

**People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
University of Tlemcen**



**Faculty of Letters and Languages
Department of English
Section of English**

**Jungian Elements in Postmodern Literature: A Study
of *The Da Vinci Code* (2003) by Dan Brown**

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the requirements for a Master's degree in Literature and Civilisation*

Presented by

Mr. Mohammed Abdeldjalil BELHADJI

Supervised by

Dr. Meryem MENGOUCHI

Board of Examiners

Prof. Wassila HAMZA REGUIG MOURO

President

Dr. Meryem MENGOUCHI

Supervisor

Prof. Daoudi FRID

Examiner

Dr Omar RAHMOUN

Examiner

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Dedications

To my loved ones

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Abstract

This dissertation deals with the application of the theory of character arc by K.M. Weiland and elements of Jungian theory to explain the nature of character development in the award-winning novel *The Da Vinci Code* by Dan Brown. The research is purely analytical and achieved by applying the character arc theory to the protagonist of the novel. The second step is the use of the flat character arc as a foundation to highlight and prove the existence of the Jungian element and its fundamental function as a web of symbols that glue different parts of the novel with the characters in it on an archetypal level. It is shown, that the protagonist went through a flat character arc and that his character reflects the image of a sage archetype. Furthermore, this dissertation deals with the existence of other archetypes represented by the characters, mainly the shadow archetype, the anima, the animus, and the trickster archetype along with the syzygy between them.

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General Introduction

General Introduction

The *Da Vinci Code* by Dan Brown is a part of the Robert Langdon series that follows the story of Robert Langdon, a Harvard professor specializing in symbology. The protagonist finds himself involved in crime and is obliged to use his intellect to pull through. *The Da Vinci Code* contained many themes, from misogyny, art, and religion, to women and femininity. Furthermore, Dan Brown is known for his heavy use of religious symbolism and themes, along with real-life locations something which adds more familiarity and content to the series and the controversy around it.

Robert Langdon, the protagonist, goes through minimal character development in the novel and the series, most of his development is physical (age, facial features) and has no real impact on the narrative. The novel in hand revolves around Robert Langdon and Dan Brown tells the story through this character making him the most central part of his fiction. However, Robert Langdon seems to have no arch-enemy like Sherlock Holmes, nor is he rewarded by the end of the novel with revenge, wealth, treasures, and love like the usual protagonists.

The idea that characters are dynamic hold a functional presence in this research since it connects the main theory of analysis which is the character arc by K.M Weiland to the novel. Additionally, the theory can also explain the dynamic between Robert Langdon and other characters from *the Da Vinci Code* with the plot. Furthermore, the nature of Robert Langdon's character arc will be used as a foundation to go over the Jungian element and the archetypal layer of dynamics between the characters.

The Jungian conceptualization of the archetype and its connection to the psyche was proven accurate scientifically; the previous researches done on archetypes were only conducted through the literary or philosophical perspective. Jung presented the concept and its function in the human psyche backed up with empirical evidence. Furthermore, K.M. Weiland makes the connection between the character arch and the twelve Jungian archetypes which makes the integration of the Jungian element in the research logical.

Therefore, the following research questions were formulated:

General Introduction

1. What is the nature of Robert Langdon's character arc?
2. To what extent could the flat arc theory be related to the theory of character archetype?
3. How come that the archetypal layer of meaning justifies Robert Langdon's central position in the novel?

Hence, the analysis will be based on two main hypotheses,

1. Robert Langdon has a flat character arc that functions in the image of the sage archetype.
2. Jungian archetypes could explain and understand the dynamic between the plot and other characters with Robert Langdon as the central piece.

Answers to these research questions will be provided, by conducting first, an analysis of characterization using the theory of character arc by Weiland. Second, using the results concluded as a contextual foundation for the second part of the analysis using the Jungian theory. This research is purely literary and despite it involving elements of analytical psychology, the analysis, will be based on Archetypal criticism. Therefore, the approach and the scope of the research will only include one discipline which is literary criticism.

For this purpose, the dissertation will include two chapters. Chapter one will deal with the theoretical part of the research, and will provide the necessary background and definitions. Additionally, this chapter will deal with characters as dynamics instead of static figures that have no fluctuation to them.

The second chapter which is chapter two is the analytical aspect of the research. The goal of this section is to use the aforementioned theories to analyze the characters and the plot as a dynamic in the novel. In that regard, this section applies both the theories of character arcs and character archetypes to the characters Robert Langdon, Sophie Neveu, and Leigh Teabing as well as archetypal symbolism in *The Da Vinci Code* by Dan Brown.

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1.1 Introduction

This chapter is concerned with showcasing the theoretical aspect of the research. There are two parts in this section dealing with both literature and psychology. The first part is concerned with setting a literary background to the concept of character arc, by defining characterization, character development, the plot, and the theory of character arcs by K.M Wieland.

The second part of this chapter is concerned with the psychological Jungian aspect of the research by defining and illustrating the collective unconscious and the archetypes concerned with the research. The shadow, the anima and animus, yin and yang, and the twelve Jungian archetypes are all discussed in this part with emphasis on the sage archetype and the concept of syzygy. This part is also concerned with setting a link between Weiland's theory of character arcs and the Jungian archetypes.

1.2 Characterization

In an attempt to highlight the importance of characters, Henry James, a British novelist and a well-known literary figure raised the following questions "What is character but the determination of incident? What is incident but the illustration of character? What is either a picture or a novel that is not of character?" (174). The questions Henry James raised favor characters over plot in the most direct way possible, in other words, a story (incident) about no one is a story about nothing and the opposite is true, each character is an incident therefore characters are each a story or incident by default.

English novelist and essayist E.M Forster thought of characters as people (47-62), which was his way of demonstrating how realistic characters are. Characters are truly fiction, yet their stories are potentially true and could happen to people in real life. Attachment to fictional characters could be stemming from how much readers want to identify with their experiences, it is almost impossible to read a novel about a certain character and not ask what would I have done in their place?

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1.2.1 The Protagonist

The word protagonist is derived from an old Greek word that means one who plays the first part (*Britannica*). The protagonist and sometimes called the hero is the character or the group of characters responsible for pushing the plot forward through their actions to reach their goals. No other character gets as much attention as this character except if they were another protagonist. The main character is the component that glues the different pieces of the plot together and the one which gives meaning to the whole picture.

1.2.2 The Antagonist

The antagonist is the opposite of the protagonist; if the protagonist pushes the plot forward through his goals and actions then the antagonist pulls it backward by having a goal that goes in the opposite direction of the protagonist. The antagonist along with the protagonist create a duality of good and evil, truth and deceit, and hope and despair, this duality balances the story and creates a contrast that adds weight to the mission of the protagonist.

1.2.3 Character Development

Characters develop, change, and get tested throughout the plot. Character development takes all kinds of forms that could be both external and internal. Characters change psychologically, physically, and sometimes even morally depending on the plot and what they are facing in it. As a matter of fact, “The principle for formulating the hero is related to the particular type of plot, to the particular conception of the world, and to a particular composition of a given novel” (Bakhtin 10). Critic Mikhail Bakhtin saw that the characters, and in this case the protagonist, undergo character development in relation to plot, setting, and genre. Bakhtin suggests that characters do not develop arbitrarily and independently, but through an organic and structured dynamic that includes all aspects of the novel.

