYMBOL DESCRIBED IN  
DAN BROWN'S *THE DA VINCI CODE***

**A THESIS**

**Submitted in partial fulfillment of the requirements for the completion for  
the Degree of *Sarjana Sastra (S.S)* in English Language specialized in  
Literature**



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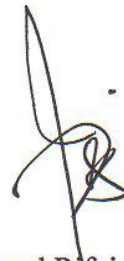
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## **STATEMENT OF ORIGINALITY**

I certify that this thesis is absolutely my own work. I am completely responsible for the content of this thesis. Opinions or findings of others are quoted and cited with respect to ethical standard.

Semarang, August 2013

Mathresti Hartono

## **MOTTO**

Good does never mean good and bad does never mean bad. Dare to choose and never look back. Everything can change depends on how you look and handle it, because every things in this world has many sides to be seen.

## **DEDICATION**

This thesis is dedicated to:

- My parents
- My family
- My University, Dian Nuswantoro University

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Semarang, August 2013

The Writer

Mathresti Hartono

## ABSTRACT

*The Da Vinci Code* is a novel telling about a journey of a woman, named Sophie Neveu who tries to reveal a message of her grandfather through a series of riddles that he made before he died. This journey involving some symbols of sacred feminine those become her grandfather interest. Because of those sacred feminine symbols, the writer is interested in analyzing the sacred feminine symbols found in *The Da Vinci Code* novel. There are some objectives that the writer wants to deliver in this thesis. First is to describe the sacred feminine symbols in *The Da Vinci Code* and to describe the meaning behind the symbol. The second is to describe the contribution of sacred feminine symbols in conflict and setting.

The library research method was used to gain some information that was needed by the writer to conduct this thesis. Structural approach was applied to analyze character and characterization, conflict, and setting. Semiotic approach was applied to analyze sacred feminine symbol in *The Da Vinci Code*.

The result of the study showed that Sophie Neveu, as a character of *The Da Vinci Code* novel, belongs to round character. She is an orphan and described as beautiful, wise, responsible, smart, firm, emotional, and risk taking middle aged woman. There are several sacred feminine symbols found during her journey including herself because her name is rooted from one of goddess' name. She experiences external conflict with Jacques Sauniere, Robert Langdon and Sir Leigh Teabing and internal conflict against herself. Sacred feminine symbols that she found and learned in every riddle help her to reveal what her grandfather wants to tell her and unpredictably lead her to find her grandfather's murderer. Those symbols also help her to fix her relationship with her grandfather.

*Keywords: character, conflict, riddle, sacred feminine symbols, semiotic approach*



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# CHAPTER I

## INTRODUCTION

### **1.1. Background of the Study**

Symbol always presents in our daily life. We can find it in any form, such as movement, sound, statement, color or even thing. One example of symbol is literary work. Literary work is a picture of human life in written form. As a symbol, literary work has a function as a mirror of real world. It means literary work represents any activities and phenomena that happened in real world. Human in real world is represented by the character in literary work. Both human and character, they face conflicts.

One type of literary work is novel. Novel is a narrative, tells a story to readers. It contains elements which build and make the story interesting; they are intrinsic and extrinsic elements. Character, conflict, and setting are intrinsic elements, without them the story will never exist, while one of extrinsic elements of the story is symbol.

Symbol is used to represent something else. The meaning of symbol depends on its place; it means there is different meaning of one symbol if we bring the same symbol into different place. It is grown by the society and adopted through generations. Symbol in literary work also has its own meaning. It means that we can only find its meaning through the story of the novel. The meaning is built inside the story. That is why literary work has an authority to create its meaning.

Dan Brown's *The Da Vinci Code* is a novel that tells us a journey of Sophie Neveu and Robert Langdon who try to reveal what Jacques Sauniere wants to tell. Their journey begins when Jacques Sauniere is found died in Grand Gallery, house of painting of famous Italian artists in Louvre Museum. He arranges his body in *Vitruvian Man* position with four lines message beside his corpse body and a pentacle in his stomach. This strange situation makes Sophie Neveu, granddaughter of Jacques Sauniere, and Robert Langdon, a professor of religious symbology, are met. They involves in a journey made by Jacques Sauniere which full of riddle, and word games. They do not know why Jacques Sauniere is involving them in his game and what Jacques Sauniere wants to tell. Sophie Neveu is sure if her grandfather's game will reveal the truth of her family that she believes has died in car accident when she was a child. Her journey in revealing the message of her grandfather, unpredictably help her to understand her grandfather better than before. She finds the explanation of sex rites that she saw some years ago which has successfully made her relation with her grandfather has fallen for a long time. Langdon explains the right definition of the sex rites to her, and for the first time she tells the reason what makes her and her grandfather never meet and communicate for a long time. She tries to fix her mistake of abandoning her grandfather and not letting him to explain by attempting to keep the cryptex that her grandfather gave her and reveal what actually her grandfather wants to tell her about her family. Her journey with Robert Langdon also helps her know and learn new things and symbols that she never heard and knew before. She learns if her grandfather is one of the top members of Priory of Sion. Priory

of Sion is the guardian of Holy Grail which she believes is The Cup that used by Jesus to share wine in Last Supper and to catch the blood of Jesus in crucifixion. But through this journey, she learns that Holy Grail is not as simple as a cup at all. She learns so much about Holy Grail and the sacred feminine. She learns the connection between them. The Rose, that she knows is the symbol of secrecy, actually is more than that. It is the symbol of Holy Grail that speaks in many levels. It relates to Holy Grail through some reasons and its characteristic. Not only that she also get the right meaning of pagan and pentacle that always relate to devil worship.

Based on the previous explanation, the writer decides to analyze symbols of sacred feminine described in Dan Brown's *The Da Vinci Code*. Finally, the writer chooses "Sacred Feminine Symbol Described in Dan Brown's *The Da Vinci Code*" as the titles of this thesis.

## **1.2. Statement of the Problem**

Connected with the background of the study, the statement of the problem as follows:

1. What are the general descriptions of Sophie Neveu in Brown's *The Da Vinci Code*?
2. What are conflicts experienced by Sophie Neveu in Brown's *The Da Vinci Code*?
3. What are settings described in Brown's *The Da Vinci Code*?
4. What are sacred feminine symbols described in Brown's *The Da Vinci Code*?

### **1.3. Scope of the Study**

In analyzing Brown's *The Da Vinci Code*, the writer focuses to analyze on the general descriptions of Sophie Neveu as character, conflict experienced by Sophie Neveu and settings described in Brown's *The Da Vinci Code*. The writer also focuses on the study of semiotic approach especially sacred feminine symbols.

### **1.4. Objective of the Study**

1. To describe the general descriptions of Sophie Neveu in Brown's *The Da Vinci Code*.
2. To describe conflicts experienced by Sophie Neveu in Brown's *The Da Vinci Code*.
3. To describe settings in Brown's *The Da Vinci Code*.
4. To describe sacred feminine symbols in Brown's *The Da Vinci Code*.

### **1.5. Significance of the Study**

The significance of the study as follows:

1. For the writer

The writer wants to find out how structural element, such as character, conflict, setting and semiotic approach especially symbol can build the story in Brown's *The Da Vinci Code*.

2. For the reader

To give more knowledge about the structural elements in literature like character, conflict, and setting, beside to improve the reader's knowledge in symbol as semiotic approach.

3. For the university

To give a contribution for the library of Dian Nuswantoro University as the additional references, especially in Faculty of Humanity.

## **1.6. Method of the Study**

### **1.6.1 Research Design**

The writer analyzes the data which is in sentence forms. The data, which is found, are analyzed and the result is description. It presents sentences which give clear and detail information related to the data. Because the result is description, not a diagram or graphic, it belongs to qualitative. Based on the explanation before, this method is categorized into qualitative descriptive method.

### **1.6.2. Unit of Analysis**

The writer focuses on sentences which are related to topic of this research that is character, conflict, and setting as structural element and also symbol as semiotic approach.

### **1.6.3. Source of Data**

In this thesis, the writer chooses Brown's *The Da Vinci Code* as the object of analysis and source of data. For the theories, the writer will use some books which are relevant and related to the problem discussed.

### **1.6.4. Technique of Data Collection**

In getting data for this research, the writer takes the data from library called library research. All of the data is taken from the book or document.



The writer uses novel, Dan Brown's *The Da Vinci Code*, as her primary data and other references related to the topic to strengthen her research.

In making the research, the writer does some steps. First, the writer reads the novel for several times to get deep understanding about the idea of the novel. As the result, the writer will get interesting topic to discuss and analyze for this research.

Second, the writer looks for the data related to the topic. Then analyze, describe, and connect it to suitable theories related with the topic.

### **1.6.5. Technique of Data Analysis**

#### **1.6.5.1. Structural Approach**

For the thesis, the writer uses structural approach and semiotic approach. According to Harsono (1999:47-78), "Structural approach refers to the modern linguistic approach which is introduced by Ferdinand de Saussure. This approach based on assumption that literary work as a work of imagination can stand by itself." The writer uses structural approach to analyze the intrinsic element of the literary work.

#### **1.6.5.2. Semiotic Approach**

Semiotic approach is based on the assumption that the literary work has its potential communicative which is signed by a symbol which is artistic and dynamic. According to Eco in Nöth (1999: 326) "Semiotic is defined as a research program which studies all cultural processes as processes of communication." Next he asserts his following definition of semiotic in Noth (1990: 326):

Semiotics is concerned with everything that can be taken as a sign. A sign is everything which can be taken as significantly substituting for something else. This something else does not necessarily have to exist or actually be somewhere at the moment in which a sign stands for it. Thus semiotics is in principle the discipline studying everything which can be used in order to lie.

The writer uses semiotic approach to analyze the symbol in literary work.

### **1.7. Thesis Organization**

This thesis consists of five chapters. They are arranged as follows:

Chapter I is Introduction. In this chapter the writer presents background of the study, statement of the problem, scope of the study, objective of the study, significance of the study, method of the study which are consists of research design, unit of analysis, technique of data collection and technique of data analysis, and thesis organization.

Chapter II is Author and Synopsis. In this chapter the writer gives the short biography of Dan Brown and his work and the synopsis of Dan Brown “*The Da Vinci Code*”

Chapter III is Review of Related Literature. This chapter presents the theory of structural approach and semiotic approach that is used to analyze this thesis. The structural approach consists of character and characterization, conflict and setting. While in semiotic approach, the writer focuses on symbol.

Chapter IV is Discussion. In Discussion, the writer answers the question of Objective of the Study. She describes every finding that she found in the novel and strengthens it by giving argument from the novel and literary review.

Chapter V is Conclusion. It presents the conclusion from the previous chapter and suggestion to next researcher about the approach that can be used for the next research

## CHAPTER II

### AUTHOR AND SYNOPSIS

#### 2.1. Dan Brown and His Work

In this sub chapter, the writer presents short biography of the writer of *The Da Vinci Code* novel that is Dan Brown. The writer takes the short biography from <http://en.wikipedia.org/wiki/DanBrown>.

Dan Brown was born and raised in Exeter, New Hampshire, U.S.A. on June 22, 1964. He was the eldest of three children. He grew up on the Campus of Philips Exeter Academy. Both of his parents are singers and musicians, having served as church choir master, with his mother serving as church organist. He was raised an Episcopalian.

His interest in secrets and puzzles was started when he was still a child. The young Brown spent hours working out anagrams, crosswords, and puzzles. On holidays and birthdays, he and his siblings participated in treasure hunt devised by their father to get their gifts.

After graduating Philips Exeter Academy, he attended Amherst College. He was a member of Psi Upsilon fraternity. Brown spent the 1985 school year abroad in Seville, Spain where he was enrolled in an art history course at the University of Seville. He graduated from Amherst in 1986.

After graduating from Amherst, Brown dabbled with a musical career, creating effects with a synthesizer, and self-producing a children cassette entitled *SynthAnimals*, then formed his own record company called Dalliance. In 1993, he

moved to Hollywood to pursue his career as singer-songwriter and pianist and to support himself, he taught classes at Beverly Hills Preparatory School.

He met with his wife, Blythe, in The National Academy of Songwriters. She was 12 years his senior, and the Academy's Director of Artist Development. She took on the seemingly unusual task of helping to promote Brown's project. They developed personal relationship and married in 1997, at Pea Porridge, near Conway, New Hampshire.

His first book was *Digital Fortress* which was inspired from Sidney Sheldon's *The Doomsday Conspiracy* and was published in 1998. Brown's next novel was *Angels and Demons* and *Deception Point*, released in 2000 and 2001 respectively, the former of which was the first to feature the lead character, Harvard symbology expert Robert Langdon. His fourth novel, *The Da Vinci Code*, became a bestseller going to the top of the New York Times Best Seller list during its first week of release in 2003 and now credited with being one of the most popular books of all time. Its success has helped push sales of Brown's earlier books. Brown's third novel featuring Robert Langdon, *The Lost Symbol*, was released on September 15, 2009. *The Lost Symbol* also had a big success. The book's selling reached to the five million first printing. Brown has stated that he has ideas for about 12 future books featuring Robert Langdon. Characters in Brown's book are often named after real people in his life, for example Robert Langdon is named after John Langdon, the artist who created the ambigrams used for the *Angels and Demons* CD and novel.

## 2.2. Synopsis of *The Da Vinci Code*

Sophie Neveu is a middle aged woman who works in DCPJ, the Judicial Police of France, as a code breaker. She is grown up by her grandfather because her parent has died in car accident when she was a child. Her grandfather, Jacques Sauniere, is the curator of Louvre Museum. It is the most well known museum in world. She is grown up within her grandfather's interests. She learns unusual things for a child. She learns about word games, puzzles and the sort of thing. Her grandfather likes to make a treasure hunt for her birthday or in Christmas. His treasure hunts are completed by riddles that she should solve. Jacques Sauniere also introduces her about art, especially the work of Da Vinci, one of famous Italian artists, and her favorite work is *The Vitruvian Man*. But her relation with Jacques Sauniere is fallen. One day in spring, she saw sex rites done by his grandfather. Driven by her disappointment, she decides to pack her belongings and go to London. Keep her distance from her grandfather and not allowing her grandfather to reach her.

After ten years keeps her distance from her grandfather, she gets a message that her grandfather died. Beside her grandfather corpse, there are four lines message. She is sure that it aims to catch her attention and it works. But unpredictably, the message meets her with Robert Langdon, a professor of religious symbology. Both Neveu and Langdon do not know why Jacques Sauniere meets them and their journey to reveal Jacques Sauniere intention is begun.

Their journey is complete with riddles made by Jacques Sauniere. Every riddle contains work of Da Vinci. It seems that Jacques Sauniere wants to reveal the dark side of Da Vinci. Neveu believes if this journey leads her to the truth of her family. But unpredictably, the journey makes her know and learn about secret society named Priory of Sion. It is a society which is believed by people as a guardian of Holy Grail. She also learns many things about it, including Holy Grail. They help each other to solve every riddle they met, Neveu with her experience with Jacques Sauniere when she was a child and Langdon with his knowledge of The Priory.

Cryptex, one of Da Vinci's inventions, is the thing that Neveu and Langdon get after they solve some riddles from Jacques Sauniere. The cryptex is made by Jacques Sauniere himself. It is placed in a rosewood box with the rose inlaid in its lid. Cryptex is a tool used to carry secret messages. Only the proper man can open it. They need a password consisting of five letters to open the cryptex. Finding it difficult to open it, they decide to go to Teabing's house. They hope Teabing can help them because Teabing is a historian who devotes his life to finding the Holy Grail. But it is a kind of surprise for them, after they are successful in opening the first cryptex, there is another smaller cryptex nested inside.

In the end of the story, Neveu knows who she is. She is the part of that powerful secret. She finds her true family that she knows has died some years ago because of a car accident. Her relationship with her grandfather also gets better after she heard the explanation about sex rites from Langdon. Langdon has helped her so much to know her grandfather well and find the rest of her family.

## **CHAPTER 3**

### **REVIEW OF RELATED LITERATURE**

Review of related literature consists of some theories from books that related to topic of this thesis. It helps the writer to analyze intrinsic and extrinsic element of primary source of this thesis. It supports the writer to compose the analysis in the next chapter, and help the reader to understand this thesis easily. The writer realizes that she needs some literary reviews to help her make the thesis become scientific. For the writer, the theories serve as basic in writing the thesis. This chapter is divided into 4 sub-chapters that are character, conflict, setting, and symbol.

#### **3.1. Character**

As we know that literary work is a mirror of real life, human in real life is replaced by the character in literary work. Characters in literary work are important, because characters can explain what happens in the story and help readers to know about the story. In some aspect, characters are same with human in real life. They have emotion, desires, and personality. But, because literary work has an imaginative idea, the character in literary work is not real or the illustration of the author.

Characters, based on Reaske (1966:40), are fictitious creations and thus the dramatist and the novelist may both be judged with regard to their ability in the art of characterization.



Characters are men or women who suffer, do action and experience such event in novel. According to Hudson (1913: 170-171):

Secondly, such things happen to people and are suffered or done by people ; and the men and women who thus carry on the action form its dramatis personæ or characters.

The imaginative idea of author of literary work can be seen in how the character in literary work is developed. Although character is one of important element in literary work and represents human in real life, character in literary work is not as simple as human in real life. As stated by Perrine (1984:66) the characters in literary work are more complex, ambiguous, and variable than human in real world. This thing makes the readers difficult to understand how and what the character is, especially for the readers who read literary work just to entertain themselves. For this type of readers, they will enjoy read the plot represented in literary work than have deep understanding about how and what the character is. They will remember the order of event easily and can tell about the story for many times, but they will have difficulty to describe how the character is. They can only say whether the character is good or bad.

According to Perrine (1984: 42), there are two types of character, protagonist and antagonist. Protagonist is a character who becomes the central of the conflict and character against protagonist is called antagonist.

The central characters in a conflict, whether sympathetic or unsympathetic as persons, are referred to as protagonists; the forces arrayed against them, whether persons, things, conventions of society, or traits of their own characters, are the antagonists.

Based on its complexity, characters can be divided into flat and round. According to Perrine (1984: 68), “flat characters are characterized by one or two traits; they can be summed up in a sentence.” Then, according to Klarer (1999: 17), “flat character is dominated by one specific trait.” Although flat characters only have one or two specific traits, flat characters can easily be memorable in the hands of expert author. Perrine (1984: 69) asserts that:

Flat characters, though they touch life at only one or two points, may be made memorable in the hands of expert author through some individualizing detail of appearance, gesture or speech.

Round characters are the opposite of flat characters, if the flat characters are the simple characters in a story; round characters are more complex characters. They have more than two traits. According to Perrine (1984: 68), “Round characters are complex and have many sides; they might require an essay for full analysis.” Klarer (1999: 17) also states that “The term round character usually denotes a persona with more complex and differentiated features.” Perrine (1984: 68-69) asserts “They live by their very roundness, by the many points at which they touch life.”

### **3.2. Conflict**

Another element of literary work is conflict. Without this element, literary work especially fiction or novel will remain flat. Conflicts give their own color in novel to make it more interesting to read. Conflicts are things, situations, conditions or events that characters in a story must face, suffer and do. Another term for conflicts is incidents or problems. Based on Hudson (1913: 170), conflict

is the part of plot of story. It means conflicts that happen in story are arranged and connected to make how the story is developed from beginning to the end of story.

Conflicts in literary work must not like fighting in real world. According to Perrine (1984: 42):

“Conflicts—a clash of actions, ideas, desires, or will. Characters may be pitted against some other person or group of persons (conflict of person against person); they may be in conflict with some external force—physical nature, society, or “fate” (conflict of person against environment); or they may be in conflict with some elements in their own natures (conflict of person against himself or herself). The conflict may be physical, mental, emotional, or moral.”

Based on this explanation, conflicts can be divided into external conflicts and internal conflicts. External conflicts are situations, conditions, things, or events that come from the outside of characters. This kind of conflicts may happen as the effects of what the characters have done in story. It can lead the characters to have internal conflict and sometimes can change the personality of the characters in the end of the story. External conflict in literary work does not mean like war, battle, or fight in real word. It may simply like debate between two persons who have different idea or will. It may also simply like the struggle of a person who lives in isolated island. Person against person, person against environment and person against nature are three kinds of external conflict that characters face in literary work.

The conflict in which characters against their own nature, is called internal conflict. It forces the characters to face problems arose within themselves. This may happen because of the external conflict, guilty or the clash between

characters' will or desires and reality. Internal conflict commonly relates to characters motive, feeling or desires of characters and implicitly pictured by the author. Story which present characters' high motives or desires will have more intense internal conflict than external conflict. This conflict affects characters both emotionally and mentally. Effects of internal conflict may be greater than external conflict. Characters which cannot solve his internal conflict will end up in depression.

Characters may experience single conflict or multiple conflicts. Single conflict means that characters only face one kind of conflict whether against person, nature, environment, or against their own nature. It is easy to identify if character only face single conflict than multiple conflict. Characters which face multiple conflicts will experience several kinds of conflict at same time, whether they aware of being involve or not. Perrine (1984: 42) assets that:

In some stories the conflict is single, clear-cut, and easily identifiable. In others it is multiple, various, and subtle. A person may be in conflict with other persons, with social norms or nature, and with himself or herself, all at the same time, and sometimes may be involved in conflict without being aware of it.

But, according to Perrine (1984: 42) excellent interpretive fiction has been written utilizing all four of these major kinds of conflict.

### **3.3. Settings**

Another important element of literary work is settings. Settings are created to help readers know where and when that story happens in literary work. Next, readers will easily have imagination about how is the situation and condition in literary work in certain time and place. Readers also know about what happens in

certain time of literary work. Based on Klarer setting is chosen as a complement to story. Settings' appearance is to support action, and character of the literary work. According to Klarer (1999: 26):

Authors hardly ever choose a setting for its own sake, but rather embed a story in a particular context of time and place in order to support action, characters, and narrative perspective from an additional level.

Based on Hudson, novel have to clearly tell when and where the action of characters takes place and what characters do and suffer in certain time and place.

As stated by Hudson (1913: 171):

Fourthly, the action must take place, and the characters must do and suffer, somewhere and at some time; and thus we have a scene and a time of action.

Then, Klarer reinforced the idea of settings of Hudson. Based on Klarer, setting is a term denotes to place, time and social surrounding the text develops. Klarer (1999: 25) asserts:

The term "setting" denotes the location, historical period, and social surroundings in which the action of a text develops.

There are three kinds of settings, setting of place, setting of social, and setting of time. Setting of place or also known as scene describes where the actions or events take place. It tells to the reader what characters do and how the characters suffer in certain situation at certain place. As stated by Hudson (1913: 171):

Fourthly, the action must take place, and the characters must do and suffer, somewhere and at some time; and thus we have a scene and a time of action.

Then, setting of social refers to background of character and which environment characters live. It explains to reader about the social status of character in story, how character grown up and the way of live of character.

Hudson (1913: 209) asserts:

In this term we include the entire milieu of a story—the manners, customs, ways of life, which enter into its composition, as well as its natural background or environment.

Furthermore, setting of social refers to social surrounding in which the story develops and how the story is treated. It can also be the idea of the story. It gives the reader about the detail of certain classes or environment. Hudson (1913: 210) asserts:

A certain largeness of design is indeed often noticeable, as in the work of Dickens ; yet, for the most part, life is rather treated in sections, each novel concerning itself chiefly with one or two aspects of the great social comedy. Thus we have novels of the sea and of military life ; of the upper classes, the middle classes, the lower classes of industrial life, commercial life, artistic life, clerical life ; and so on.

Setting of time refers to when/the historical period in which action develops. It explains for readers what happens in certain place, and how the condition and situation in that age. It gives picture to readers of way of life, manners, traditions, or even custom of society in certain period of time. According to Hudson (1913: 211):

Sometimes the historical setting has comparatively little to do with the essence of the narrative, the basis of which is provided rather by the permanent facts of experience than by the forms which these facts assume in special circumstances.

### 3.4. Semiotic

Etymologically, semiotic derives from Greek that is semeion. It means sign, symbol. Based on Van Zoest, semiotic is a science that study about sign and everything relates to sign, such as sign system, and the process of it. According to Van Zoest in Harsono (1999:52),

*Semiotik adalah suatu cabang ilmu yang berurusan dengan tanda, seperti system tanda dan proses yang berlaku bagi penggunaan tanda.*

Furthermore according to Harsono (1999:52), semiotic approach is based on the assumption that the literary work has its potential communicative which is signed by a symbol which is artistic and dynamic.

*Pendekatan semiotic bertolak dari asumsi bahwa karya sastra memiliki system sendiri, dunia sendiri, sebagai realitas yang dihadirkan di hadapan pembaca yang didalamnya terkandung potensi komunikatif yang ditandai dengan adanya lambang-lambang kebahasaan yang khas yang memiliki nilai artistic dan dinamik*

Then, semiotic literature systematically studies signs, symbols, creation process, and the others which relate to literary work as a system. As stated by Harsono (1999:52),

*Semiotik sastra secara sistematis mengkaji tanda-tanda, lambing-lambang, process penciptaan, dan lain-lain yang menyangkut karya sastra sebagai suatu sosok yang memiliki system.*

According to Peirce in Nöth (1990: 40) sign is divided into three kinds, they are symbol, icon, and index. Based on Peirce symbol is category of sign which is arbiter and conventional. The signifier and signified are connected by the general idea. As stated by Peirce in Nöth (1990: 45), "A symbol is a sign which

refers to the Object that it denotes by virtue of law, usually an association of general ideas.” Color, shape, word or abstract idea belongs to symbol. Pictures, paintings, and photographs are the example of icon.

In doing the research, the writer focuses her research in analyzing symbols contained in literary work, especially novel as the primary source of her research. The writer chooses to analyze symbols because the novel contains a lot of symbols that can be explored especially sacred feminine symbols.

### **3.4.1. Symbol**

Literary work is an independent work. It has its own authority to create its own story and meaning. It also happens to symbol in literary work. Symbol in literary work is different with symbol in daily life. Symbol in literary work is not wholly arbitrary. There is a single link that connects the form to the idea of signified. Symbol in literary work are not wholly conventional too. Not all symbols contains in literary work people know. Some conventional which means everyone knows it, and some is not which means the symbol is created by the story. Because some symbol in literary work is created by the story, its meaning also developed within the story.

In general, there are some definitions of symbol. Symbol is used as substitute for its interpreter because of its similarity. According to Morris in Nöth (1990: 54) “A symbol is a sign produced by its interpreter which acts as a substitute for some other sign with which it is synonymous.” The other definition of symbol comes from Goodman. Goodman in Nöth (1999: 116) uses symbol “as a very general and colorless term. It covers letters, words,



texts, pictures, diagrams, maps, models, and more, but carries no implication of the oblique or the occult.” Sebeok’s definition of symbol is not too different from Peirce. As stated by him in Nöth (1990: 108), “a sign without either similarity or contiguity but only with conventional link between its signifier and its denotata, and with an intensional class for its designatum, is called symbol.”

Symbol in literary work can be grouped into two categories, symbol as an iconic sign, and symbol as a connotative sign. Symbol as an iconic sign has its roots from aesthetic. The definition of it opposes the symbol as arbitrary sign. Based on Hegel, symbol is a form that symbolizes the content of idea. The form and the idea share same quality but there is still independent quality in the form. According to Hegel in Nöth (1990: 117-118) symbol is:

A significant fact which in its own external form already presents the content of the idea which it symbolizes (...) Though the content which is significant, and the form which is used to typify it in respect to a single quality, unite in agreement, none the less the symbolical form must possess the same time still other qualities entirely independent of that one which is shared by it, and is once for all marked as significant.

This idea of symbol as an iconic sign is emphasized by Saussure. According to Saussure symbol is defined as motivated sign. There is quality shared by the signifier and signified. The quality shapes the form that can best represent the signified. According to Saussure in Nöth (1999: 118):

One characteristic of the symbol is that it is never wholly arbitrary; it is not empty, there is the rudiment of a natural bond between the signifier and signified. The symbol of justice, a pair of scales,

could not be replaced by just any other symbol, such as the chariot.

Symbol as a connotative sign is different with the other sign. It is because symbol as connotative sign has additional meaning. According to Nöth (1999: 118), “The connotational view of symbolism characterizes symbols in contradistinction to other signs as having a “surplus of meaning”” This surplus of meaning or the connotation is in contrast with the denotative. According to Nöth (1999: 118):

In contradistinction to normal connotation, where the connotative sense is only an addition to the primary denotative sense, the connotation of the symbol is essential in contrast to its denotational meaning.

### **3.4.2. Sacred Feminine Symbol**

Sacred feminine is an abstract idea about women, her important role in the world, and the characteristic of woman. Holy Mother, Mother Earth, and Goddess mythology belong to sacred feminine. According to Amy Peck (1992) in her essay of “What is The Sacred Feminine”:

The Sacred Feminine is a paradigm of Universal Motherhood. It is a principle that embraces concepts of the Holy Mother, the Goddesses of ancient mythologies, the angelic realms, the Divine Self within, Mother Earth doctrines and lore of indigenous peoples. It is a spiritual model that weaves concepts of wisdom, compassion and unconditional love, plus other metaphysical, shamanic, pagan and magical practices.

Furthermore the sacred feminine is a concept which recognizes God is neither male nor female but rather as Divine Essence. Amy Peck asserts:

The Sacred Feminine is a concept that recognizes that "God" ultimately is neither anthropomorphically male nor female but a Divine Essence (Goddessence) beyond form and duality—an essence that is a balance and unification of masculine and feminine principles—a dynamic, interdependent immanence that pervades all life.

Another definition about sacred feminine is the other face of God which has never been acknowledged by people. According to Margaret Starbird (<http://secretsbehindthedavincicode.wetpaint.com/page/The+Sacred+Feminine>

The sacred feminine is that other face of God that has not been honored over the two millennia of Christianity--at least, not as a fully equal partner. The Virgin Mary certainly embodies one aspect of God as feminine: the Blessed Mother, our advocate at the throne of her Son. But in Christianity, the paradigm of partnership, the life-giving principle on planet earth, has not been celebrated or even acknowledged.

Anne Baring is her website <http://annebaring.com> emphasizes the definition of sacred feminine as the other face of God. Sacred Feminine, according to Anne Baring is “the feminine face of God as it has been expressed in different cultures all over the world.”

Symbols which are associated with the Sacred Feminine are called as the sacred feminine symbol. It relates to the characteristic and a nature of a woman. Sometimes Sacred Feminine symbol can refer to the goddesses' mythology which has been known or developed in culture in every side of the world.

## CHAPTER IV

### DISCUSSION

In this chapter, the writer presents the analysis about sacred feminine symbol described in Brown's *The Da Vinci Code*. Brown's *The Da Vinci Code* novel is the primary source of data that the writer used to conduct this thesis. The secondary source is taken from the book and internet, especially about symbol and sacred feminine. The writer focuses the analysis of sacred feminine symbol that is found in Brown's *The Da Vinci Code* and its relation to conflict and setting. Based on that analysis, the writer describes some intrinsic element. From the intrinsic element, the writer focuses how the sacred feminine symbol helps Sophie Neveu to solve her problem and where the sacred feminine symbol appears in setting of place. The writer also describes the general description of Sophie Neveu.

#### 4.1. General Description and Characterization of Sophie Neveu

In this sub-chapter, the writer discusses the general description and characterization of Sophie Neveu, one of characters in *The Da Vinci Code* by Dan Brown.