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1.2.5 The Plot

The plot is a series of events with a subtle interconnection between them. Different sequences of the plot might seem unrelated and disconnected at first, yet the plot functions like one unitary fabric of events. The critics Rene Wellek and Austin Warren define the plot as a narrative structure that is built from smaller narrative structures (224). These small structures could be anything from instances, episodes, and sometimes groups of events that constitute a subplot. The plot is not an isolated structure that functions and develops on its own; on the contrary, the plot must play its role in the bigger structure which is the story.

1.3 The Theory of Character Arc

Character arc is an integral part of selling the character to the public. Author and a creative writing mentor K.M. Weiland described character arc as a simple three step process, first the protagonist starts one way, second the protagonist learns something, and third the protagonist ends in a (probably) better place (Ch. 1). What is meant by protagonist here is not the protagonist of the main story, but the protagonist of the arc itself (side characters can have their character arcs). What is clear about this definition is that the character arc is mostly concerned with internal change; therefore, it is not the whole journey of the protagonist, but only those moments of the journey in which the protagonist realizes a new understanding, or gains a new attitude, in other words, character development.

Weiland classifies a character arc into three types of change arcs a negative and a positive plus a flat change arc (Ch. 15). This classification comes from the idea of the truth that the character believes in. Weiland argues that all characters believe in either a truth or a lie that drives them forward. Characters according to Weiland want the lie but need the truth and their character arc will be determined based on whether they accept the truth or not.

A character that believes in the truth of a particular storyline will undergo a positive change arc and the truth will help him/her achieve his/her goal, this character arc is the one most common in creating the hero. The hero character according to

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Weiland will start the story believing in something other than the truth, yet they would still have doubts about it, consequently, they want something other than what they need. While the plot progresses further the truth is revealed to this character and his wants are aligned with what he truly needs. By the end of the plot, the character will have firm faith in the truth since it would have been the exact thing that he needed to solve his problem.

On the other hand, a character that believes in a lie will go through a negative change arc and will be forever chasing a false goal (Ch. 18). This is the arc most used in creating villains, the character will start the story wanting to achieve a goal that he has, and the truth might be revealed to them by another character, yet the negative change arc protagonist will deny the truth and believe in a lie that would get him what he wants. This arc is also called the corruption arc since these characters are not evil by nature but through their entanglement with the lie (Ch. 18).

1.3.1 The Flat Arc

K.M Weiland called this arc "the most popular storyline" (Ch. 15), because it is the arc that most stories start with since the character knows the truth of his world and he uses it to help him overcome the problems thrown at him. The protagonist in this arc will face opposition not to learn a new truth or a new understanding, but to test his faith in the truth. No significant internal change occurs to the protagonist although he might be conflicted to the utmost. This arc is also considered a positive change arc by Weiland (Ch.15).

1.3.2 The Belief in Truth

Similar to people, characters are always pondering their reality and each of them has a truth that he believes in. "In a Flat Arc, the protagonist already has a handle on the Truth, and he will use that Truth to overcome the challenges of the plot and, probably, to transform a Lie burdened world" (Weiland ch.15) the idea that a character can change the outside world and characters are easily applicable in the flat arc, the protagonist already believes in his truth and he influences other characters to change and believe in the truth he offers. The flat arc protagonist is unchangeable and

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is the anchor of the overall story. Most of the time, we find that these characters are trying to expose something to the world that only they can see and only they have understood.

1.3.3 The Normal World

According to K.M Weiland, the normal world in the flat arc could manifest in two forms, it is either that the protagonist's world has been destroyed which forces him to journey away from it to save and protect it or it is cursed by a great lie that comes in direct opposition with the truth of the protagonist and he has to destroy this world and build a new one (ch.15). The destruction that Weiland is talking about here could be both literal and figurative depending on the character, destroying the lie that corrupts the world could be the same as destroying the world itself. The normal world in this arc comes not to test the truth of the protagonist, but for setting the stage to highlight what the protagonist is trying to overcome or protect.

1.3.4 The Characteristic Moment

The characteristic moment functions as an instant of showcasing the protagonist's truth. It reveals “what skills and beliefs does he possess at the beginning of the story that makes him ideally suited to take on the Lie, as represented by the antagonistic force?” (Weiland ch.15). Weiland sees this moment as a great opportunity to push forward the protagonist’s truth, since unlike other types of arcs the protagonist here already possesses a truth that he will stick to till the end of the story.

1.3.5 The First Act

The first act in a flat arc is usually the part in which the truth the protagonist believes in, the lie he will have to fight, and the important side characters of the story are revealed. The protagonist might or might not be aware of the lie, but he most definitely knows his truth. In such case,

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The protagonist may oppose the Lie from the beginning, but he won't confront it head-on in the First Act. Sometimes he may even spend the First Act actively avoiding a confrontation. He's content in his mastery of the Truth, and he may not see any need to try to use that Truth to protect or heal the broken world around him. (Weiland ch.15)

The protagonist's mastery over the truth is enough for them to live in peaceful isolation from the rest of the world which is not one of his problems yet.

The flat arc character's awareness of the lie will increase gradually as the story develops, he might be aware of the lie, but he probably will not be too aware of how much this lie has eroded his world, "Most of the First Act will be spent with his growing realization that there's something pretty stinky going on..." (Weiland Ch.15). Furthermore, Weiland argues that the protagonist will not engage in a battle with the antagonistic forces lie until the first plot point by the end of the first act (Ch.15).

1.3.6 The Second Act

The second act is of the utmost importance to the story; K.M Weiland describes it as the beating heart of the story (Ch.16). If the first act is meant to define the truth of the protagonist, the second act is for the protagonist to fully be aware of the lie and hold a position against the antagonistic force. The protagonist in this act may already wield the truth, but it does not mean that he will take his truth and walk away with it; this is the phase when the protagonist will have to decide whether he wants to take on the lie and the best way to use his truth to achieve his goal (Ch.16).

1.3.6.1 The First Plot Point

The first plot point indicates the end of the first act and the beginning of the real story, the protagonist will have to leave the normal world and enter the world of the adventure (Weiland Ch.16). The protagonist will already leave the normal world however it may be, and start his journey against the lie in this new adventure world. K.M Weiland argues that the first plot point comes in the form of a major event and probably a catastrophic one that will append the protagonist's world and force him into a reaction that will pit his truth against the world's lie.

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1.3.6.2 The First Half of the Second Act

In the first half of the second act, the protagonist must actively go against the lie since he already has the best weapon against it which is the truth. This part of the story punishes the protagonist for believing in his truth after all the influence of the lie is still too great when compared to the truth. Side characters are still not convinced by the truth of the protagonist and doubt is surrounding him (Weiland Ch.16). All in all, the protagonist must consider if he is following the truth or not, but he will never turn his back on the truth no matter what.

1.3.6.3 The Midpoint

The midpoint according to Weiland is the centerpiece of the story, “it’s a reversal caused by an important revelation” (Ch.16). Everything that happened to this point is clear in the eyes of the protagonist, he figures out what the antagonistic force plan is, and he understands for the first time how deep the lie is rooted in the world. With this revelation, the protagonist has all the answers he wanted and has a good grasp of his situation. Weiland added that this part of the story is terrifying since the protagonist's truth will seem small in comparison with the lie, but this realization will not discourage the protagonist, rather the opposite, the protagonist is more motivated than ever (Ch.16).

The protagonist in this part will have a moment of truth. The idea here is that the protagonist is the one who will offer the truth to the world. The flat-arc protagonist is the one changing the world, the truth that he believes is also what he offers. His allies will embrace the truth and see hope in it. His enemies will reject it and embrace their lie (Weiland ch.16).

1.3.6.4 The Second Half of the Second Act

The second half is all about the actions of the protagonist instead of his reaction. Weiland argues that the midpoint is a big turning point; since the protagonist has realized his position clearly, he already has a good understanding of the lie and its weaknesses (Ch.16). Same as humans understanding, one's position calls for

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immediate action. The protagonist in this part of the story has a plan and is taking action upon it even if it means his death.

1.3.7 The Third Act

The most important aspect of the third act is that the protagonist is not facing the antagonizing force alone now; he has influenced and converted some side characters that were his allies to believe in the same truth he believes in. The protagonist in the third act is assured that even though he might die, his truth is still being carried on by someone other than himself. In this aspect, Weiland believes that the truth should not always be a grand cause that people would die for; instead, it should be important enough to not be forgotten (Ch.17).

1.3.7.1 The Third Plot Point

The third plot point is when the protagonist is in his lowest state. The protagonist of the flat arc in his lowest point will never doubt the truth, but his ability to realize it (Weiland, Ch.17). The question was never whether the truth is true or not, but whether he could manifest it or not. The antagonistic force should have the upper hand now and seem undefeatable, only for the protagonist to stand back up and face his fears and embrace the truth again (Ch.17). This plot point is personal, the character might lose a friend or a wife all must seem lost, but in the end, this is just a lost battle and not a lost war.

1.3.7.2 The Third Act before the Climax

This is the reaction to what happens to the protagonist in the third plot point. The protagonist here according to Weiland is going to be in two situations. The first is that he might see that his followers and allies are hit hard to the point that their faith in the truth is weakened. In this case, he has to pull himself together and help them get back on their feet. The second is that his followers will see him on the ground doubting his abilities and they remind him of how much he has achieved and what he had done for them after the protagonist stands up. This allows him to prepare his next move against the antagonistic force. Weiland believes that this is a good opportunity

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for the protagonist to discuss the truth and the lie openly and “re-pledge” his commitment to the truth (Ch.17).

1.3.7.3 The Climax

The climax is the most important plot point in the third act. The climax is the peak of the plot; this is the time when the protagonist has his final assault on the antagonistic force. According to Weiland the truth of the protagonist is directly pitted against the lie, the antagonistic force in this part of the story will try to tempt and fling the lie in front of the protagonist, but his resolve and attachment to his truth will not waver (Ch.17).

Weiland also argues that the resolve of the supporting characters that are going through a change arc of their own will be tested one last time and might reach a climactic moment depending on the character’s importance to the story (Ch.17). The protagonist will declare the truth one last time and lead the final assault on the antagonist force.

1.3.8 The Resolution

The resolution being the final part of the third act is the point of the story in which the change that the flat arc protagonist has achieved is noticeable. The flat arc protagonist has already achieved certain mastery of the truth and no more major change should befall him, but the supporting characters are a different subject. The supporting characters and the world are the ones that will change by the end of the flat arc, the lie has been lifted from the world and they have all seen the result of embracing the truth. Weiland theory of the flat arc is that although the character might go through some external changes throughout the story his core belief in the truth was and still is unshakable and unchanged (Ch.17). The character arc however, is not the only part that is concerned with the character development, Weiland claims that the concept of character archetypes is also related to character arc, which introduce another dimension of analysis that is archetypal criticism.

1.4. The Collective Unconscious

Carl Gustav Jung the famous Swiss psychologist rejected the assumption that a newborn child is a blank slate only filled with input from the outside world (or what is known as *Tabula Rasa*). Jung claimed that "...it was manifestly not a question of inherited ideas, but of an inborn disposition to produce parallel images, or rather of identical psychic structures common to all men..." (Jung, *Collected Works* 1658). In other words, the human brain is capable of forming ideas that were never experienced by channeling psychic energy through these structures and tapping into what Jung called the collective unconscious.

The collective unconscious according to Jung is the deepest part of our psyche; it is shared by all humans and is the home to these psychic structures later called archetypes. The collective unconscious being the deepest part of our psyche makes it extremely hard to be aware of it consciously which renders it invisible to the conscious part of our psyche. Yet, the influence of this structure and this part of the psyche is detrimental in the overall form of the personality, since even though humans might share the collective unconscious, their interpretations will still be different depending on the individual.

1.4.1 The Theory of Archetypes

The idea of archetypes was first introduced by many psychologists, philosophers, and men of literature such as Adolf Bastian, Hubert Mauss, Lévy Bruhl, and even Friedrich Nietzsche under the name of primordial ideas. Jung in his research on the collective unconscious gave the theory both its new name (Archetypes) and an empirical foundation to work with (Jung, *Psychology and Religion* 64). Jung states in his book *Psychology and Religion* that "There are forms or images of a collective nature which occur practically all over the earth as constituents of myths and at the same time, as individual products of unconscious origin" (174). These forms or images of a collective nature or archetypes for short could be anywhere that the human mind can perceive since the mind here is both the origin and the witness of these structures. Archetypes according to Jung are deep ancient psychological

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concepts, ideas, or elements that we all share which are the basic building blocks of our collective unconscious.

According to Jung in his book *The Structure and The Dynamic of The Psyche*, archetypes are not just the byproduct of human psyche, but the source and the regulator of every great idea that humans have ever thought of (158). These ideas are not some devised, fragmented pieces that linger in the background of our consciousness, but fully formed and complete ideas that are beyond the edges of consciousness (324). The concept of archetypes explained many human cognitive abilities and provided a new understanding of creativity, imagination, and dreams.

Jung's intensive research on the collective unconscious led him to the realization of how impossible it would be to isolate all the archetypes and identify them one by one, a fact which made him study and look for the basic (most dominant) archetypes and their relationship with each other by analyzing, his clinical patients suffering from schizophrenia, and also through analyzing the creative aspect of humans such as religious scripts, dreams, ancient artistic relics, literature and myth and also through active imagination. Carl Jung in his research came up with four basic archetypes which are the shadow, the anima or the animus, the persona, and the self. Each human being has a different set of these dominant archetypes that structure his deep unconscious mind, and each with their interpretation of it.

1.4.2 The Shadow Archetype

The shadow is the amalgamation of each feeling, urge, or action we reject out of reasoning or emotion (hate, disgust, embracement, fear), and refrain from doing or expressing. The ideas that reside in the shadow are the ones that were brutally repressed to be socially acceptable. These ideas and urges although backed up with hormones and natural inclinations are perceived by the ego as defects and a potential image that should never see the light i.e. a shadow. Jung said “that the shadow is an inferior component of the personality and is consequently repressed through intensive resistance...” (Jung, *Collected Work* 53). The shadow according to Jung is checked and repressed always by the ego which makes its role as a component less dominant

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than the other archetypes. Consequently, the shadow projects these emotions to the outside world and sees the shortcomings of one as defects in others, and sometimes as threats along with many functions.