Sophie Neveu is an orphan. Her family died in car accident when she was four years old. It made Neveu lost her parents, brother, and grandma. It was only Neveu and her grandfather who survived from the car accident. It can be seen in following quotation:

Sophie suddenly could hear her own heart. *My family?* Sophie's parents had died when she was only four.

Their car went off a bridge into fast-moving water. Her grandmother and younger brother had also been in the car, and Sophie's entire family had been erased in an instant. She had a box of newspaper clippings to confirm it.

(Brown, 2003: 76)

She is thirty two years old now. She has explicitness framed by obduracy. She is an enthusiastic woman. Her enthusiastic in cryptology methodology wakes up the anger of veteran French cryptologist. She is also an attractive woman that can makes men draw their eyes to her. It can be proved by this quotation below:

At thirty-two years old, she had a dogged determination that bordered on obstinate. Her eager espousal of Britain's new cryptologic methodology continually exasperated the veteran French cryptographers above her. And by far the most troubling to Fache was the inescapable universal truth that in an office of middle-aged men, an attractive young woman always drew eyes away from the work at hand.

(Brown, 2003: 50)

Sophie Neveu grows up becoming a natural beautiful woman that shows her confident. Her face is warm framed by shoulders-length burgundy hair. Her clear, incisive, olive-green eyes show explicitness. She speaks English in France accent. It is stated by this following quotation:

Her thick burgundy hair fell unstyled to her shoulders, framing the warmth of her face. Unlike the waifish, cookie-cutter blondes that adorned Harvard dorm room walls, this woman was healthy with an unembellished beauty and genuineness that radiated a striking personal confidence.

To Langdon's surprise, the woman walked directly up to him and extended a polite hand. "Monsieur Langdon, I am Agent Neveu from DCPJ's Cryptology Department." Her words curved richly around her muted Anglo-Franco accent. "It is a pleasure to meet you."

Langdon took her soft palm in his and felt himself momentarily fixed in her strong gaze. Her eyes were olivegreen— incisive and clear.

(Brown, 2003: 50)

Sophie Neveu is a wise person. Based on Oxford Advanced Learner's Dictionary (Hornby, 1995), wise is "having or showing good judgment based on knowledge or experience." She can take good decision to solve her problem even when she is in hard situation. She knows what the best to do. It is proved by several quotations and explanations below.

Sophie Neveu has run from Louvre and DCPJ tries to catch her. She tries to keep the cryptex her grandfather gave to her. She does anything to keep it safe. Considering Langdon's judgment about Teabing that he is the master about Holy Grail and he has spent his life for Holy Grail, Neveu agrees to come to Teabing's residence. She thinks at least she and Langdon can find a place to hide and a little help to open the cryptex. It is the most important to do for Neveu now. It can be proved by quotation below:

The fond memory caused Sophie a pang of sadness as the harsh reality of the murder gripped her again.

*Grand-père is gone.* She pictured the cryptex under the divan and wondered if Leigh Teabing would have any idea how to open it. *Or if we even should ask him.* Sophie's grandfather's final words had instructed her to find Robert Langdon. He had said nothing about involving anyone else. *We needed somewhere to hide,* Sophie said, deciding to trust Robert's judgment.

(Brown, 2003: 227)

She cannot handle her regret toward her grandfather. She has made a big mistake, judged her grandfather falsely and not gave him a chance to explain. She has kept what she saw for ten years since she thought that it was embarrassing for her. Her wisdom can be seen in her decision to tell Langdon about what she saw. She believes if Langdon is the right person to explain about it, considering that he has already explained a little bit about the sex rites that she saw in the true

dimension. She knows if Langdon can help her to understand her grandfather well and fix their broken relationship. It is stated by quotation below:

Sophie's forehead felt cold as she pressed it against the plane's window and stared blankly into the void, trying to process what Langdon had just told her. She felt a new regret well within her. *Ten years*. She pictured the stacks of unopened letters her grandfather had sent her. *I will tell Robert everything*. Without turning from the window, Sophie began to speak. Quietly. Fearfully.

(Brown, 2003: 310-311)

Other wisdom that Neveu shows is when she fulfills her grandfather last message to find Robert Langdon after ten years. Living with her grandfather and raised by him, makes Neveu know if her grandfather will not let her fall in wrong man. If her grandfather thinks that Langdon is the right man to help her, so it is true. She forgets about what makes them far away for a moment to fulfill her grandfather last message. She believes if her grandfather has a good intention for her and Langdon is the right man to make it happens. It can be proved by quotation below:

Sophie was silent for several seconds. "My grandfather asked me to trust you. I'm glad I listened to him for once."  
"Your grandfather didn't even know me."  
"Even so, I can't help but think you've done everything he would have wanted. You helped me find the keystone, explained the Sangreal, told me about the ritual in the basement." She paused. "Somehow I feel closer to my grandfather tonight than I have in years. I know he would be happy about that."

(Brown, 2003: 340)

Neveu is wise when she knows what she should do toward the cryptex. She does not want if Teabing gets the cryptex and has power over it. She knows if Teabing has a bad aim by telling the truth about Holy Grail to the world. He wants

the world know if The Church has been lie all these years. She knows how her grandfather is. She is sure her grandfather does not want the truth to be revealed because it will create big chaos to world. It is the reason why Neveu chooses the cryptex to be smashed rather than to be opened. Instead of it Teabing is also the murderer of her grandfather and of course she also feels certain if her grandfather does want the cryptex falls in wrong hand. It can be proved by following quotation:

She shook her head. "Not unless you either hand me the cryptex or smash it on the floor."

"What?" Langdon gasped.

"Robert, my grandfather would prefer his secret lost forever than see it in the hands of his murderer." Sophie's eyes looked as if they would well with tears, but they did not. She stared directly back at Teabing. "Shoot me if you have to. I am not leaving my grandfather's legacy in your hands."

(Brown, 2003: 422)

Sophie Neveu is a responsible person. As stated by Oxford Advanced Learner's Dictionary (Hornby, 1995), responsible means "having the job or duty of doing something or caring for someone or something so that one may be blamed if something goes wrong." Sophie Neveu is responsible for two things. First, she must help and save Langdon. It is because Langdon is not the person who kills her grandfather and indirectly, Langdon becomes the primary suspect because of her. Second, she must protect the cryptex that her grandfather gave to her. The cryptex is the key for everything and it tells the secret that her grandfather wants to tell. It is proved in several situations.

There is nothing can be done by Neveu to make her grandfather alive. He has gone and now there is only a cryptex her grandfather gave to her. Her



responsibility is shown by still protecting the cryptex. She does not know what it is contained, and how to open it, but she does everything to protect it though it means she have to accept Langdon judgment about Teabing and his decision to go to Teabing residence at least to hide for a moment and maybe they can find a little help to open it. She feels that she is responsible toward the cryptex. It can be proved by quotation below:

The fond memory caused Sophie a pang of sadness as the harsh reality of the murder gripped her again. *Grand-père is gone.* She pictured the cryptex under the divan and wondered if Leigh Teabing would have any idea how to open it. *Or if we even should ask him.* Sophie's grandfather's final words had instructed her to find Robert Langdon. He had said nothing about involving anyone else. *We needed somewhere to hide,* Sophie said, deciding to trust Robert's judgment.

(Brown, 2003: 227)

Now the cryptex is in danger and also Teabing. Silas, the albino who came to *Château Villette* uninvited, and Remy, Teabing's manservant, have arrested them. It is Neveu's responsibility to save them, Teabing and the cryptex. She shows her responsibility by not involving the authorities. She is responsible to make the cryptex still safe. She does not want to endanger the cryptex by involving the authorities. If Silas and Remy know that she involves authorities, the worst will happen to the cryptex and Teabing. And if it happens, it means she cannot fulfill her grandfather last message and reveal what he wanted to tell and the worst is she cannot prove if Langdon is not the murderer of her grandfather. She does not want to fail to do it because she is the one who responsible to protect the cryptex and Langdon. It is stated by quotation below:

Langdon nodded but still felt circumspect. He had wanted to bring the London police with them, but Sophie's fears of who might be involved put a damper on any contact with the authorities. *We need to recover the cryptex,* Sophie had insisted. *It is the key to everything.* She was right, of course. *The key to getting Leigh back alive.* *The key to finding the Holy Grail.* *The key to learning who is behind this.*

(Brown, 2003: 396)

Because the cryptex is given to her by her grandfather, so she is responsible to take care of it. No matter what happened to her, she must protect the cryptex. She does not want the cryptex falls in wrong man. For her, it is better if the cryptex is broke rather than falls in Teabing who in fact is the person who murdered her grandfather. She lets Teabing to kill her because she will not ever to give her cryptex to Teabing. She does it because Teabing does not deserve to get it and it is her responsibility to protect the cryptex though her soul is the exact price to pay. It is said by following quotation:

She shook her head. "Not unless you either hand me the cryptex or smash it on the floor."

"What?" Langdon gasped.

"Robert, my grandfather would prefer his secret lost forever than see it in the hands of his murderer." Sophie's eyes looked as if they would well with tears, but they did not. She stared directly back at Teabing. "Shoot me if you have to. I am not leaving my grandfather's legacy in your hands."

(Brown, 2003: 422)

Sophie Neveu is a smart person. As stated by Oxford Advanced Learner's Dictionary (Hornby, 1995), smart is "having or showing intelligence." Sophie Neveu knows the way how to solve problems even in difficult situation. She takes the right way to solve problems. She can take an advantage from things around her. She can learn something quickly even in hard condition. In some situation,

her intelligence helps Robert Langdon to escape from hard condition. It can be seen through several quotation and description below.

A security guard comes when Neveu and Langdon try to find next clue from Jacques Sauniere. Langdon is captured by the security guard and Neveu tries to find a way to help him. Her intelligence is shown when she used her grandfather's love toward one of Da Vinci's work, Madonna of the Rocks, to threat the security guard. She knows it will well work out than the other way. The security guard will not have enough courage not doing what she asked because Madonna of the Rocks is one of precious painting of Da Vinci and her grandfather's favorite. It is stated by following quotation:

"Set down your gun and radio," the woman said in calm French, "or I'll put my knee through this painting. I think you know how my grandfather would feel about that."

Grouard felt dizzy. "Please... no. That's *Madonna of the Rocks!*" He dropped his gun and radio, raising his hands over his head.

"Thank you," the woman said. "Now do exactly as I tell you, and everything will work out fine."

(Brown, 2003: 133-134)

Neveu and Langdon do not have much time when they were in Depository Bank of Zurich. They only have one shot to take the deposit box of her grandfather. If they enter wrong account number, they will lose their chance to take it. Neveu shows her intelligence by following her grandfather's mind and love toward codes and symbolism. She feels unsure toward the account number she typed in the first time is the right account number. She knows how her grandfather's love toward codes and symbolism and the first account number does not reflect her grandfather's love and interest toward sort of thing. So she decides

to erase the first account number and rearrange it to make Fibonacci sequences, one of the most famous mathematical progressions. It is the perfect reflection of her grandfather's love toward codes and symbolism. It can be seen from following quotation:

Sophie was at the keypad again, entering a different number, as if from memory. "Moreover, with my grandfather's love of symbolism and codes, it seems to follow that he would have chosen an account number that had meaning to him, something he could easily remember." She finished typing the entry and gave a sly smile. "Something that appeared random... but was *not*." Langdon looked at the screen.

ACCOUNT NUMBER:  
1123581321

It took him an instant, but when Langdon spotted it, he knew she was right.

(Brown, 2003:188-189)

Neveu is smart because she learns so fast even she is in difficult situation. She shows it when Langdon was at gunpoint and he did not have any idea of their second clue. She can decipher the second clue by herself. Anagram is still the key of the second clue. Anagram is rearranging the letters to create new word and get new meaning. She remembers it and does not want to miss it from the first clue. Anagram is also the way how Langdon and she decipher the first clue. It really shows her grandfather's love for the work of Da Vinci. It can be proved by following quotation:

"You chose a valuable hostage," he said as they ran.  
"*Madonna of the Rocks*," she replied. "But I didn't choose it, my grandfather did. He left me a little something behind the painting."  
Langdon shot her a startled look. "What!? But how did you know which painting? Why *Madonna of the Rocks*?"  
"So dark the con of man." She flashed a triumphant smile. "I missed the first two anagrams, Robert. I wasn't about to miss the third."

(Brown, 2003: 134)

Sophie Neveu described as a firm person. Based on Oxford Advanced Learner's Dictionary (Hornby, 1995), firm means "strong and consistent in attitude and behavior." She is always sure about her feeling. If she feels there is something unfix, she will not continue to do it. But, if she feels she does the right thing she will straight forward to continue. No matter what will happen, she will always in her decision. This characteristic of her can be seen in some different situation.

Sophie Neveu faces difficult situation. She should find the next clue or message that her grandfather left behind *Madonna of the Rocks* and she also should help Langdon from gunpoint of the security guard. She should do the two things well. She is firm because she is so sure if her grandfather left something behind the painting. She feels certain if she has already deciphered the previous clue rightly. She attempts to find it first than helping Langdon. She does it because she is sure if the security guard will not shoot them. It will easy for her to help Langdon if she has already found what her grandfather left behind *Madonna of the Rocks*. It can be seen from following quotation:

Across the room, Sophie Neveu felt a cold sweat breaking across her forehead. Langdon was still spread-eagle on the floor. *Hold on, Robert. Almost there.* Knowing the guard would never actually shoot either of them, Sophie now turned her attention back to the matter at hand, scanning the entire area around one masterpiece in particular—another Da Vinci. But the UV light revealed nothing out of the ordinary. Not on the floor, on the walls, or even on the canvas itself.

*There must be something here!*

Sophie felt totally certain she had deciphered her grandfather's intentions correctly.

*What else could he possibly intend?*

(Brown, 2003: 131)

Their time to find the correct account number is limited. Vernet, the night manager of Depository Bank of Zurich will come soon to make sure if they has already got their deposit box. Neveu's firmness is shown when she postponed her finger to press ENTER key to confirm the account number she typed. She feels if there is something incorrect with the account number. It looks to coincidental if the first account number can be arranged to form Fibonacci sequences. She does not listen to Langdon who insists her to hurry. She still in her decision not to press the ENTER key and chooses to erase all the account number she typed before. She does not want limited time makes her lose her single chance to get something that her grandfather left for her. It can be proved by following quotation:

Sophie extended her index finger toward the keypad, but hesitated, an odd thought now hitting her.

"Go ahead," Langdon urged. "Vernet will be back soon."

"No." She pulled her hand away. "This isn't the right account number."

"Of course it is! Ten digits. What else would it be?"

"It's too random."

*Too random?* Langdon could not have disagreed more. Every bank advised its customers to choose PINs at random so nobody could guess them. Certainly clients *here* would be advised to choose their account numbers at random.

Sophie deleted everything she had just typed in and looked up at Langdon, her gaze self-assured. "It's far too coincidental that this supposedly *random* account number could be rearranged to form the Fibonacci sequence."

(Brown, 2003: 188)

Langdon and Neveu have arrived in Rosslyn Chapel. Though she is uncertain to the sanctuary, she is firm if she has ever visited Rosslyn Chapel when she was young with her grandfather. Rosslyn Chapel looks familiar in her eyes.

She scans to remind her and two pillars in front of the sanctuary make her sure if she has ever visited Rosslyn Chapel. It is stated by quotation below:

"I hadn't..." She scanned the sanctuary, looking uncertain. "My grandfather must have brought me here when I was very young. I don't know. It feels familiar." As her eyes scanned the room, she began nodding with more certainty. "Yes." She pointed to the front of the sanctuary. "Those two pillars... I've seen them."

(Brown, 2003: 435)

Neveu shows her firmness, believing her feeling if she has really ever visited Rosslyn Chapel and two pillars she is watching now are the two pillars she saw some years ago when she visited Rosslyn Chapel with her grandfather. She does not listen to Langdon's explanation about the two pillars that are the duplicate from those in Masonic Temple because she never visited Masonic Temple. She keeps searching to find something that can remind her of ever being in Rosslyn Chapel. It can be proved by following quotation:

"I've never been in a Masonic temple," Sophie said, still eyeing the pillars. "I am almost positive I saw these *here*." She turned back into the chapel, as if looking for something else to jog her memory.

(Brown, 2003: 436)

Sophie Neveu also described as an emotional person. She is easily driven by her emotion to do something that can make her feels better without thinking it is right to do or not. She cannot think clearly and logically. Her emotion drives her suddenly to do something without thinking, calculating the risk, and predict the impact.

First happens in spring, when she came back to Paris earlier than before. She sees sex rites that she never saw before. It hurts her because her grandfather

becomes the main actor of the sex rites. Her grandfather never tells her about the rites. She feels if her grandfather betrays and lie to her. Drove by feeling of being betrayed and disappointed, she packs all of her belonging and leaves Paris in a second without asking explanation of what she saw to her grandfather. Writes a short message warning her grandfather not trying to reach her, she drives herself away from her grandfather. It can be seen from following quotation:

The chanting grew steady again. Accelerating. Thundering now. Faster. The participants took a step inward and knelt. In that instant, Sophie could finally see what they all were witnessing. Even as she staggered back in horror, she felt the image searing itself into her memory forever. Overtaken by nausea, Sophie spun, clutching at the stone walls as she clambered back up the stairs. Pulling the door closed, she fled the deserted house, and drove in a tearful stupor back to Paris. That night, with her life shattered by disillusionment and betrayal, she packed her belongings and left her home. On the dining room table, she left a note.

I WAS THERE. DON'T TRY TO FIND ME.

Beside the note, she laid the old spare key from the château's woodshed.

(Brown, 2003: 143)

Her grandfather died and he left four line messages beside his naked body. Neveu looks at the picture and feels upset. She is disappointed. The disappointment in her heart successfully makes her leaves the office without a word or command from her director. Her director does not ask a question to her because she looks really upset. She leaves her team in a big question mark and no one knows where she goes. It can be seen from following quotation:

"According to the director, at my orders he paged his entire team to look at the images I'd wired him. When Agent Neveu arrived, she took one look at the photos of Saunière and the code and left the office without a word. The director said he didn't question her behavior because she was understandably upset by the photos."



(Brown, 2003: 81)

Sophie Neveu is a person who likes to risk her life. Without thinking and calculating the risk she does something she thought right. She will try to find a way to do it safely even it is done in not a good way.

Neveu knows if Langdon is not the murderer. She should help Langdon to escape. She takes a big risk to help Langdon. She leaves her office and goes to Louvre to meet Bezu Fache without any order from her director. She tells to Bezu Fache if she has already deciphered the code and lies to him that she has an urgent message from U.S. Embassy to Langdon. She does not care what will happen to her if Fache knows she lie to him. The most important to her now is to save Langdon. It can be seen from following quotation:

"Captain," she said, turning quickly and beating him to the punch, "please excuse the interruption, but—"  
"*Ce n'est pas le moment!*" Fache sputtered.  
"I tried to phone you." Sophie continued in English, as if out of courtesy to Langdon. "But your cell phone was turned off."  
"I turned it off for a reason," Fache hissed. "I am speaking to Mr. Langdon."  
"I've deciphered the numeric code," she said flatly.  
Langdon felt a pulse of excitement. *She broke the code?*  
Fache looked uncertain how to respond.  
"Before I explain," Sophie said, "I have an urgent message for Mr. Langdon."  
Fache's expression turned to one of deepening concern. "For Mr. Langdon?"  
She nodded, turning back to Langdon. "You need to contact the U.S. Embassy, Mr. Langdon. They have a message for you from the States."

(Brown, 2003: 51)

Running away from Louvre with Langdon as primary suspect of the murder is a big risk that Neveu takes to save Langdon and reveal what her grandfather tried to tell her. Now, she and Langdon are the fugitives. She does

everything to make herself and Langdon still out of reach from the DCPJ that wants to arrest them. Without thinking the impact of her action, she dares to point taxi driver using a pistol when she saw the taxi driver is about to speak through his radio. She commands the taxi driver to go out of his taxi and commands Langdon to drive the taxi away from there, leaving the taxi driver in forest. She does not want to hear any excuse. It is proved by quotation below:

Sophie turned now and plunged her hand into the pocket of Langdon's tweed jacket. Before Langdon knew what had happened, she had yanked out the pistol, swung it around, and was pressing it to the back of the driver's head. The driver instantly dropped his radio, raising his one free hand overhead. "Sophie!" Langdon choked. "What the hell—" "Arrêtez!" Sophie commanded the driver.

(Brown, 2003: 164)

"*Descendez*," Sophie demanded.

The trembling driver kept his arms over his head as he got out of his taxi and took several steps backward.

Sophie had rolled down her window and now aimed the gun outside at the bewildered cabbie. "Robert," she said quietly, "take the wheel. You're driving."

Langdon was not about to argue with a woman wielding a gun. He climbed out of the car and jumped back in behind the wheel. The driver was yelling curses, his arms still raised over his head.

"Robert," Sophie said from the back seat, "I trust you've seen enough of our magic forest?"

He nodded. *Plenty*.

"Good. Drive us out of here."

Langdon looked down at the car's controls and hesitated. *Shit*.

He groped for the stick shift and clutch.

"Sophie? Maybe you—"

"Go!" she yelled.

(Brown, 2003: 164-165)

Neveu is in difficult situation. Teabing has already known if she and Langdon has been the fugitive of her grandfather murder. She does not have any option. She takes a risk by telling, showing, and giving the cryptex to Teabing,

though she is not yet believe in Teabing, in hope that Teabing can help them to open it and safe them from the DCPJ. She also takes a risk by trusting Teabing, a person who she has already known in a moment, to keep protecting the cryptex from the police enforcement. It is proved by following quotation:

Teabing sat on the divan, cradling the wooden box on his lap and admiring the lid's intricate inlaid Rose. *Tonight has become the strangest and most magical night of my life.*  
"Lift the lid," Sophie whispered, standing over him, beside Langdon.

(Brown, 2003: 273)

From the explanation above, it can be concluded that Sophie Neveu as one of character in Brown's *The Da Vinci Code*, belongs to round character. It can be seen through her characteristic. Neveu has some of positive characteristic, such as wise, smart, firm and responsible, but she also has some of the opposition. Despite described as a wise woman, she is also described as an emotional woman. It happens when she chose to leave her grandfather alone after seeing him doing sex rites. She does not want to hear or even ask the explanation to her grandfather. Next is she is also a risk taking woman. She does something in an unsafe way. She does not think long enough or calculate the risk that may happen to her.

#### **4.2. Conflict**

Conflict in fiction may not be a fighting or a battle between two people or groups. According to the theory of literature on Chapter III, conflict is a clash of idea, desires and will. It can happen because of external or internal factor or both of them. Conflict that happens because of external factor is called external conflict. Thus, the opposite is called internal conflict. Both of external conflict and internal conflict happen in Brown's *The Da Vinci Code*.

#### 4.2.1. Internal Conflict

Internal conflict experienced by Sophie Neveu happens since she saw something, secret ritual, she never expected done by his grandfather. She feels that she has been betrayed by his grandfather. She feels that his grandfather has lied to her. It is difficult for her to accept what she saw. It is unbelievable if her grandfather involved in the ritual and becomes the centre of it. Anger, betrayal, and disappointment are emotions she felt in that time. Driven by all of emotions, she decides to go to London with tears and without waiting the explanation from his grandfather, or even asking her grandfather to explain. Through a short letter, Neveu tells her grandfather not to try to reach her. It can be seen by following quotation:

The chanting grew steady again. Accelerating. Thundering now. Faster. The participants took a step inward and knelt. In that instant, Sophie could finally see what they all were witnessing. Even as she staggered back in horror, she felt the image searing itself into her memory forever. Overtaken by nausea, Sophie spun, clutching at the stone walls as she clambered back up the stairs. Pulling the door closed, she fled the deserted house, and drove in a tearful stupor back to Paris. That night, with her life shattered by disillusionment and betrayal, she packed her belongings and left her home. On the dining room table, she left a note.

I WAS THERE. DON'T TRY TO FIND ME.

Beside the note, she laid the old spare key from the château's woodshed.

(Brown, 2003: 143)

Neveu is too ashamed about the secret ritual done by his grandfather. Until now, it is hard to believe if her grandfather did it. She is too ashamed toward what her grandfather did in the secret ritual. She chooses to leave her home in France and stay in London vowing that she will not let her grandfather to explain of all

she saw that night. It is too pain for her to forgive her grandfather and let him explain about the ritual. She does not want to be more disappointed by hearing his grandfather's explanation that she thinks it can be more terrifying. It can be proved by following quotation:

*Ten years ago.* Sophie had come home a few days early from graduate university in England and mistakenly witnessed her grandfather engaged in something Sophie was obviously not supposed to see. It was an image she barely could believe to this day.

*If I hadn't seen it with my own eyes...*

Too ashamed and stunned to endure her grandfather's pained attempts to explain, Sophie immediately moved out on her own, taking money she had saved, and getting a small flat with some roommates. She vowed never to speak to anyone about what she had seen. Her grandfather tried desperately to reach her, sending cards and letters, begging Sophie to meet him so he could explain. *Explain how!?* Sophie never responded except once—to forbid him ever to call her or try to meet her in public. She was afraid his explanation would be more terrifying than the incident itself.

(Brown, 2003: 75)

Her grandfather has died. She feels guilty and sad for staying away from him and not let him to explain. Neveu tries hard to reveal what her grandfather is trying to tell her by the ten years. She needs a help from someone who is master in Holy Grail and the person is Teabing, but she feels unsure to let Teabing in. Her grandfather did not say anything about Teabing. She is also uncertain to tell him about the cryptex. But, finally she decides to trust Langdon's judgment about him since she believes Langdon like her grandfather believes him and will not let her falls with the wrong man, and also they need a place to hide. It is proved by quotation below:

The fond memory caused Sophie a pang of sadness as the harsh reality of the murder gripped her again.

*Grand-père is gone.* She pictured the cryptex under the divan and wondered if Leigh Teabing would have any idea how to open it. *Or if we even should ask him.* Sophie's grandfather's final words had instructed her to find Robert Langdon. He had said nothing about involving anyone else. *We needed somewhere to hide,* Sophie said, deciding to trust Robert's judgment.

(Brown, 2003: 227)

After listening to Teabing's explanation and relates it to the last message of her grandfather who wants to tell her about her true family, Neveu feels sure and hopes if her family is still alive until today. It makes her thinking that she is not alone after her grandfather death. But it seems a fantasy to her knowing there is no one of her members of her family has name of Plantard or Saint-Clair. Her hope is gone. Disappointed is she feels now. She feels so close to the truth that her grandfather tries to tell when she was in Louvre, but now it looks so far. She hopes if her grandfather never mentions her family. It opens the old wound she has buried. She convinces herself if her family has already death in car accident when she was a girl. She should accept if now she is on her own, alone without her family and her grandfather who has been always with her for all this time. It is stated by following quotation:

Sophie repeated the names silently in her mind and then shook her head. There was no one in her family named Plantard or Saint-Clair. A weary undertow was pulling at her now. She realized she was no closer than she had been at the Louvre to understanding what truth her grandfather had wanted to reveal to her. Sophie wished her grandfather had never mentioned her family this afternoon. He had torn open old wounds that felt as painful now as ever. *They are dead, Sophie. They are not coming back.* She thought of her mother singing her to sleep at night, of her father giving her rides on his shoulders, and of her grandmother and younger brother smiling at her with their fervent green eyes. All that was stolen. And all she had left was her grandfather.

*And now he is gone too. I am alone.*

(Brown, 2003: 260)

After ten years, avoid his grandfather and not let him to explain, Neveu finally gets the explanation about what she saw from Langdon. She feels guilty because she has misunderstood toward the ritual done by his grandfather. She blames her grandfather, leaves him, tell him not to reach her and the worse she does not want to meet her grandfather and does not give him a chance to explain until the night he died. She feels a deep regret in her heart toward her grandfather. It is stated by the quotation below:

Sophie's forehead felt cold as she pressed it against the plane's window and stared blankly into the void, trying to process what Langdon had just told her. She felt a new regret well within her. *Ten years*. She pictured the stacks of unopened letters her grandfather had sent her.

(Brown, 2003: 310)

It is hard for Sophie Neveu to believe that Teabing is the person behind her grandfather's death. She is too surprised with the fact. She has believed in him but now, he betrays her. She cannot understand why Teabing could do that. She thinks his reason is unacceptable, blames her grandfather because he has sold the truth to the Church. He hides the truth and does not reveal it. It makes her grandfather deserves to be killed. Neveu cannot accept the reason because she knows how her grandfather is. It is proved by following quotation:

"You?" Sophie declared, glancing up now, her green eyes boring into him with rage and realization. "*You* are the one responsible for my grandfather's murder?"  
Teabing scoffed. "Your grandfather and his *sénéchaux* were traitors to the Grail."  
Sophie felt a fury rising from deep within. *He's lying!*

Teabing's voice was relentless. "Your grandfather sold out to the Church. It is obvious they pressured him to keep the truth quiet."

Sophie shook her head. "The Church had no influence on my grandfather!"

(Brown, 2003: 407)

Neveu is very hesitant. She does not know which one is the fact and which one is the lie. It has been told by her grandfather if her family has died in car accident but now, she doubts it. She never truly knows about the car accident that took her family. She only knows a little detail. Her mind is full of question about what the truth of her family that her grandfather wants reveal to her. Her mind starts questioning about the real story behind her family death. Everything in her mind about her grandfather over-protectiveness seems to be more fit that her family died is not because of car accident, but murdering. It can be seen from quotation below:

In the echoes of Teabing's words, Sophie heard another voice speaking. *Sophie, I must tell you the truth about your family.* She realized she was trembling. Could *this* possibly be that truth her grandfather had wanted to tell her? That her family had been *murdered*? What did she truly know about the crash that took her family? Only sketchy details. Even the stories in the newspaper had been vague. An accident? Bedtime stories? Sophie flashed suddenly on her grandfather's overprotectiveness, how he never liked to leave her alone when she was young. Even when Sophie was grown and away at university, she had the sense her grandfather was watching over. She wondered if there had been Priory members in the shadows throughout her entire life, looking after her.

(Brown, 2003: 408)

Confused, disbelief and happy are all Neveu feels now. Arriving in Rosslyn Chapel has led her find her family. A family she thinks has died some years ago. A family she thinks will never come back again. This journey has been



surprised her. It makes her find his grandmother and brother. She tries to speak but she finds nothing even it is hard for her to breathe. She can only speak in whisper. The tears in her eyes tell how happy she is now. A couple days ago, she was alone in a sadness of her grandfather death and guilty of avoiding her grandfather who tried to explain everything to her, but now she gets her family and no longer alone. It is stated in quotation below:

Although Sophie did not recognize her, she knew who this woman was. She tried to speak but found she could not even breathe.

"Sophie," the woman sobbed, kissing her forehead.

Sophie's words were a choked whisper. "But... *Grand-père* said you were..."

"I know." The woman placed her tender hands on Sophie's shoulders and gazed at her with familiar eyes.

"Your grandfather and I were forced to say so many things. We did what we thought was right. I'm so sorry. It was for your own safety, princess."

(Brown, 2003: 440)

Sophie and her grandmother were seated on the porch stairs in a tearful hug when the young docent dashed across the lawn, his eyes shining with hope and disbelief

"Sophie?"