In simple terms, the shadow is the dark side of our character; it could be seen as the evil potential of our actions and tendencies, consequently breaking the self-image which was reinforced by a lifetime of positive stimulation. Yet, this dark aspect is not evil by necessity but by interpretation, for example, violence is evil and socially unacceptable, but when it comes to self-defense, violence is completely acceptable and favorable; therefore, a certain aspect of the shadow is necessary for the bigger picture that is the self, Jung realized this process and the weight of it in building the character and called it shadow integration (Jung, *Psychology, and Religion* 198).

In literature, this shadow manifests in the form of an antagonistic force or the villain or an archenemy, etc. The shadow is almost always portrayed in a negative image. The shadow represents the force that drives the character on a destructive path that tests the protagonist from a moral outlook; in a sense, the shadow is a necessary evil that drives the character to demonstrate their beliefs for the sake of the greater good. It is almost impossible for a story to be void of some symbolism or illusion of the shadow, the shadow is a means to recognize potential threats since only through facing the shadow and defeating it could their journey continue.

1.4.2.1 The Anima and Animus

The anima is one of the primal archetypes that were identified by Jung. The anima is the feminine part of our personality; Jung thought that “the anima is the personification of all feminine tendencies in a man's psyche” (Jung, *Man and his Symbols* 186). The anima for the man affects him depending on his relationship with his mother and takes two forms one positive and the other negative; this archetype is capable of altering a man's behaviors and tendencies to the point of recognition and yet still hidden in our deep unconscious (Jung, *collected work* 19). The anima only becomes recognizable by men after the integration of the shadow which is the first step of individuation (archetypes integration to the self) (Jung *abstract of the collected*

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work 94). On the other hand, the animus to women functions as the exact opposite of the anima, it is the personification of all the male tendencies in a woman's psyche. Furthermore, this archetype is built from the relationship between the woman and her father figure, and unlike the anima, the father is not the only one concerned with the impression of teachers, brothers, uncles, and all male figures are included in forming the image of the animus (59). The animus if integrated by a woman could render her more assertive and contemplative. Both of these archetypes are deeply connected to the personal experience of each individual and although, the anima and animus are rooted in the collective unconscious are still affected by the outside world.

1.4.2.2 Syzygy

The relationship between these two archetypes is an idiosyncratic one, each bears these archetypes in his collective unconscious, but the nature of their function and content is different depending on the individual. The symbolism of the anima and animus is similar to the yin and yang concept, both opposites are complimentary, and they both contain elements of their binary counterpart. The anima represents the Yin by being feminine, dark, chaotic, passive, and absorbent; while the animus represents the yang by being masculine, bright, ordered, and active (Jung, work 62). To reach the state of individuation and integrate the anima or the animus, one must recognize the yin or yang part of himself to achieve a balanced and sophisticated psyche. Typically, the individual has already embodied one of the archetypes and built his persona based on the anima or the animus in their childhood, since the gender assigned by birth is the dominant one by default.

1.4.2.3 The Twelve Jungian Archetypes

Jung in his long research on the archetypes isolated twelve archetypes that are frequent and repetitive throughout all cultures and all times. These twelve models are the most common archetypes and the most discussed in terms of myth, literature, and all forms of art in general. Most people are familiar with the hero archetype from myth and literature since we are living in the superhero era; movies, video games, novels, cartoons, and comic books are filled with all forms of the hero archetype. The hero

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character today is dominant across multiple genres and many art forms such as the action genre and the superhero genre and is almost always portrayed in novels, movies, comic books, and Japanese manga.

The dominance of the hero archetype does not mean the absence of the other archetypes; they are still present and function as structural elements and sometimes all twelve of them. Along with the hero archetype, there are eleven archetypes that are different from it in terms of behaviors, drives, and fears which are the ruler (King Arthur), the creator (Leonardo da Vinci), the sage (Yoda), the rebel (Robin Hood), the explorer (Indiana Jones), the magician (Merlin), the jester (the Joker), the everyman (Luke Skywalker), the innocent (Forrest Gump), the lover (Romeo and Juliet), the caregiver (Mother Teresa). Each of these twelve archetypes has its definition and mechanics and is an umbrella term for many characters and historical figures that fall under them.

a- The Sage Archetype

The sage archetype or also the wise old man or the senex and the mentor are all terms that describe and fall under the sage archetype. The sage archetype exhibits aspects of the spiritual journey or a journey to find one's self, the sage is most certainly a seeker of knowledge and truth. It is not strange that the personification of this archetype in cinema and literature always revolves around wisdom, sound judgment, and old knowledge depicted through characters like Yoda from *Star Wars* 1977 and Dumbledore from *Harry Potter* by J.K. Rowling. The sage archetype according to Weiland is wise, old, achieved, and has a character arc of its own; Weiland also recognizes the sage archetype as a character with a flat arc (Weiland).

The sage being a source of wisdom and a holder of truth almost have no room for development, he is only lured by truth. The basic need of the sage archetype is also what he wants therefore the sage archetype almost always starts with the truth being at the center of his actions. The sage is the character who shows the path to heroes and also becomes one if a hero is absent since at the end of the hero's journey lies the truth the sage holds.

b-The Trickster Archetype

The trickster archetype also called the fool, the jester, or the joker, is a character that appears almost in every Culture. The trickster is depicted in religious scriptures, legends, folklore, and literary and artistic works in an undeniable frequency, yet portrayed with specific skills and characteristics which are common in all of them. It is not strange nowadays to say that the mainstream media is obsessed with these trickster characters, famous characters with the name Loki from Norse mythology, or even Lucifer from Judeo-Christian literature are both being used by Marvel and dc as main characters in different comic books and TV series. The trickster archetype now is probably the second most recognizable archetype after the hero.

Jung described the trickster primarily as a mythical figure; he described it as "An archetypal psychic structure of extreme antiquity. In his clearest manifestations, he is a faithful reflection of an absolutely undifferentiated human consciousness, corresponding to a psyche that has hardly left the animal level." (*Four Archetypes* 165). In this instance he was referring to the mythical trickster figure or the trickster motifs that had the characteristics of anti-binary opposition, the trickster has always been portrayed as two halves which are both superhuman and subhuman, or in other words both Divine and animalistic something that could be observed in any random clown attire both in medieval festivals and contemporary depictions. Considering his mythical position as the messenger of gods, this explains his ability to shapeshift to communicate divinity to humans.

Unlike saints, the trickster fulfills his role through mischievous means whether its manipulation, practical jokes, or sometimes self-deprecation (Jung, *Four Archetypes* 160), not necessarily for the sake of comedic relief, but for the sake of their enjoyment through comedy. Furthermore, the trickster character is both suitable for good and evil because of this craving for pleasure at all times and all places adding to its own paradoxical and unconscious nature. The trickster in modern literature is almost predominantly depicted as an antagonistic force. The reason for that is linked directly to its original nature being associated with evil or the devil in myth, also the

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trickster's capacity for wit, mischief, and chaos and its ability to challenge common sense could be a great tool to justify unacceptable behaviors and actions that the audience would reject if it came from any other type of characters.

1.5 Conclusion

This section presented the definitions and the theoretical background of the concepts of character arc and character archetypes. Furthermore, this section highlights the function and the relationship between the two theories from a literary and psychological perspective. This section also linked the aforementioned theories through the projection of the human psyche on characters.