Through her tears, Sophie nodded, standing. She did not know the young man's face, but as they embraced, she could feel the power of the blood coursing through his veins... the blood she now understood they shared.

(Brown, 2003: 441)

#### **4.2.2. External Conflict**

External conflict happens when the character experience conflict with the other character, environment or nature. In Brown's *The Da Vinci Code*, external conflict experienced by Sophie Neveu as the character is person against person.

##### **4.2.2.1 Sophie Neveu against Jacques Sauniere**

Neveu's relationship with her grandfather, Jacques Saunier has fallen since ten years ago. Neveu saw something she never expected to see, a secret ritual, done by her grandfather in spring. Feels so angry, she left the house, packed her suitcase and went to London. Her grandfather trying so bad to reach her, but Neveu still does not want to let him explain everything to her. Neveu really stay away from her grandfather. She stands firm on her decision not to meet with her grandfather anymore. Avoid everything that her grandfather sends to her.

It can be seen from the quotation below:

*Ten years ago.* Sophie had come home a few days early from graduate university in England and mistakenly witnessed her grandfather engaged in something Sophie was obviously not supposed to see. It was an image she barely could believe to this day.

*If I hadn't seen it with my own eyes...*

Too ashamed and stunned to endure her grandfather's pained attempts to explain, Sophie immediately moved out on her own, taking money she had saved, and getting a small flat with some roommates. She vowed never to speak to anyone about what she had seen. Her grandfather tried desperately to reach her, sending cards and letters, begging Sophie to meet him so he could explain. *Explain how!?* Sophie never responded except once—to forbid him ever to call her or try to meet her in public. She was afraid his explanation would be more terrifying than the incident itself.

(Brown, 2003: 75)

#### **4.2.2.2 Sophie Neveu against Langdon**

Robert Langdon is a professor of religious symbology graduated from Harvard University. He is the expert in symbol and icon or any sort of thing especially that related to the religion. He is also the author of some books that discuss about his field. Author and professor are not the only profession of Robert

Langdon. Because of his expertise in religious symbology, he also gives lecturer about it to the university student. It can be seen from following quotation:

THE AMERICAN UNIVERSITY OF PARIS  
*proudly presents*  
AN EVENING WITH ROBERT LANGDON  
PROFESSOR OF RELIGIOUS SYMBOLOGY,  
HARVARD UNIVERSITY

(Brown, 2003: 7)

"Ladies and gentlemen..." the hostess had announced to a full house at the American University of Paris's Pavilion Dauphine, "Our guest tonight needs no introduction. He is the author of numerous books: *The Symbology of Secret Sects*, *The Art of the Illuminati*, *The Lost Language of Ideograms*, and when I say he wrote the book on *Religious Iconology*, I mean that quite literally. Many of you use his textbooks in class."

(Brown, 2003: 8)

It is the first time for Neveu and Langdon meet. Neveu, who has already made Langdon escape from being tracked of DCPJ, changes her direction. At the beginning she wants to take Langdon to embassy but feels sure if her grandfather left something in Mona Lisa, she decides to go to Mona Lisa to find it. Their conflict happens since Langdon wants to accompany Neveu to the Mona Lisa but Neveu rejects it. She worries about Langdon safety. She does not want if Fache captures him again. For his own safety, Neveu asks him to go to embassy finding protection. She promises to Langdon that they will meet again in U.S. Embassy and Langdon only have one condition to agree in Neveu's decision that is not to call him Mr. Langdon. It is stated in quotation below:

"As strange as it may sound," Sophie said, "I think he wants me to get to the *Mona Lisa* before anyone else does."

"I'll come."

"No! We don't know how long the Grand Gallery will stay empty. *You* have to go."

Langdon seemed hesitant, as if his own academic curiosity were threatening to override sound judgment and drag him back into Fache's hands.

"Go. Now." Sophie gave him a grateful smile. "I'll see you at the embassy, Mr. Langdon."

Langdon looked displeased. "I'll meet you there on *one* condition," he replied, his voice stern.

She paused, startled. "What's that?"

"That you stop calling me *Mr.* Langdon."

Sophie detected the faint hint of a lopsided grin growing across Langdon's face, and she felt herself smile back. "Good luck, Robert.

(Brown, 2003: 102)

Neveu and Langdon are arguing whether it is safe or not to let Teabing join with them. Neveu is worried of involving Teabing because it is hard for her to believe if Teabing will not take her information she got for his own benefit and turn them to the police. She does not know Teabing before, and she thinks that involving him is unsafe for them. Different with Neveu, Langdon is sure if Teabing is the right person to help them considering that Teabing has spent his life for Holy Grail and he knows Teabing well. Neveu tries to convince herself if Teabing is the right and trustworthy person. She asks Langdon several times about his relation with Teabing, and how much he knows about Teabing. She proposes some probability that may happen if Teabing join with them. Langdon, who knows her apprehension, convinces Neveu that Teabing is the best person for asking help. He will not waste his time to think if it is about The Priory and Holy Grail. He will help them right away. He will give much help rather than turn them to the police. Nothing can make Teabing in favor of the Paris Police. It can be seen from following quotation:

Sophie's eyes were wary. "Can you trust him?"

"Trust him to what? Not steal the information?"

"And not to turn us in."

"I don't intend to tell him we're wanted by the police. I'm hoping he'll take us in until we can sort all this out."

"Robert, has it occurred to you that every television in France is probably getting ready to broadcast our pictures? Bezu Fache always uses the media to his advantage. He'll make it impossible for us to move around without being recognized."

*Terrific*, Langdon thought. *My French TV debut will be on "Paris's Most Wanted."* At least Jonas Faukman would be pleased; every time Langdon made the news, his book sales jumped.

"Is this man a good enough friend?" Sophie asked.

Langdon doubted Teabing was someone who watched television, especially at this hour, but still the question deserved consideration. Instinct told Langdon that Teabing would be totally trustworthy. An ideal safe harbor. Considering the circumstances, Teabing would probably trip over himself to help them as much as possible. Not only did he owe Langdon a favor, but Teabing was a Grail researcher, and Sophie claimed her grandfather was the actual *Grand Master* of the Priory of Sion. If Teabing heard *that*, he would salivate at the thought of helping them figure this out.

"Teabing could be a powerful ally," Langdon said. *Depending on how much you want to tell him.*

"Fache probably will be offering a monetary reward."

Langdon laughed. "Believe me, money is the last thing this guy needs." Leigh Teabing was wealthy in the way small countries were wealthy. A descendant of Britain's First Duke of Lancaster, Teabing had gotten his money the old-fashioned way—he'd inherited it. His estate outside of Paris was a seventeenth-century palace with two private lakes.

(Brown, 2003: 216-217)

It is not enough for Neveu asking about Langdon's relationship with Teabing for one time. Her anxiousness is not ended up easily. She asks Langdon with the same question, but this time she emphasizes it. It is still hard for her involving Teabing in this case since her grandfather does not say anything about involving Teabing to help her. Langdon is also still sure in his decision. He is sure Teabing will help them because Teabing is the person outside the brotherhood, who knows the Priory well. It is proved by their conflict of interest. Teabing will

not have in mind to help French authorities. He has taxes problem with the French. It can be proved by following quotation:

"Robert," Sophie asked, "you're *certain* we can trust this man?"

"Absolutely. We're colleagues, he doesn't need money, and I happen to know he despises the French authorities. The French government taxes him at absurd rates because he bought a historic landmark. He'll be in no hurry to cooperate with Fache."

Sophie stared out at the dark roadway. "If we go to him, how much do you want to tell him?"

Langdon looked unconcerned. "Believe me, Leigh Teabing knows more about the Priory of Sion and the Holy than anyone on earth."

Sophie eyed him. "More than my grandfather?"

"I meant more than anyone *outside* the brotherhood."

"How do you know Teabing isn't a member of the brotherhood?"

"Teabing has spent his life trying to broadcast the truth about the Holy Grail. The Priory's oath is to keep its true nature hidden."

"Sounds to me like a conflict of interest."

(Brown, 2003: 218)

Neveu is in danger with a gun is pointing to her. Langdon tries to find a way to save Neveu. Their conflict happens since Langdon wants Neveu to leave but Neveu does not want to do it. He negotiates with Teabing. He will help him if he releases Neveu and lets Neveu go. Neveu hears the negotiation and she does not agree with it. She does not agree with Langdon's idea. She does not want to leave the cryptex alone. She will always with the cryptex since it is hers and only she who deserves to open it. Neveu is also angry to Langdon. She does not understand why and how Langdon can get the idea since she and her grandfather has trusted him. Langdon is confused by Neveu's decision that still does not want to leave unless he gives the cryptex to her or smashed it. It is proved by quotation below:

"No games," Langdon said. "Let her go. Then I'll take you to Newton's tomb. We'll open the cryptex together."

"I'm not going anywhere," Sophie declared, her eyes narrowing with rage. "That cryptex was given to me by my grandfather. It is not *yours* to open."

Langdon wheeled, looking fearful. "Sophie, please! You're in danger. I'm trying to help you!"

"How? By unveiling the secret my grandfather died trying to protect? He trusted you, Robert. *I* trusted you!" Langdon's blue eyes showed panic now, and Teabing could not help but smile to see the two of them working against one another. Langdon's attempts to be gallant were more pathetic than anything. *On the verge of unveiling one of history's greatest secrets, and he troubles himself with a woman who has proven herself unworthy of the quest.*

"Sophie," Langdon pleaded. "Please... you must leave."

She shook her head. "Not unless you either hand me the cryptex or smash it on the floor."

"What?" Langdon gasped.

"Robert, my grandfather would prefer his secret lost forever than see it in the hands of his murderer." Sophie's eyes looked as if they would well with tears, but they did not. She stared directly back at Teabing. "Shoot me if you have to. I am not leaving my grandfather's legacy in your hands."

(Brown, 2003: 422)

A fond of memories in the past suddenly appears in Neveu's mind when she arrives in Rosslyn Chapel. The two pillars in front of the sanctuary raise her memory if she has ever been here in the past. Langdon thinks that it is no doubt if she ever seen those two pillars. Langdon only doubts if the pillars Neveu ever seen are not the pillars in Rosslyn but Neveu is certain of it. They are the pillars she saw when she was child and they are really in Rosslyn Chapel. Langdon tries to convince her by explaining if the pillars in Rosslyn Chapel are the duplicate of those in Masonic Temple. But the explanation does not make Neveu hesitate. She is still sure if she sees the pillar in Rosslyn Chapel not in Masonic temple. She tells that she never been in Masonic Temple and she keeps trying to find

something that can remind her about Rosslyn Chapel. It is proved by quotation below:

Sophie was already moving toward them. Langdon hurried after her, and as they reached the pillars, Sophie was nodding with incredulity. "Yes, I'm positive I have seen these!" "I don't doubt you've seen them," Langdon said, "but it wasn't necessarily *here*."

She turned. "What do you mean?"

"These two pillars are the most duplicated architectural structures in history. Replicas exist all over the world."

"Replicas of Rosslyn?" She looked skeptical.

"No. Of the pillars. Do you remember earlier that I mentioned Rosslyn *itself* is a copy of Solomon's Temple?"

Those two pillars are exact replicas of the two pillars that stood at the head of Solomon's Temple." Langdon pointed to the pillar on the left. "That's called *Boaz*—or the Mason's Pillar. The other is called *Jachin*—or the Apprentice Pillar." He paused. "In fact, virtually every Masonic temple in the world has two pillars like these." Langdon had already explained to her about the Templars' powerful historic ties to the modern Masonic secret societies, whose primary degrees—Apprentice Freemason, Fellowcraft Freemason, and Master Mason—harked back to early Templar days. Sophie's grandfather's final verse made direct reference to the Master Masons who adorned Rosslyn with their carved artistic offerings. It also noted Rosslyn's central ceiling, which was covered with carvings of stars and planets.

"I've never been in a Masonic temple," Sophie said, still eyeing the pillars. "I am almost positive I saw these *here*." She turned back into the chapel, as if looking for something else to jog her memory.

(Brown, 2003: 435-436)

#### **4.2.2.3 Sophie Neveu against Sir Leigh Teabing**

Sir Leigh Teabing is a Grail researcher. He spends his life to find the Holy Grail. He knows well everything about the Grail and the Priory. He is trustworthy person in that case. But different with Langdon who also knows about the Grail actually in its symbols, Teabing attempts to broadcast the truth about the Grail. It can be seen from following quotation:



Instinct told Langdon that Teabing would be totally trustworthy. An ideal safe harbor. Considering the circumstances, Teabing would probably trip over himself to help them as much as possible. Not only did he owe Langdon a favor, but Teabing was a Grail researcher, and Sophie claimed her grandfather was the actual *Grand Master* of the Priory of Sion. If Teabing heard *that*, he would salivate at the thought of helping them figure this out.

(Brown, 2003: 217)

Langdon paused. "I'll tell you at Teabing's. He and I specialize in different areas of the legend, so between the two of us, you'll get the full story." Langdon smiled. "Besides, the Grail has been Teabing's life, and hearing the story of the Holy Grail from Leigh Teabing will be like hearing the theory of relativity from Einstein himself."

(Brown, 2003: 219)

Her conflict against sir Leigh Teabing happens because she has already knew if Teabing was a person behind her grandfather death. She is so surprised and cannot find the reason why Teabing do that. Teabing makes his alibi that is Jacques Saunier has betrayed by hiding the truth all this time, obeying the Church not to reveal the truth to the world. Neveu does not believe it. She is certain that the Church has nothing to do toward her grandfather murder and the Church does not influence her grandfather or the worst threats him. She believes if Teabing only tries to find a reason to justify what he has done. It is stated by quotation below:

"You?" Sophie declared, glancing up now, her green eyes boring into him with rage and realization. "*You* are the one responsible for my grandfather's murder?"

Teabing scoffed. "Your grandfather and his *sénéchaux* were traitors to the Grail."

Sophie felt a fury rising from deep within. *He's lying!*

Teabing's voice was relentless. "Your grandfather sold out to the Church. It is obvious they pressured him to keep the truth quiet."

Sophie shook her head. "The Church had no influence on my grandfather!"

(Brown, 2003: 407)

Surprise for Neveu from Teabing has not ended yet. Teabing knows if her grandfather tries hard to tell the truth of her family to her. Neveu cannot believe this. She does not know how Teabing can know it. He only says if the death of her family was not because of car accident. It was the Church. Neveu who hears it, does not believe it. It is so surprised her. Teabing convinces her that The Church attempted to keep the truth still hidden by murdering all her family. No matter what Teabing is trying to tell, Neveu does not trust him. All the reason he made is just lie. Neveu thinks that Teabing is only attempting to justify what he has done. He is trying to ensure Neveu if the Church behind all that has happened to her family, but everything is in vain. Neveu does not believe him even in a single word. It can be seen from following quotation:

He paused, as if to punctuate his next point. "Miss Neveu, for some time now your grandfather has wanted to tell you the truth about your family."

Sophie was stunned. "How could you know that?"

"My methods are immaterial. The important thing for you to grasp right now is this." He took a deep breath.

"The deaths of your mother, father, grandmother, and brother were *not* accidental."

The words sent Sophie's emotions reeling. She opened her mouth to speak but was unable.

Langdon shook his head. "What are you saying?"

"Robert, it explains everything. All the pieces fit. History repeats itself. The Church has a precedent of murder when it comes to silencing the Sangreal. With the End of Days imminent, killing the Grand Master's loved ones sent a very clear message. Be quiet, or you and Sophie are next."

"It was a car accident," Sophie stammered, feeling the childhood pain welling inside her. "An *accident!*"

"Bedtime stories to protect your innocence," Teabing said.

"Consider that only two family members went untouched—the

Priory's Grand Master and his lone granddaughter—the perfect pair to provide the Church with control over the brotherhood. I can only imagine the terror the Church wielded over your grandfather these past years, threatening to kill *you* if he dared release the Sangreal secret, threatening to finish the job they started unless Saunière influenced the Priory to reconsider its ancient vow."

(Brown, 2003: 407-408)

Teabing is begging to Langdon and Neveu to open the cryptex. He says that the Grail is asked to be revealed to the world. He asks Langdon and Neveu to take this opportunity and swear to broadcast the truth to the world. Neveu refuses it. She does not want to swear to broadcast the truth. She does not want to cooperate with Teabing, the murderer of her grandfather. She only wants to make an oath to make him go to the prison. It can be proved from following quotation:

He spoke to them in a whisper now. "Listen. Can you hear it? The Grail is speaking to us across the centuries.

She is begging to be saved from the Priory's folly. I implore you both to recognize this opportunity. There could not possibly be three more capable people assembled at this moment to break the final code and open the cryptex." Teabing paused, his eyes alight. "We need to swear an oath together. A pledge of faith to one another. A knight's allegiance to uncover the truth and make it known."

Sophie stared deep into Teabing's eyes and spoke in a steely tone. "I will never swear an oath with my grandfather's murderer. Except an oath that I will see you go to prison."

Teabing's heart turned grave, then resolute. "I am sorry you feel that way, mademoiselle." He turned and aimed the gun at Langdon. "And you, Robert? Are you with me, or against me?"

(Brown, 2003: 412-413)

### **4.3. Setting**

Based on the previous theory in Chapter III, setting is classified into three those are setting of place, time and social.

Setting in Brown's *The Da Vinci Code* will be discussed on this following sub chapter.

#### **4.3.1. Setting of Place**

Setting of place refers to the place or area where the event happens. There are several places in different countries become setting of place in Brown's *The Da Vinci Code*.

Grand Gallery in Louvre Museum, France is one of setting of place when the story happens in France. Grand Gallery is a section in Louvre Museum where the art work of most famous Italian artist is housed. Grand Gallery is a long deep canyon with collection painting of Da Vinci, Titians and Caravaggio is hung on either side of the wall by cables. The most interesting part of this section is its parquet floor. It gives the visitor sensation if they are floating when they walk through this section. It is stated by following quotation:

Having squeezed beneath the security gate, Robert Langdon now stood just inside the entrance to the Grand Gallery. He was staring into the mouth of a long, deep canyon. On either side of the gallery, stark walls rose thirty feet, evaporating into the darkness above. The reddish glow of the service lighting sifted upward, casting an unnatural smolder across a staggering collection of Da Vinci's, Titian's, and Caravaggio's that hung suspended from ceiling cables. Still lifes, religious scenes, and landscapes accompanied portraits of nobility and politicians. Although the Grand Gallery housed the Louvre's most famous Italian art, many visitors felt the wing's most stunning offering was actually its famous parquet floor. Laid out in a dazzling geometric design of diagonal oak slats, the floor produced an ephemeral optical illusion—a multi-dimensional network that gave visitors the sense they were floating through the gallery on a surface that changed with every step.

(Brown, 2003: 32)

Salle des Etats is one room in Grand Gallery where the *Mona Lisa* is placed. It is the room where Jacques Sauniere places his next clue for Neveu and Langdon. It can be proved by quotation below:

Sophie arrived breathless outside the large wooden doors of the Salle des Etats—the room that housed the *Mona Lisa*.  
(Brown, 2003: 108)

Depository Bank of Zurich is the next place. A Swiss bank opens twenty four hours and serves as a vault. It is well known of its secrecy. There is no name but only an account number. The bank does not know what the account number is and what thing is saved in it, only client knows it. The job of the bank is to guarantee the anonymity of its client. It can be seen from this following quotation:

The Depository Bank of Zurich was a twenty-four-hour *Geldschrank* bank offering the full modern array of anonymous services in the tradition of the Swiss numbered account. Maintaining offices in Zurich, Kuala Lumpur, New York, and Paris, the bank had expanded its services in recent years to offer anonymous computer source code escrow services and faceless digitized backup. The bread and butter of its operation was by far its oldest and simplest offering—the *anonyme Lager*—blind drop services, otherwise known as anonymous safe-deposit boxes. Clients wishing to store anything from stock certificates to valuable paintings could deposit their belongings anonymously, through a series of high-tech veils of privacy, withdrawing items at any time, also in total anonymity.  
(Brown, 2003: 176)

The journey is continued to *Château Villette*. A historical mansion, built in 1668, inside the estate of *la Petite Versailles* is more appropriate to called it as a castle since it is completed by two rectangular lakes and garden. It is stated by following quotation:

The Sprawling 185-acre estate of Château Villette was located twenty-five minutes northwest of Paris in the environs of

Versailles. Designed by François Mansart in 1668 for the Count of Aufflay, it was one of Paris's most significant historical châteaux. Complete with two rectangular lakes and gardens designed by Le Nôtre, Château Villette was more of a modest castle than a mansion. The estate fondly had become known as *la Petite Versailles*.

(Brown, 2003: 220)

Newton's tomb is one of tombs in Westminster Abbey which Neveu and Langdon look for. A tomb made by massive black marble with Sir Isaac Newton wearing classical costume and leaning against his works. A hard pyramid rises up behind him. It is proved by this quotation below:

Newton's tomb consisted of a massive black-marble sarcophagus on which reclined the sculpted form of Sir Isaac Newton, wearing classical costume, and leaning proudly against a stack of his own books—*Divinity*, *Chronology*, *Opticks*, and *Philosophiae Naturalis Principia Mathematica*. At Newton's feet stood two winged boys holding a scroll. Behind Newton's recumbent body rose an austere pyramid. Although the pyramid itself seemed an oddity, it was the giant shape mounted halfway *up* the pyramid that most intrigued the Teacher.

(Brown, 2003: 397-398)

Seven miles south of Edinburgh, Scotland, stands a chapel built by the Knights Templar Rosslyn Chapel. Carved with symbols from Jewish, Christian, Egyptian, Masonic, and pagan traditions. Located on north south meridian, Rose Line, this chapel gets its name. It can be proved by following quotation:

Rosslyn Chapel—often called the Cathedral of Codes—stands seven miles south of Edinburgh, Scotland, on the site of an ancient Mithraic temple. Built by the Knights Templar in 1446, the chapel is engraved with a mindboggling array of symbols from the Jewish, Christian, Egyptian, Masonic, and pagan traditions.

The chapel's geographic coordinates fall precisely on the north-south meridian that runs through Glastonbury.

This longitudinal Rose Line is the traditional marker of King Arthur's Isle of Avalon and is considered the central pillar of

Britain's sacred geometry. It is from this hallowed Rose Line that Rosslyn—originally spelled Roslin—takes its name.

(Brown, 2003: 434)

#### 4.3.2. Setting of Time

Setting of time refers to “when” the events happen in fiction. In this story, the series of events happens within in a day. Night has been the majority of time when important events happen.

Starting at night, 10:46 P.M. when the Jacques Sauniere is trapped in Grand Gallery, trying to escape and separate himself from his murder by pulling down the Caravaggio’s work and make him sealed in Grand Gallery. It can be seen from following quotation:

**Louvre Museum, Paris  
10:46 P.M.**

(Brown, 2003: 3)

Neveu and Langdon are greeted by the host of Depository Bank of Zurich as soon as they out of elevator, by saying “*Bonsoir*” or good evening in English. It is stated by quotation below:

*"Bonsoir,"* the man said. "Good evening. Would you be so kind as to follow me, *s'il vous plait?*" Without waiting for a response, he spun on his heel and strode briskly down a narrow metal corridor.

(Brown, 2003: 179)

A little luck still in Neveu and Langdon side when they arrive in *Château Villette*, the host, Sir Leigh Teabing has been sleep in the time Neveu and Langdon arrived but he wants to get up and greet them after Langdon insists to meet him. It is proved by following quotation:

"This is Robert Langdon," Langdon called out, sprawled across Sophie's lap. "I'm a friend of Sir Leigh

Teabing. I need his help."

"My master is sleeping. As was I. What is your business with him?"

"It is a private matter. One of great interest to him."

"Then I'm sure he will be pleased to receive you in the morning."

Langdon shifted his weight. "It's quite important."

"As is Sir Leigh's sleep. If you are a friend, then you are aware he is in poor health."

(Brown, 2003: 220-221)

It is in the morning of April, when Neveu and Langdon arrive in Westminster Abbey. The weather is not good too. It is raining in the outside. No crowds are visiting alcove. All they can see only silent corridor. It can be seen from quotation below:

Today was a rainy April morning. Rather than crowds and shimmering stained glass, all Langdon saw was acres of desolate floor and shadowy, empty alcoves.

(Brown, 2003: 396)

Evening has come when Neveu and Langdon arrive in Rosslyn Chapel. The spires long shadow of Rosslyn Chapel greets them. It is stated by following quotation:

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

(Brown, 2003: 432)

### **4.3.3. Setting of Social**

Setting of social refers to the background of character in a fiction. It tells how the character raised up and which environment they live on. It can be divided into three classes; they are low class, middle class, and upper class.



Neveu,s family consists of her father, mother, brother, grandfather, and grandmother. But one day, an accident took them all from Neveu when they were travelling. It was a car accident that happened when Sophie Neveu was only four years old. There is only Neveu and her grandfather who survive from that accident. It can be seen from the following quotation:

Sophie suddenly could hear her own heart. *My family?* Sophie's parents had died when she was only four. Their car went off a bridge into fast-moving water. Her grandmother and younger brother had also been in the car, and Sophie's entire family had been erased in an instant. She had a box of newspaper clippings to confirm it.

(Brown, 2003: 76)

Neveu's grandparents are the curator of Louvre Museum and Rosslyn Chapel. Jacques Sauniere is the curator of Louvre Museum, the most famous art museum in the world, for twenty years. He has completed Louvre Museum by a mass collection of goddess art. It is because his passion in goddess. While her grandmother, Marie Chauvel, is the curator of Rosslyn Chapel and also as the head of Rosslyn Trust. She lives in the chapel rectory near the Rosslyn Chapel. It can be seen from the following quotation:

Langdon sensed Fache did not see at all. Jacques Saunière was considered the premiere goddess iconographer on earth. Not only did Saunière have a personal passion for relics relating to fertility, goddess cults, Wicca, and the sacred feminine, but during his twenty-year tenure as curator, Saunière had helped the Louvre amass the largest collection of goddess art on earth...

(Brown, 2003: 23)

He nodded, also looking puzzled that Sophie was going down there. "That's the chapel rectory. The chapel curator lives there. She also happens to be the head of the Rosslyn Trust." He paused. "And my grandmother."

(Brown, 2003: 439)

After the accident, Neveu lives with her grandfather in France. She was raised by her grandfather. There is a rule for Neveu from her grandfather that is she must speak English in home. She only speaks French when she was in school.

It is stated by quotation below:

"Sophie, please listen." He was speaking English to her, as he always did when she was a little girl. *Practice French at school. Practice English at home.*

(Brown, 2003: 76)

Jacques Sauniere raised Neveu by his interest in codes, puzzles, and word games. It has influenced Neveu's life so much. It makes Neveu has a passion in cryptography. She goes to Royal Holloway, one of university in England to study about cryptography. She went to the Royal Holloway; one of university in England. It can be seen by following quotation:

Sophie Neveu was one of DCPJ's biggest mistakes. A young Parisian *déchiffreuse* who had studied cryptography in England at the Royal Holloway, Sophie Neveu had been foisted on Fache two years ago as part of the ministry's attempt to incorporate more women into the police force.

(Brown, 2003: 49)

Jacques Sauniere has raised Neveu in different way. He introduces and familiarizes codes, puzzles and word games to Neveu since she was a child. He does it through crossword, cryptogram, Mathematical puzzle, and substitution cipher. It makes Neveu has passion in cryptography and she makes it as her profession when she has graduated from university. She works for Judicial Police in France as code breaker. It can be proved by following quotation:

Sophie's passion and aptitude for cryptography were a product of growing up with Jacques Saunière—a fanatic himself for codes, word games, and puzzles. *How many Sundays did we*

*spend doing the cryptograms and crosswords in the newspaper?*

At the age of twelve, Sophie could finish the *Le Monde* crossword without any help, and her grandfather graduated her to crosswords in English, mathematical puzzles, and substitution ciphers. Sophie devoured them all. Eventually she turned her passion into a profession by becoming a codebreaker for the Judicial Police.

(Brown, 2003: 77)

Neveu is also raised up by her grandfather interest in art. Her grandfather introduced her about art since she was a child. He introduced her to some of famous Italian artist and their works. He brings Neveu when he worked and introduced her to some of their art work. One of them is *Mona Lisa*, the painting of Da Vinci. He brings Neveu to visit Salle des Etats, a private viewing chamber where the *Mona Lisa* is housed. He asks her opinion about *Mona Lisa* and explains her about the style of painting of Da Vinci. It can be seen from following quotation.

"So what do you think?" her grandfather whispered, arriving behind her. "Beautiful, yes?"

"She's too little."

Saunière smiled. "You're little and you're beautiful."

*I am not beautiful*, she thought. Sophie hated her red hair and freckles, and she was bigger than all the boys in her class. She looked back at the *Mona Lisa* and shook her head. "She's even worse than in the books. Her face is...*brumeux*."

"Foggy," her grandfather tutored.

"Foggy," Sophie repeated, knowing the conversation would not continue until she repeated her new vocabulary word.

"That's called the *sfumato* style of painting," he told her, "and it's very hard to do. Leonardo da Vinci was better at it than anyone."

(Brown, 2003: 101)

Though Neveu does not like *Mona Lisa*, one of Da Vinci painting, but Neveu likes the other work of Da Vinci. It is *Vitruvian Man*, a spread eagle position naked man inside a circle. It can be seen from the quotation below:

"*The Vitruvian Man*," she said flatly. "That particular sketch has always been my favorite Da Vinci work. Tonight he used it to catch my attention."  
"Hold on. You're saying the curator *knew* your favorite piece of art?"

(Brown, 2003: 69)

Jacques Sauniere also introduces art to Neveu through a treasure hunt. He makes it as a challenge for Neveu to find her gift. Cryptex is one piece of art that Jacques Sauniere has ever used in his treasure hunt. Cryptex is one of Da Vinci invention. It serves as a vault to stores secret information. Jacques Sauniere ever made the cryptex for a couple times to be involved in his treasure hunt when Neveu's birthday. The riddle that is told by Jacques Sauniere is the key to open the crytex. Once she can open the cryptex, a new riddle is waiting to be solved. It can be proved by following quotation:

Now there was a glint in Sophie's eye. "My grandfather used to craft these as a hobby. They were invented by Leonardo da Vinci."  
Even in the diffuse light, Sophie could see Langdon's surprise. "Da Vinci?" he muttered, looking again at the canister.  
"Yes. It's called a *cryptex*. According to my grandfather, the blueprints come from one of Da Vinci's secret diaries."  
"What is it for?"  
Considering tonight's events, Sophie knew the answer might have some interesting implications. "It's a vault," she said. "For storing secret information."

(Brown, 2003: 198)

"Some smaller ones, yes. A couple times for my birthday, he gave me a cryptex and told me a riddle. The answer to the riddle was the password to the cryptex, and once I figured it out, I could open it up and find my birthday card."

"A lot of work for a card."

"No, the cards always contained another riddle or clue. My grandfather loved creating elaborate treasure hunts around our house, a string of clues that eventually led to my real gift. Each treasure hunt was a test of character and merit, to ensure I earned my rewards. And the tests were never simple."

(Brown, 2003: 200)

For everyday transportation, Neveu always rides her own car. That is SmartCar. The color is red. SmartCar is a snub-nosed two seater car. It is stated by quotation below:

She handed Langdon her car keys. "Mine is the red SmartCar in the employee lot. Directly outside this bulkhead. Do you know how to get to the embassy?"