As a result of this section, we learn how Characters are human-like entities with demonstrated patterns that are identical to people. Second, since characters are the projection of the content of the self as explained by Jungian theories, Characters could be representations of archetypes and a tool to identify these particular archetypes. The third conclusion is that the nature of the character arc could be dependent on the nature of the character's archetype since these archetypes are symbolized by many forms and images.

Chapter Two: Jungian Analysis of Robert Langdon's Character Arc

2.1 Introduction

This section functions as the analytical aspect of the research. This aspect is fulfilled by applying the theory of character arc by K.M Weiland on the character Robert Langdon to prove that his character arc has a flat nature. Furthermore, the flat character arc is used as foundation for archetypal criticism and analysis of character and to highlight other Jungian elements in the story. The analysis is going to be conducted on *The Da Vinci Code* by Dan Brown a novel that was published in 2003. The scope of the analytical aspect will include the characters and the plot.

2.2 Robert Langdon

Professor Robert Langdon is the protagonist of the Robert Langdon series written by Dan Brown. He is an American professor of religious iconology and the field of semiotics at the University of Harvard (Brown ch.1-2). Professor Langdon is described as a six-foot middle-aged man, with sharp blue eyes, a dimpled chin, and stubble going around it with black hair that started to look grayish, he is also known to have some resemblance to Harrison Ford.

Robert Langdon is famous for his morning swimming ritual which helped him maintain a fit physique that would prove helpful throughout his journey. His fit physique is appreciated by his female colleagues; it is not that uncommon for him to be called a handsome hunk. His female colleagues also describe his voice as chocolate to the ear which adds to his masculine charisma.

Temperament-wise, Robert Langdon is known to be a polite well-mannered gentleman; he is also famous for being a harsh disciplinarian with an apparent orientation towards objectivity and evidence which could be perceived in his conversation with Officer Bezu Fache and also Sir Leigh Teabing later on. Another aspect of his personality is his tendency to be absorbed in his thoughts; he is perceptive by nature and is almost always thinking about something that could be anything from an artifact or a building in front of him or a memory that crosses his mind at any given time. His tendency towards perception makes him look like an introverted aloof person who rarely engages in conversations unless it has something

to do with his expertise or interests which trigger him to go into long monologues that he enjoys.

Another aspect of his personality is his passivity when it comes to moments that require actions. In spite, of his quick wit which could help him in dire situations, it is almost a given that he would rather discuss and analyze the situation instead of fighting through it. In that regard, Robert is not the best of fighters and his gun handling skills are almost none existent, he prefers getting whatever clues or evidence he needs and just running out of the building which is almost always surrounded by the police or other antagonistic forces and leave the action for other characters that are much more suited for that role.

This aspect is best portrayed in chapter 9 in which Robert Langdon was absorbed in analyzing the code left by Jacques Saunière and almost forgot that he is answering questions at a crime scene with a mildly hostile police officer which means that he is a suspect until he was enlightened by Sophie Neveu that came to tell him about his unfortunate circumstances by providing the rest of the code and a way out, otherwise he would have just relied on the system and the fact that he is innocent which by then would be too late.

When it comes to his talents, Robert Langdon is almost completely reliant on his intellect. His eidetic memory and intelligence make Robert a resourceful protagonist who pushes the plot forward by decoding puzzles and connecting clues in a manner that is almost impossible for other characters. His job as a professor of religious symbology helped him stay sharp and reliable in his field, Robert Langdon is an accomplished researcher who gained his fame through his books *The Symbology of Secret Sects*, *The Art of the Illuminati*, *The Lost Language of Ideograms*, and his most famous book *religious iconology* (ch.1).

2.3The Characteristic Moment and the Truth

The greatest difference between the movie (2006) and the novel was the timeline. In the movie, Robert Langdon never had the previous adventure in *Angels and Demons* and *the Da Vinci Code* is the first story in the timeline, contrary to that,

the original timeline places the events of the *Da Vinci Code* after the events of *Angels and Demons*. Any other changes had minimal impact on the plot and the characters; therefore they are unrelated to this part of the analysis. The difference is necessary since the mediums are different, the novel lacks the visuals and the movie lacks the time. Consequently, some parts of the novel were omitted in the movie and replaced with other more direct scenes which are what happened to the characteristic moment and the truth that Robert Langdon believes.

In the original novel, the truth was told by the narrator describing the current thought process of Langdon in chapter three which was set as a characteristic moment. The narrator described Langdon as

...someone who had spent his life exploring the hidden interconnectivity of disparate emblems and ideologies, Langdon viewed the world as a web of profoundly intertwined histories and events. The connections may be invisible, he often preached to his symbology classes at Harvard, but they are always there, buried just beneath the surface (Brown 15)

Langdon does not believe in luck. He believes that the world is a web of profoundly intertwined *histories* and *events* that could be learned through the power of symbols. Alternatively, Robert Langdon said the truth in his lecture about the interpretation of symbols at the beginning of the movie (*the Da Vinci Code* 03:49-05:14), which also served as a characteristic moment and the truth remained the same. Langdon believes in the power of symbols as a tool to see behind what things are believed to be and find original truth.

Robert Langdon is a character who spends most of his time decoding the symbols around him out of curiosity. Consequently, his talents allowed him to make the connection between many clues which often lead him to the doorsteps of a world that is ancient, and secretly hidden under layers of falsehood. Langdon can see beyond this illusionary world and often follows the meaning behind these symbols as an attempt to know the truth and share it with the world when possible.

2.3.1 Plot Summary of the First Act:

Robert Langdon was pulled from his normal life by the French police department and was thrown into a murder scene under the assumption that he was there to help. The police under the command of Officer Bezu Fache were, in reality, tailing him as the main suspect for the murder of Jacque Saunière, the professor had an earlier appointment with the victim but that was all there was to it yet Officer Fache had enough motivation to drag a confession or enough evidence to arrest the professor, which is an initial sub-plot that creates a setting and context that can contain the main character as a coherent fundamental part.

Robert Langdon complied with the police and gave his professional opinion about the meaning behind what Jacque Saunière left on his body and the crime scene. Robert saw it as a symbol of femininity and the planet Venus and Fache thought of it as a devil worship ritual because of the other message that Saunière produced in invisible ink which has some resemblance to what worship, Langdon with his great understanding of symbols, history, and logical sense thought that the message was meaningless since he saw no relation with what Fache concluded. Robert Langdon grew uncomfortable with the questioning of Fache and just as he started to be cornered and demanding his connection to the case, Sophie Neveu barges in with a message to him that included a voice recording from her explaining that he was part of something big and that he needs to meet her in the rest room.

In the restroom, Sophie tells Langdon about his name being mentioned in the evidence and her relationship with Jacque Saunière. After that she tricks the police by throwing the tailing device planted on Robert Langdon. She also suggests that he runs to the United States embassy before Fache gathers enough evidence on him. Robert Langdon finds out the meaning behind the message and although Sophie wanted him to leave he decided to stay since he could not resist thinking about the great secret that he found himself facing. He decides to help Sophie; they follow the clues to find the key which leads them to a Swiss bank, in which they find the keystone.

After a fight with the bank director over the keystone, Robert Langdon suggests that they visit his friend whom he can trust and an expert when it comes to the keystone and the Holy Grail. Little did they know that Sir Leigh Teabing is also the teacher, the main antagonist who started that whole chaos, this ushers the end of the first act and the beginning of the second act with the introduction to the first plot point.

2.3.1.1 The First Act Analysis:

The prologue in *The Da Vinci Code* introduces the first event in the story which is the murder of the Louvre curator Jacques Saunière. After the prologue, comes the first act which starts in chapter one and finishes in chapter 52. The whole role of the first act was introducing the protagonist Robert Langdon and the rest of the characters and laying down the fundamental context of the plot with these characters. The first act in a flat change arc according to Weiland consists of three characteristics which are the protagonist's attempt to avoid confrontation, the protagonist's awareness of the lie, and third the protagonist's realization of the lie and the antagonistic forces.

It was evident that Robert Langdon wanted to avoid the situation that he was in by relying on his innocence and trusting the law to get his freedom. He had no intention of being a fugitive at first, if not for the intervention of Sophie Neveu by throwing the positioning device as a decoy for the police. The plan was to go to the United States embassy because Fache was an old-school cop who would never let Robert Langdon go, despite his innocence. Robert almost reached the exit to flee using the car that Sophie Neveu provided. Therefore, Langdon tried to avoid the entire problem, yet his curiosity and beliefs did not allow him to ignore his need to know the truth behind his relationship with Saunière and Sophie Neveu.

Robert Langdon went back to Sophie Neveu after realizing that there must be some relation between him and Sophie Neveu, otherwise, why would a soon-to-be-dead Jacques Saunière tell his granddaughter who is potentially in danger to find Robert Langdon a stranger (Brown 74). Not only that, Robert had already figured out what Jacques Saunière was trying to say and that Saunière was related to the Priory of Sion same as Leonardo Da Vinci.

After a brief discussion over the priory of Sion and the Mona Lisa, they go on a small treasure hunt and they find a key that was left there by Jacque Saunière. The only information that Robert Langdon learns following the clues on the key is that Jacque Saunière was potentially the grand master of the Priory of Sion and he obtained the stone key which contained a map to the Holy Grail, the importance of the keystone made Robert Langdon realize that the past three murders were probably related and the brotherhood the original owners of the keystone are out of the picture. Consequently, whoever is after the keystone is probably the enemy.

The three characteristics that need to exist in the first act of the flat change arc are provided. Robert Langdon tried to avoid the situation in the first few chapters until chapter twenty one. After that, he realized that there is a connection between him and the events that happened which indicates that he is starting to sense the lie. Finally, Robert Langdon realized the existence of the antagonistic force and an invisible enemy that lurks in the shadows (Brown 221). Finally, Robert Langdon decides to seek professional help from his old colleague Leigh Teabing who is also The Teacher and the main protagonist of the novel which announces the start of the second act.

2.3.1.2 The First Plot Point

The first plot point is the moment when the protagonist leaves the normal world and enters the fight against the lie, now is when the protagonist relinquishes any urge to avoid the antagonistic forces and is ready to take on the lie. In *the Da Vinci code*, this instant happens when Robert Langdon decides to seek professional help and investigate further to solve the keystone or the cryptex (a legendary cylindrical shaped puzzle designed by Leonardo Da Vinci which contains a map that leads to the Holy Grail). Robert Langdon goes to Teabing's mansion and seeks his help and his knowledge about the Holy Grail, The Priory of Sion, and their potential enemy.

2.3.1.3 The First Half of the Second Act

The protagonist in the first half is set on his way to actively go against the lie; Robert Langdon has already discussed the truth with Leigh Teabing and was already set to complete his quest before his enemies. Additionally, Sophie Neveu the only

other main character that is following Langdon has already been introduced to the truth and is already going through her positive change arc, she is hesitant and still in doubt about the truth and her circumstances. Same for Langdon, after everything that happened to him he keeps trying to find logical explanations for what brought him here and the reason behind everything and has already a theory that he confirmed.

2.3.1.4 The Mid-Point

Opening the cryptex took Robert Langdon and his companions to London, to retrieve the next clue for the new cryptex; consequently, he has a confrontation with the antagonistic force. Robert Langdon realizes that the location that they were investigating is not the correct one and that is when he gets ambushed by Remy. Remy, Leigh Teabing's butler and also the teacher's right-hand uses Silas to take the cryptex, and Leigh Teabing as a hostage. Unaware that Leigh is behind all of what is happening to him, Langdon became a fugitive, lost the cryptex and is worried about Leigh Teabing who he thinks is in grave danger and is regretting implicating him. Yet, Robert Langdon with the reassurance and motivation from Sophie Neveu takes back his control and decides to continue the quest and try to save Leigh Teabing in the process of solving the puzzle.

The protagonist has had a confrontation with the antagonistic force and the lie for the first time and he lost this battle. Remy already told him that he is working under an unknown person who he claimed is much superior to them and he knows the real location that they need. Robert Langdon has a clear grasp of what is happening and he is completely aware of the antagonistic force. He is unaffected by the lie and remains firm in his beliefs, not only that but he already has a plan to counter the plans of his unknown enemy and fulfill his quest. The protagonist had his moment of truth and is already; his truth seems powerless against the lie and is already on the move.

2.3.1.5 The Second Half of the Second Act

This part is all about the protagonist's actions instead of his reactions; Robert Langdon and Sophie Neveu are acting upon their plan to fight their enemy by figuring out the right location for the clue and freeing Leigh Teabing who is captured. Robert

Langdon in this act goes to the library of King's College to use their database to decipher the poem that he has, after a while, Robert Langdon figures out the exact location and that he needs to get to Sir Isaac Newton's tomb. Langdon and Sophie went immediately to the cathedral of Westminster Abbey trying to outrun Remy and figure out the secret word first, which concludes their actions and the second half of the second act.

2.3.1.6 The Third Plot Point

The betrayal of Leigh Teabing and the revelation of him being the teacher serve as the third plot point. In this part of the plot, Robert Langdon is at his lowest point Leigh Teabing's betrayal has left both him and Sophie in shock. Even then Robert Langdon never doubted the truth and gathered his thoughts and engaged the situation with no regard to the emotions of loss and betrayal by his friend. Robert Langdon's only goal was to get him and Sophie Neveu out of this situation by all means necessary.

2.3.1.7 The Third Act before the Climax

Before the climax and after the betrayal of Leigh Teabing, Robert Langdon, and Sophie Neveu have already become allies and good companions with mutual trust and beliefs. Sophie Neveu is siding with Robert Langdon even at gunpoint. Furthermore, Robert Langdon was trying to negotiate with Teabing and had a discussion with him about the nature of his crimes and was questioning the nobility behind it, despite Teabing's effort to persuade him and Sophie to join him, their faith in the truth and that his crimes are unjustified remained firm and they both rejected him and the lie completely. Leigh Teabing who could not figure out the double intender of Jacque Saunière puzzle and after revealing himself to be the teacher and the mastermind behind everything so far resolved to use Robert Langdon to open the cryptex, even if it meant shooting him or Sophie.