(Brown, 2003: 102)

"That's it there," Sophie called, pointing to a red snub-nosed two-seater parked on the plaza.

*She's kidding, right?* The vehicle was easily the smallest car Langdon had ever seen.

"SmartCar," she said. "A hundred kilometers to the liter."

(Brown, 2003: 137)

From the quotation and explanation above, it can be said if Neveu is from middle class. It can be seen from some aspects. The first is the family background. Neveu's family consists of father, mother, little brother, grandfather and grandmother. They are travelling when an accident happened. It is only Neveu and her grandfather who survive from the accident. Next is the transportation they used. Both Sophie Neveu and her family used car as their transportation. Neveu uses her SmartCar as her daily transportation and her family died in a car accident when they were travelling. Next is her family relation. Neveu's grandparents are the curator. Her grandfather is the curator of Louvre Museum, the most well known art museum in world and her grandmother is the

curator of Rosslyn Chapel and as the head of Rosslyn trust. They are not ordinary people considering to their job as curator. Their knowledge about art is needed for their job. It also can be seen from her education, job, and interest. Raised up by her grandfather, makes Neveu has passion in cryptography and she makes it as her profession. She leaves France and goes to Royal Holloway, a university in England, to study about cryptography. After graduating from there, she backs to France and works for Judicial Police, a police enforcement in France, as code breaker. Not only that, Neveu also has a favorite piece of art. It happens because her grandfather introduces her to some of famous Italian artist, one of them is Leonardo Da Vinci. The *Mona Lisa*, cryptex, and The *Vitruvian Man* are the work of Da Vinci that ever be introduced to Sophie Neveu and The *Vitruvian Man* is her favorite. The other proof is Sophie Neveu also capable to speak in two languages, French and English. Her grandfather teaches her to speak English when she is in home and French when she is in school.

#### **4.4. Symbol**

In this sub chapter the writer discusses the symbols that appear in *The Da Vinci Code* especially that relate to the Sacred Feminine. According to the theory of literature on Chapter III, there are some definitions of symbol. But, the writer chooses to use the definition of symbol according to Sebeok. Based on his definition of symbol in Nöth (1990:108), symbol is a sign that has a conventional link between the signifier and signified. All the symbol of Sacred Feminine in Brown's *The Da Vinci Code* appears in different forms. It can appear in a form of name, thing or picture. The sacred feminine symbol help Sophie Neveu to solve

her problem and reveal some truth that her grandfather wants to tell. The truth can only be revealed if Sophie Neveu can solve every riddle made by her grandfather and sacred feminine symbol appears as the key to finish it.

#### **4.4.1. Sophie Neveu**

Sophie Neveu is Jacques Sauniere's granddaughter who tries to reveal the secret that her grandfather wants to tell to her before he died. Her name has its root from one name of Greek Goddess, that is Sophia. Sophia means wisdom and she is the goddess of wisdom. It can be seen from following quotation:

Langdon was nodding enthusiastically. "Yes! *Sophia* literally means *wisdom* in Greek. The root of your name, Sophie, is literally a 'word of wisdom.' "

(Brown, 2003: 320)

#### **4.4.2. Holy Grail**

In society, Holy Grail is known as The Cup of Christ. A cup that is used to share wine when Last Supper, the last dining of Jesus and His disciple. It is also the cup that is used by Joseph Arimathea to catch the blood of Jesus when crucifixion. But in *The Da Vinci Code* novel, Holy Grail is literal meaning of *Sangreal*. It is a collection of document that reveals some dark secret. Its word derives from the French, *Sangraal* that then evolves to *Sangreal* and split into two words, *San Greal*. It can be seen from the quotation below:

Langdon nodded, his expression serious. "Holy Grail is the literal meaning of Sangreal. The phrase derives from the French *Sangraal*, which evolved to Sangreal, and was eventually split into two words, *San Greal*."

*Holy Grail*. Sophie was surprised she had not spotted the linguistic ties immediately. Even so, Langdon's claim still made no sense to her. "I thought the Holy Grail was a *cup*. You just told me the Sangreal is a collection of documents that reveals some dark secret."

(Brown, 2003: 162)

*The true nature of the Grail?* Sophie felt even more lost now. The Holy Grail, she had thought, was the cup that Jesus drank from at the Last Supper and with which Joseph of Arimathea later caught His blood at the crucifixion. "The Holy Grail is the Cup of Christ," she said. "How much simpler could it be?"

(Brown, 2003: 162)

Holy Grail is the symbol of sacred feminine and goddesses. The link between them is chalice. Holy Grail and sacred feminine consist of two words, Holy and Grail, sacred and feminine. Holy synonymous with sacred that means related with God, and Grail is the symbol of womanhood. Womanhood is associated with femininity or everything that is feminine or related to woman. Chalice comes between Holy Grail and sacred feminine as a link because chalice is the ancient symbol of female. It resembles cup or vessel, or more important it resembles the shape of womb. It is because the picture of chalice likes letter of "V". Womb can only be found in a woman and it has always been associated with woman. From womb, man is born to the world. Because of her role, giving birth, once in the past time woman is considered as holy. Woman can give a man life by giving a man birth to the world like God can do in the first time when the world is created. It can be proved by quotation below:

"Exactly." Langdon smiled. "The Grail is literally the ancient symbol for womanhood, and the *Holy* Grail represents the sacred feminine and the goddess, which of course has now been lost, virtually eliminated by the Church. The power of the female and her ability to produce life was once very sacred, but it posed a threat to the rise of the predominantly male Church, and so the sacred feminine was demonized and called unclean.

(Brown, 2003: 238)



Langdon winced. "Moving on, the female symbol, as you might imagine, is the exact opposite." He drew another symbol on the page. "This is called the *chalice*."



Sophie glanced up, looking surprised. Langdon could see she had made the connection. "The chalice," he said, "resembles a cup or vessel, and more important, it resembles the shape of a woman's womb. This symbol communicates femininity, womanhood, and fertility." Langdon looked directly at her now.

(Brown, 2003: 238)

#### 4.4.3. *Rosa Rugosa*

*Rosa Rugosa* is five petal rose, one of the oldest species of rose. It is the symbol of Holy Grail. Womanhood is link that connects them. It is because the five petals in *Rosa Rugosa* create pentagonal symmetry and pentagonal symmetry or also known as pentacle is the symbol of Venus. Not only it, the five petals also represent the five stages in women's life in the past. They are birth, menstruation, motherhood, menopause, and death. In modern times, the blossoming rose represents female genitalia from which a man enters the world. It can be seen from following quotation:

Langdon stared in wonderment at the lid's hand-carved inlay—a five-petal rose. He had seen this type of rose many times. "The five-petal rose," he whispered, "is a Priory symbol for the Holy Grail."

(Brown, 2003:190)

*Rosa rugosa*, one of the oldest species of rose, had five petals and pentagonal symmetry, just like the guiding star of Venus, giving the Rose strong iconographic ties to *womanhood*.

(Brown, 2003: 202)

"The Rose has always been the premiere symbol of female sexuality. In primitive goddess cults, the five petals represented

the five stations of female life—birth, menstruation, motherhood, menopause, and death. And in modern times, the flowering rose's ties to womanhood are considered more visual." He glanced at Robert. "Perhaps the symbologist could explain?"

Robert hesitated. A moment too long.

"Oh, heavens!" Teabing huffed. "You Americans are such prudes." He looked back at Sophie. "What Robert is fumbling with is the fact that the blossoming flower resembles the female genitalia, the sublime blossom from which all mankind enters the world.

(Brown, 2003: 255)

Another link that connects The Rose to Holy Grail is secrecy and guidance. Secrecy because rose has been used in Roman times to be hung on the door over a meeting to indicate that the meeting was a secret. It was known as *sub rosa*. It means everything under the rose had to remain secret. It can be seen from following quotation:

"*Sub rosa*," Langdon said. "The Romans hung a rose over meetings to indicate the meeting was confidential. Attendees understood that whatever was said *under the rose*—or *sub rosa*—had to remain a secret."

(Brown, 2003: 201)

Compass Rose and Rose Line are reasons why the symbol of rose is associated with guidance. Rose Line is longitudinal line on map and Compass Rose is a compass that denotes four winds-North, South, West and East. It is originated from Wind Rose that denotes to thirty two winds. The thirty two points of winds resembles a traditional petal rose bloom. Both Compass Rose and Rose Line always help travelers to find the true way and to navigate them in proper direction or in one way. It is stated by quotation below:

For centuries, the symbol of the Rose had been associated with maps and guiding souls in the proper direction. The Compass Rose—drawn on almost every map— indicated North, East,

South, and West. Originally known as the Wind Rose, it denoted the directions of the thirty two winds, blowing from the directions of eight major winds, eight half-winds, and sixteen quarter-winds. When diagrammed inside a circle, these thirty-two points of the compass perfectly resembled a traditional thirty-two petal rose bloom.

(Brown, 2003: 106)

In addition, the Rose had close ties to the concept of "true direction" and navigating one's way. The Compass Rose helped travelers navigate, as did Rose Lines, the longitudinal lines on maps.

(Brown, 2003: 202)

Because of those reason, The Rose speaks the Grail on many level. They are secrecy, womanhood, and guidance. The woman that leads in true direction to the truth that remains secret. It can be proved by following quotation:

For this reason, the Rose was a symbol that spoke of the Grail on many levels—secrecy, womanhood, and guidance—the feminine chalice and guiding star that led to secret truth

(Brown, 2003: 202)

#### **4.4.4. The *Mona Lisa***

The *Mona Lisa* is one of famous painting in world. It is work of Leonardo Da Vinci, one of famous Italian artist. Name of *Mona Lisa* is an anagram of Egyptian god and goddess, the unification of their names. Amon is the Egyptian god of fertility and his equal partner is Isis, the Egyptian goddess of fertility. Isis in ancient pictogram has also called L'ISA. When their name is written, AMON L'ISA, it creates perfect anagram of name MONA LISA. It can be seen from the following quotation:

"And do you know who Amon's counterpart was? The Egyptian *goddess* of fertility?"

The question met with several seconds of silence.

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

Langdon finished writing and stepped back from the projector.

AMON L'ISA

"Ring any bells?" he asked.

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

Langdon nodded. "Gentlemen, not only does the face of Mona Lisa look androgynous, but her name is an anagram of the divine union of male and female.

(Brown, 2003: 120-121)

#### 4.4.5. *Hermaphrodite*

*Hermaphrodite* is nicknaming for animal that has two organs both male and female. According to Oxford Advance Learner's Dictionary (Hornby, 1995), *hermaphrodite* means "a person or an animal that has both male and female organs and characteristics." Etymologically, the word *hermaphrodite* comes from name of Greek god and goddess, Hermes and Aphrodite. It can be seen from quotation below:

This elicited a hearty round of laughs. Langdon considered offering an etymological sidebar about the word *hermaphrodite* and its ties to Hermes and Aphrodite, but something told him it would be lost on this crowd.

(Brown, 2003: 120)

#### 4.4.6. **Pentacle**

Pentacle is five pointed star that formed from five lines that are intersected each other.



In society, pentacle is always related to pagan religion or usually known as devil worship. But in *The Da Vinci Code* novel, pentacle is a pre-Christian symbol relates to Nature worship in which the ancients dream about the harmony of the world through balance of masculine and feminine. The word itself is rooted from

Latin, *paganus*. It means country dwellers, the people who live in village or country. So, pagan religion is a religion of Nature worship which grows within the people who live in rural area. But it turns to have bad meaning because of Church's fear toward the people who live in rural area. *Villes* which once is nice nicknaming for "villagers" turns out to mean wicked soul. The meaning is rooted from the word *villain*. It can be seen from the following quotation:

Saunière had drawn a simple symbol on his flesh—five straight lines that intersected to form a five-pointed star.

*The pentacle.*

(Brown, 2003: 35)

"Symbols carry different meanings in different settings," Langdon said. "Primarily, the pentacle is a pagan religious symbol."

Fache nodded. "Devil worship."

"No," Langdon corrected, immediately realizing his choice of vocabulary should have been clearer.

Nowadays, the term *pagan* had become almost synonymous with devil worship—a gross misconception. The word's roots actually reached back to the Latin *paganus*, meaning country-dwellers. "Pagans" were literally unindoctrinated country-folk who clung to the old, rural religions of Nature worship. In fact, so strong was the Church's fear of those who lived in the rural *villes* that the once innocuous word for "villager"—*villain*—came to mean a wicked soul.

(Brown, 2003: 35-36)

A Pentacle is the symbol of sacred feminine or divine goddess and more specific it is the symbol of Venus, the goddess of sexual love and beauty. It can be seen from following quotation:

Langdon motioned to Saunière's stomach. "This pentacle is representative of the *female* half of all things—a concept religious historians call the 'sacred feminine' or the 'divine goddess.' Saunière, of all people, would know this."

"Saunière drew a *goddess* symbol on his stomach?"

Langdon had to admit, it seemed odd. "In its most specific interpretation, the pentacle symbolizes Venus—the goddess of female sexual love and beauty."

(Brown, 2003:36)

The link between the pentacle and the goddess is perfection and beauty. Goddess is always associated with perfection and beauty, no goddess who were born imperfect and ugly, and so does the pentacle. It happens because the ratio of each line segment in pentacle is equal to PHI, 1.618. PHI is a fundamental building block in nature that can be found in animal, plant or even human. Because the *Creator* is the one who create the world and all in its inside, so the ancients assume that The *Creator* is the one who made the PHI then the scientists called it as Divine Proportion. Everything is made by the *Creator* is perfect and beautiful. It can be seen from the quotation below:

PHI was its role as a fundamental building block in nature. Plants, animals, and even human beings all possessed dimensional properties that adhered with eerie exactitude to the ratio of PHI to 1.

"PHI's ubiquity in nature," Langdon said, killing the lights, "clearly exceeds coincidence, and so the ancients assumed the number PHI must have been preordained by the Creator of the universe. Early scientists heralded onepoint- six-one-eight as the *Divine Proportion*."

(Brown, 2003: 94)

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

(Brown, 2003: 96)

It is more specific that the pentacle is the symbol of Venus because of its graphic origin. Every eight years, the planet of Venus leaves a perfect a pentacle

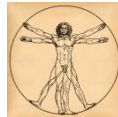
across the elliptic sky. No one knows how it can happen and no one can explain how it happens. Everyone who knows and learns it, are astonished with the phenomenon. It is stated by quotation below:

Langdon decided not to share the pentacle's most astonishing property—the *graphic* origin of its ties to Venus. As a young astronomy student, Langdon had been stunned to learn the planet Venus traced a *perfect* pentacle across the ecliptic sky every eight years.

(Brown, 2003: 36)

#### 4.4.7. **The Vitruvian Man**

The *Vitruvian Man* is one of Da Vinci's works. It is a picture of a naked man in spread eagle position inside perfect circle. The circle around the man is feminine symbol of protection.



Those two elements, a naked man and the circle, give an intend message, that is male and female are in harmony. They unite to create harmony in world. It is stated by quotation below:

Considered the most anatomically correct drawing of its day, Da Vinci's *The Vitruvian Man* had become a modern-day icon of culture, appearing on posters, mouse pads, and T-shirts around the world. The celebrated sketch consisted of a perfect circle in which was inscribed a nude male... his arms and legs outstretched in a naked spread eagle.

(Brown, 2003: 45)

The circle had been the missing critical element. A feminine symbol of protection, the circle around the naked man's body completed Da Vinci's intended message—male and female harmony.