2.3.2 The Climax

Robert Langdon is put between two choices that are both impossible for him, he either complies with Leigh's will and betrays Sophie by opening the cryptex for him,

or destroys the secret and faces the wrath of Leigh. This climactic moment, confused Sophie Neveu and almost made her lose trust in Langdon, while he, on the other hand, stayed calm, solved the cryptex and slipped the new piece of the puzzle into his pocket, and then used the empty cryptex as a decoy to flip the situation in his favor. Leigh ended up on the floor helplessly sobbing over the lost clue while Langdon and Sophie were safe and with the gun in their hand (ch.101).

2.3.3 The Resolution

After that, the police and Bezu Fache entered the scene and arrested Leigh Teabing, and dropped the charges on both of them. Robert Langdon at this point is innocent, safe, and victorious over the Teacher who was the main antagonist, and has the clue for the location of the Holy Grail. In the final two chapters (104-105), we follow Robert Langdon to Edinburgh Scotland where he thought that the Rosalyn chapel was mentioned in the last clue. In this location, Sophie Neveu learns about the secret of her family and her true origins. Sophie Neveu being the only character that went with Robert Langdon in this journey has already gone through her change arc and got a handle on the truth. Robert Langdon also learned his fair share of secrets and clarity regarding Sophie's family and the history of the Holy Grail. The lie is lifted and the world is back to normal Robert Langdon spends some time with Sophie Neveu to say their goodbyes and embrace each other one last time and he leaves for Paris while leaving her with her family in Edinburgh. After that, Robert Langdon figures out the location of the Holy Grail and with that, the novel is concluded.

2.4 Robert Langdon's Character Archetype

The prologue of *The Da Vinci Code* portrays Langdon as a sage. The main function behind the prologue is closure, the secret of the grail needed to be unveiled by Langdon for the story to conclude and also to establish once again the role of the protagonist and its nature. Robert Langdon going through a religious experience in front of the Holy Grail was not the result of the theme or the plot or development in character; it was the result of the sage archetype being reflected in this character.

Robert Langdon is a famous scholar and a professor at one of the best universities in the world. Add to that, him being a hyper-intellectual with a photographic memory and an unparalleled drive towards ancient knowledge. This character is made in the image of the sage archetype in a matter of form and action. Robert Langdon is a middle-aged man with a clear understanding of the truth; his knowledge and good grasp of the truth and ancient wisdom, plus his willingness to share it are enough for this character to be considered a sage.

Even when it comes to his weaknesses, Robert Langdon suffers from the same weakness as the sage archetype which is passivity. Throughout the story and especially in the beginning, Robert Langdon has been trying his best to avoid confrontation of any sort; he would rather trust the system and do nothing at all over getting out there and dealing with the problem directly. Additionally, Robert Langdon is powerless in situations that do not require his knowledge or intellect and he is almost always dependent on his wit. Every time Robert Langdon finds himself in a dangerous situation, he either tries to negotiate or outwit his enemy. Dan Brown, in an interview with CBS Mornings, said that his relationship with Robert Langdon is a close one and that he almost hears Robert Langdon talking in his head, he further talks about the character and declares that he tried to make Robert Langdon as a character who uses his wits instead of fists (CBS Mornings).

Robert Langdon has two roles in the story; first, he needs to use his knowledge to solve the puzzles left by Jacque Saunière to figure out the whereabouts of the Holy Grail and push the plot forward. Second, he needs to explain everything to Sophie Neveu to fulfill his role as a flat arc character and help her develop. It is no coincidence that Robert Langdon fits perfectly as the right man for the right situation; his role is fundamentally the same in all the novels and movies he appeared in. Not only is he perfect for the themes discussed in the Robert Langdon series, but he is also always in need of the information and the secrets that he deals with in each storyline. Similar to the sage his curiosity and hunger for knowledge and his role are definitive proof that Robert Langdon as a character falls under the sage archetype.

2.5 Jungian Elements

The sage archetype model that is being portrayed by Robert Langdon unlocks a whole new layer of symbols and meanings of Jungian element. The existence of a web of archetypes is mostly apparent in the major themes of the story, femininity, masculinity, and the concept of duality is identical with the Jungian anima, animus, and syzygy. Furthermore, the Jungian concept of syzygy is not only used between Robert Langdon and Sophie Neveu, but also used between the sage archetype and the trickster archetype portrayed by the protagonist Robert Langdon and the antagonist the teacher. Other concepts, like the shadow and the negative anima and the Divine feminine are all included in this part of the analysis.

2.5.1 The Shadow

The concept of the Jungian shadow was heavenly referenced in the da Vinci code. The shadow was symbolized in two forms, the first is the unknown and the sense of mystery that is atmospheric and essential to the genre and the second form is the lie and the antagonistic force. In the first line of chapter twenty, the narrator uses the expression of emerging from the shadow while talking about Robert Langdon and Sophie Neveu which is similar to Jung's concept of the shadow archetype which the anima and animus emerge out of. On the other hand, we find another instance where the narrator describes Silas as a shadow and a ghost in chapter 64 which shows a negative aspect of the shadow which is evil.

2.5.2 Sophie Neveu

Sophie Neveu is an important character in the novel, not only in matters of pushing the plot forward, but also in matters of theme, symbols, motifs, and even atmosphere. Her character development is the result of the flat character act, and she represents its effect on the story. Additionally, Sophie Neveu plays another role that is mainly symbolic and exudes a heavy thematic expression.

Sophie Neveu was introduced in chapter nine; she is a female cryptographer who works under Bezu Fache. She was first described from the perspective of Robert Langdon

Langdon turned to see a young woman approaching. She was moving down the corridor toward them with long, fluid strides... a haunting certainty to her gait. Dressed casually in a knee-length, cream-colored Irish sweater over black leggings, she was attractive and looked to be about thirty. Her thick burgundy hair fell unstyled to her shoulders, framing the warmth of her face (Brown 56).

However, this description was more about his impression of her rather than a real detailed description which indicates that both characters are linked. Furthermore, Dan Brown even used this instant to foreshadow her true identity by describing her hair as burgundy which is widely known to symbolize wine or in this instant blood, sophistication, and nobility giving hints to her real identity.

Unlike Robert Langdon, the case was a personal one to Sophie Neveu; she is the centerpiece and the answer to the conflict therefore she had no reason to avoid it. Furthermore, Sophie Neveu brings an important element to the story which is activeness complementing Robert Langdon's passiveness. As a result, she always had something to do since her first appearance when she saved Langdon and tricked the police to follow a decoy. Sophie Neveu played a role that is equal to the role of Robert Langdon, Not only is she way more than capable in matters of intellect and wits because of her natural talent that was nurtured by Jacque Saunière, but she is also a dependable ally who can get herself out of danger.

2.5.3 The Sacred Feminine

The sacred feminine is an ancient belief that god is fundamentally feminine; it is not strange that anyone with a decent intellectual background could at least tell the names of three female deities from ancient myths and religions. Athena, Freya, Ishtar, Isis, Manat, and many more ancient deities were all of feminine nature across cultures and all around the world. To this day, femininity is still intertwined with the divine, not as female deities like in ancient times, but mostly in a symbolical sense like the one in the novel.

The most apparent theme in *The Da Vinci Code* was the concept of the sacred feminine. The whole story was about finding the Holy Grail through symbols of

people who serve and worship the sacred feminine. Additionally, the heavy use of art that represents femininity and its symbolic interpretations made it the central theme that engulfs everything else. Yet, this theme was represented in another form that is the character of Sophie Neveu, since she was the descendant of Mary Magdalene and belonged to the royal blood.