(Brown, 2003: 45)

#### 4.4.8. *The Star of David*

The Star of David or the seal of Solomon is the perfect example of unification between male and female. Its picture comes from the unification of blade and chalice. Blade is the symbol of masculine and chalice is the symbol of feminine. They are fuse as one to create balance and harmony. It is stated by quotation below:



*The blade and chalice.*

*Fused as one.*

*The Star of David... the perfect union of male and female... Solomon's Seal... marking the Holy of Holies, where the male and female deities—Yahweh and Shekinah—were thought to dwell.*

(Brown, 2003: 446)

#### 4.4.9. **Left**

Left usually used to show directions. It is the opposite of right. In *The Da Vinci Code* novel, left always has bad meaning. The word “left” in France and Italy is *gauche* and *sinistra*. Those words also have deep negative meaning. It always relates to evil. It can be seen from the quotation below:

Not even the feminine association with the *left-hand* side could escape the Church's defamation. In France and Italy, the words for "left"—*gauche* and *sinistra*—came to have deeply negative overtones, while their right-hand counterparts rang of *righteousness*, *dexterity*, and *correctness*. To this day, radical thought was considered *left wing*, irrational thought was *left brain*, and anything evil, *sinister*.

(Brown, 2003: 125)

Sacred feminine is everything relates to women and their role that has not been acknowledge or honored by people. From that definition, we can conclude



that there are many symbol of sacred feminine in the novel. All of the sacred feminine symbols will be as follows:

First is Sophie Neveu. Sophie Neveu is one of character in *The Da Vinci Code* novel. She is granddaughter of Jacques Sauniere, the curator of Louvre Museum. She belongs to sacred feminine symbol because her name is rooted from the goddess of wisdom, Sophia.

Next is Holy Grail. Holy Grail is one of sacred feminine symbols. It is because Holy Grail, based on the novel, is a woman. It is related with its symbol. The symbol of Holy Grail is a chalice, an ancient feminine symbol that shapes like "V" letter. It represents the woman's womb. The role of a woman as a life giver, give a man birth to world, is same as like God's power that create man and give him life in world. Her role once is considered as sacred.

The other symbol of sacred feminine is *Rosa Rugosa*. This rose has five petal and they create pentagonal symmetry. The pentagonal symmetry or known as pentacle is the symbol of Venus, the goddess of sexual love and beauty. The Rose also represents the woman's genitalia, where a man enters the world for the first time he was born.

The unification of male and female is represented by the *Mona Lisa*. Its name was the anagram of Egyptian god and goddess. They are Amon and Isis, the god and goddess of fertility. Once, Isis' pictogram was L'isa.

The unification of male and female can also be seen in word *Hermaphrodite*. The word comes from the name of Greek god and goddess, they are Hermes and Aphrodite.

Next symbol is pentacle. Pentacle is symbol of sacred feminine and most specific is the symbol of Venus. Venus is the goddess of sexual love and beauty. Not only that, pentacle is also related to pagan religion which has been known in society as devil worship, but in the novel *The Da Vinci Code*, pagan religion is an ancient religion before Christian that worship Mother Nature.

The *Vitruvian Man* is one of other sacred feminine symbol. It is the picture of naked man in spread eagle inside a circle. Circle is the symbol of feminine symbol. This picture shows how male and female are in balance to create harmony in world.

Blade and chalice, the ancient feminine and masculine symbol, are fused together. They form The Star of David or the Seal of Solomon. It represents the unification of male and female to create harmony in world.

The last symbol of sacred feminine is left. Left is considered as everything related to evil. It also happens to sacred feminine. It is considered as unclean because it has been banished by the Church.

#### **4.5 Contribution of Sacred Feminine Symbols to Sophie Neveu's Conflict and Setting**

Sophie Neveu is a woman with many conflicts both external and internal. It is started when she has not yet ready to see sex rite that was done by her grandfather. She does not have enough knowledge about it. She blames her grandfather that her grandfather lies to her. It makes her decides to keep her distance away from him.

After her grandfather died, she starts her journey to reveal what her grandfather wants to tell her. It started with four lines message beside her grandfather corpse. Sacred feminine symbols are the key of her journey to solve her problems. They make her meet with Robert Langdon, a professor of religious symbology, who has same interest with her grandfather in feminine. Langdon and Neveu meet in Grand Gallery where the corpse of Jacques Sauniere is located. Langdon has become the primary suspect of Jacques Sauniere murder because his name is written in the last message. From him, she learns about Priory of Sion, the guardian of Holy Grail and her grandfather is one of four top members in the society. She also gets a different point of view about sex rites. Sex rite that her grandfather did is a rite to honor the unification of male and female, the thing that once is very sacred and the way to learn fully about God. Indirectly, it makes her knows her grandfather well and she can fix her mistake in past time toward her grandfather. It also makes her knows how much her grandfather loves her. It can be proved from following quotation:

"So you shared interests with him?" Fache asked.

"Yes. In fact, I've spent much of the last year writing the draft for a book that deals with Mr. Saunière's primary area of expertise. I was looking forward to picking his brain."

Fache glanced up. "Pardon?"

The idiom apparently didn't translate. "I was looking forward to learning his thoughts on the topic."

"I see. And what is the topic?"

Langdon hesitated, uncertain exactly how to put it. "Essentially, the manuscript is about the iconography of goddess worship—the concept of female sanctity and the art and symbols associated with it."

(Brown, 2003: 23)

Sacred feminine symbols are the reason why she meets Sir Leigh Teabing. Sir Leigh Teabing is a person who devotes his life to find Holy Grail and attempts to broadcast the truth of Holy Grail to world. After getting the cryptex that has been saved in Depository Bank of Zurich, Langdon asks Neveu to go to Leigh Teabing house because he is sure that the cryptex is the keystone to find Holy Grail. Considering Teabing passion in Holy Grail, Langdon thinks that Teabing is the right person to help them and he is so sure that Teabing will help them without thinking twice. But unfortunately, Sir Leigh Teabing is the person behind Jacques Sauniere death. He did this because according to him her grandfather has betrayed the Holy Grail by hiding the truth of Holy Grail for a long time.

Langdon sighed. "I was hoping you would be kind enough to explain to Ms. Neveu the true nature of the Holy Grail."

Teabing looked stunned. "She doesn't *know*?"

Langdon shook his head.

The smile that grew on Teabing's face was almost obscene.

"Robert, you've brought me a *virgin*?"

Langdon winced, glancing at Sophie. "*Virgin* is the term Grail enthusiasts use to describe anyone who has never heard the true Grail story."

(Brown, 2003: 229)

Neveu thinks that she is alone in the world after her grandfather died. Her family has died in a car accident some years ago. It took her mother, father, grandmother, and little brother. Sacred feminine symbols lead her to the truth that she still has her grandmother and little brother. They live in Scotland, beside The Rosslyn Chapel. After Neveu and Langdon are success to open the second cryptex, they go to the Rosslyn Chapel like has been said in their next clue that is nested inside the second cryptex. And unpredictably, makes Neveu meets with her grandmother and her little brother. Not only make Neveu meets with her

grandmother and little brother, sacred feminine symbols also reveal the truth of her and her family. She and her family are the part of the secret truth that has been kept for a long time and hidden from the world. It can be proved from following quotation:

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: 447)

Sophie and her grandmother were seated on the porch stairs in a tearful hug when the young docent dashed across the lawn, his eyes shining with hope and disbelief.

"Sophie?"

Through her tears, Sophie nodded, standing. She did not know the young man's face, but as they embraced, she could feel the power of the blood coursing through his veins... the blood she now understood they shared.

(Brown, 2003: 441)

Unconsciously, sacred feminine symbol is a familiar thing for her since she was a child. Everything that has ever taught by her grandfather is related to sacred feminine. The example of it is art, especially Da Vinci work. The *Vitruvian Man*, her favorite work is a sacred feminine symbol and so does The *Mona Lisa*, the painting of Da Vinci that she dislikes. The other is pentacle that appears in Tarot card. Neveu and her grandfather like to play Tarot for fun and pentacle is their special symbol.

"Yes. I didn't get a chance to tell you, but the pentacle was a special symbol between my grandfather and me when I was growing up. We used to play Tarot cards for fun, and my indicator card *always* turned out to be from the suit of pentacles. I'm sure he stacked the deck, but pentacles got to be our little joke."

(Brown, 2003: 92)

Setting of place is one of important element in a story. It tells us where the event takes place. Setting of place of The Da Vinci Code novel is begun in Grand Gallery, Louvre Museum. It is the place where Jacques Saunier corpse is found in position of The *Vitruvian Man* and picture of pentacle in his stomach.

He writes four lines message beside his body that point to *The Mona Lisa* painting in Salle des Etats. In The Mona Lisa painting, Neveu gets another message formed in anagram. The anagram is pointed to another Da Vinci work that is *Madonna of the Rocks* painting.

The journey is not ended up yet, it continues to Depository Bank of Zurich. In this place Neveu and Langdon get a cryptex that is laid in rosewood box with The Rose craved in its lid. Cryptex is a tool to store secret information.

Because Neveu and Langdon cannot open the cryptex, they go to Teabing house, *Château Villette*. In Teabing house, Neveu learns the nature of Holy Grail which is in fact is a woman. It is because the symbol that is used to represent Holy Grail is same as the ancient symbol of woman that is a chalice. It represents the woman's womb. To open the cryptex, Neveu and Langdon need five letters that become the key to open it. Like what ancient Romans usually did, *sub Rosa*, Jacques Saunier places the clue to open the cryptex is under The Rose in rosewood box lid. *Sub Rosa* is a way of ancient Romans to indicate that something is confidential. The thing that makes Neveu is surprised, is the key to open the cryptex is the roots of her name, Sophia. She is the goddess of wisdom.

When they open the cryptex, there is another cryptex nested inside and a sheet of vellum as their clue to open it. The clue points to Westminster Abbey,

exactly in Newton's tomb. He is one of members in Priory of Sion. Newton's tomb gives Langdon the key to open the second cryptex.

After the second cryptex is opened, Neveu and Langdon go to Scotland, precisely in The Rosslyn Chapel. Rosslyn Chapel is a chapel of codes and symbols from many religions. It is the first place where Neveu learns her first codes when she was a child. There is a symbol engraved in its floor that is *Star of David*. It is a symbol of unification between male and female to create balance in world.

From those explanations above, it can be said that *The Da Vinci Code* novel is a treasure hunt novel to find the truth secret that has been kept for a long time. The truth secret relates to the sacred feminine that has been banished to create man's power in world. Their role that once is sacred also considered as unclean. It includes some of Leonardo Da Vinci work which in this novel is believed contains of sacred feminine symbols. Leonardo Da Vinci, in this novel is told as one of top member in Priory of Sion. And as one of top member in Priory of Sion, he knows where the location of the secret truth. It also happens to Jacques Sauniere. He is also the one of top members in Priory of Sion.

Jacques Sauniere makes a series of riddle before he died to tell the truth to her granddaughter, Sophie Neveu. Jacques Sauniere, likes Leonardo Da Vinci who has passion in feminine symbols, includes some sacred feminine symbols in his riddle. It becomes the clue or even the key to solve his riddle. Those sacred feminine symbols help her to go to the next place that she should visit. In every place that she visits, it is always hidden the next clue or something that has been

left by Jacques Sauniere for Sophie Neveu. Those symbols of sacred feminine are the key for Sophie Neveu to know and learn what she does not know before. They help her to fix her mistake toward her grandfather in past time. All the symbols of sacred feminine in every riddle show how much her grandfather loves her and his hard efforts to tell the truth to her. The riddle is the last message of her grandfather when he was dying. By solving it, Sophie Neveu can cure her regret toward what she has done to her grandfather. Those symbols also lead Neveu to reveal who she is and the truth of her family. It teaches her about her family that she believed is only ordinary family. She never heard the truth of her family before. When Jacques Sauniere wants to tell her, she always keeps her distance from him. And from her journey and all the symbols of sacred feminine which helps her to solve every riddle, finally she knows if she is the part of secret truth that has been kept for a long time. Her family is one of descendants of secret truth that still survives to this day.



## **CHAPTER V**

### **CONCLUSION**

#### **5.1. Conclusion**

Based from the analysis provided in Chapter IV, it may be concluded as follows:

Sophie Neveu as a character in Brown's *The Da Vinci Code* belongs to round character. It is because she has both positive and negative sides. She is an orphan who has raised by her grandfather, Jacques Sauniere. She described as middle aged woman who is wise, responsible, smart, firm, emotional, and risk taking. Her positives sides appear when she shows her responsibility toward something that she has done. She keeps the cryptex that her grandfather gave to her and attempts to reveal the message that her grandfather wants to tell. She does it because she wants to fix her mistake and her relationship with her grandfather. While her negatives sides appear when she does something based on her feeling. She is driven by her feeling to do something that she thinks it is right to do. Although it is really right to do, she does it without calculating the risk that she will get.

Sophie Neveu experiences external and internal conflict. Her internal conflict happens after she saw sex rite in spring some years ago. This internal conflict creates external conflict with her grandfather. She feels disappointed to her grandfather because she feels that her grandfather has lie to her. It makes her decides to leave her grandfather and not let him to reach her. The other Neveu's external conflict is she against Langdon and Teabing. Her conflict with Langdon

is happened because of different idea. Langdon and Neveu always have different idea to solve the problem and riddle. While her conflict with Teabing is happened after she knows that Teabing is the person behind her grandfather murder.

The journey to solve Jacques Sauniere happens in several locations. It is started in Louvre Museum of France especially in Grand Gallery and Salle des Etats. The next place in France is Depository Bank of Zurich. After in France the journey is continued in London especially in Newton's tomb, Westminster Abbey. It is the resting home for the great person. After in London, Neveu and Langdon go to Scotland. They go to Rosslyn Chapel, chapel of codes and symbol from many religions. Most of events in Brown's *The Da Vinci Code* happen in night.

Sophie Neveu belongs to middle high class. It can be seen from some aspects of her life. She was raised by her grandfather, Jacques Sauniere who is a curator of Louvre Museum. She was raised in the way of Jacques Sauniere's interests. Since she was a child, Jacques Sauniere has introduced her to codes, word games, puzzle, and art, especially Da Vinci's work. Her favorite's work of Da Vinci is *The Vitruvian Man*. In fact her grandmother, Marie Chauvel is also a curator of Rosslyn Chapel. Her grandfather teaches her to speak in two languages, French and English. She graduates from Royal Holloway University of England and works for DCPJ as a code-breaker. She uses car as her daily transportation, and so does her family when the accident happened.

Brown's *The Da Vinci* novel contains many symbols, especially sacred feminine symbols. It is related to woman and their role that has not been acknowledge or honored by people. The symbols are, Sophie Neveu, Holy Grail,

*Rosa Rugosa*, *The Mona Lisa*, *Hermaphrodite*, *Pentacle*, *The Vitruvian Man*, *The Star of David* and *Left*. Those symbols are the key of the story. They help Neveu to solve her problem and indirectly those symbols meet Neveu with Robert Langdon, a professor of religious symbology, to explain her about everything related to Holy Grail, including sex rite that has made her keep her distance from her grandfather. Those symbols also meet her with Teabing, a grail seeker, who is in fact is a person behind her grandfather's death. Not only that, those symbols reveal the truth of her, that is the part of the secret truth and so does her family. She meets again with her grandmother and little brother that is believed has died in a car accident when she was a child.

## **5.2. Suggestion**

To conduct this thesis, the writer uses structural approach to analyze the intrinsic element of Brown's *The Da Vinci Code* novel. The writer analyses character, conflict and setting that belong to intrinsic element. The other approach that the writer used to conduct this thesis is semiotic approach. She uses semiotic approach to analyze symbols, especially sacred feminine symbols that are found in the novel. It is suggested to the next researcher to analyze Brown's *The Da Vinci Code* novel using another approach such as psychological approach especially in motives. It is because every character in Brown's *The Da Vinci Code* has a motive to do what they want to do especially Sophie Neveu. After ten years she had not met with her grandfather, she fulfills her grandfather last dying message without knowing anything what her grandfather wants to tell her.

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