2.5.4 The Syzygy between the Anima and Animus

Carl Gustave Jung said that “On the one hand the anima is an allurement to an intensification of life, but on the other she opens our eyes to its religious aspect.”(Jung, *Letters* 424), surprisingly, Robert Langdon a character that does his best to filter the truth as objectively and logically with no room for superstition or biases, went through two religious moments in the novel that he could not explain. The first one was while he was trying to open the cryptex in chapter 101, and the second was in the prologue when he found the tomb of Mary Magdalen.

The idea that Robert Langdon and Sophie Neveu complete each other and that Dan Brown used the yin-yang concept in creating these characters is as famous as the novel itself. The concept of dualism had been mentioned multiple times in the novel. Yet the relationship between both Robert Langdon and Sophie Neveu seems to be deeper than that.

At the beginning of the novel, Robert Langdon was contemplating his life choices after he remembered Vittoria Vetra and his adventure in Rome. Robert Langdon never planned to get married or to be in a relationship and he doubted that the idea would ever cross his mind, apparently Robert Langdon liked his bachelor lifestyle and the freedom of being single, yet he is surprised that those feelings are shaken and being replaced with a growing sense of emptiness. This part here is the first clue that Robert Langdon needs a woman in his life which is not clear whether it is foreshadowing Sophie Neveu as his companion or to the religious experience that he is about to live.

Robert Langdon takes the position of the animus since that is the gender assigned to him by birth, while Sophie Neveu represents the anima. Jung saw the

anima as a symbol of chaos and the animus as a symbol of structure, which is the case in this instance. Robert Langdon was living in a systematic world where he followed and relied on its structure until Sophie Neveu entered the picture and made him reject this structure and they both ventured into chaos. If not for Sophie Neveu, Robert Langdon would never be able to figure out the truth until it is too late.

After the events in the Louvre, Robert Langdon and Sophie Neveu embark on a journey to figure out the truth. In this journey, both characters seem to grow closer together after all the circumstances that they are in force them to trust each other and work as a team. As a result, it did not take both of them too long to understand the capacities of each other and become a harmonious team. Their harmony and teamwork are best portrayed when Leigh Teabing was kidnapped, both Sophie Neveu and Robert Langdon assumed their roles without even talking, she was tasked with slowing Remy down using the police and he had to find the right location for the next clue almost spontaneously (Brown 371).

In the climax, we find that Robert Langdon and Sophie Neveu perfectly embody the anima and animus once more. Faced with a gun and everything that they care about in danger, Robert Langdon relies on structure and tries to figure out a solution to get out of the situation, while Sophie Neveu relies on chaos and refuses to comply or negotiate completely. The calm level headed Robert Langdon tried to save Sophie Neveu by giving the secret to the grail away in return for her safety, while she decided that she will not give the secret away under any condition. As a result, Robert Langdon had enough time to solve the cryptex and use the canister as a decoy to gain the upper hand (ch.101). Again another image of the anima and animus was displayed almost explicitly.

In the last chapters, Robert Langdon and Marie Chauvel discussed the concept of syzygy explicitly. The analogy of the blade and chalice is indeed discussed for the second time in the novel since the first time was with Leigh Teabing, but it was not conclusive. Marie Chauvel however, told Robert Langdon about the combination of masculine and feminine using the Star of David, Robert Langdon described it as “the

perfect union between male and female” (Brown 446), a realization so heavy to Langdon that he even thought that he was at the right place and the grail was there. This instance implies that Robert Langdon is looking for the Devine feminine and that the royal blood is evidence for finding the original Holy Grail symbolized by the grave of Mary Magdalen. Additionally, Robert Langdon fails to find the Holy Grail again using logic.

Jung believed that the anima has two forms, a negative form, and a positive form. The negative anima, in this case, was symbolized in chapter 101, when Robert Langdon imagined the anima as a cruel mistress who dances in the shadows and sensed her presence and described it as playful. Jung often explained the negative anima in the form of an old tale in which a hunter is seduced by a maiden to the lake and as soon the hunter takes off his clothes the maiden transforms into an owl and flies away laughing at him and the hunter dies when he tries to swim back to the shore (Jung. *Man and his symbols*). Robert Langdon perceives the anima in the same sense as Jung.

2.5.5 The Trickster Archetype

Leigh Teabing the main antagonist in *The Da Vinci Code* has a great mastery over manipulation and shape-shifting abilities that represents the trickster archetype perfectly. Over the course of the story, we find that Leigh Teabing embodied different masks; first, he creates a persona that he called the teacher and he used it to manipulate the antagonistic force and create the whole chaos that absorbed the protagonist's forces. Furthermore, he used shape-shifting and manipulation, to get Robert Langdon and Sophie Neveu temple church in London which was a pivotal point in the novel.

The betrayal of Leigh to Teabing was foreshadowed from the start when the narrator told the story of Teabing and ended it with “Et Tu, Robert”, This phrase is a reference to act three scene one of the famous play *Julius Caesar* by Shakespeare in which Caesar was betrayed by his friend Brutus. There are multiple references through the story to the tricky nature of Leigh Teabing, and that even the characters themselves grew accustomed to it. Robert Langdon for instance warned Sophie Neveu that

Teabing's sense of humor is strange before meeting him. Furthermore, he even tried to mimic him in other instances.

Another trait of the trickster appears in Leigh Teabing's physical appearance, since he suffered from polio his ability to move is hindered and he cannot walk without a Krutch. As a result, the physical image of Leigh Teabing is split into two halves same as the image of the trickster, the trickster in most of his images seems to wear two colors this separation in the aesthetics of its image represents the dual nature of the trickster, both Devine and animalistic. Leigh Teabing although described by Robert Langdon as the authority and the expert when it comes to the Holy Grail, had a childish nature to his personality and was really excited about the holy grail and also almost joyous about the fact that he was tricking our main characters although they trusted him which also adds to the duality of his character (Jung, *Four Archetypes* 170).

Additionally, Leigh Teabing did not just use the lie but was part of it. The manipulation that he exerted on Silas, Remy, Manuel Aringarosa, Robert Langdon, and Sophie Neveu was without doubt the primary catalyst to every event in the plot. However, Leigh Teabing himself was corrupted by the lie to a delusional level; he simply fails to recognize his self-centered delusions. Leigh Teabing even offered the lie to Robert Langdon and Sophie Neveu and they refused it since it does not justify the crimes that he committed. Leigh caused the death of six victims including Remy and Silas which was unforgivable in the eyes of characters who understand the truth, nothing in the world justifies murder and certainly not the lie.

2.5.6 Syzygy between the Sage and Trickster

The dynamic between the sage and the trickster is a famous archetypal story. There is often a clash between these two figures in religious scriptures and myths. In Christianity, the clash occurs between Jesus and the devil wherein Jesus is the sage and the devil is the trickster in *the Book of Mathew 4:1-11*. The famous dialogue between them is often depicted in paintings and different forms of Christianity-related art. Another ancient story of the two figures is the meeting between Alexander the

Great and Diogenes, where Alexander the Great poses as the sage and Diogenes as the trickster.

Leigh Teabing for the majority of the story embodied the persona of a sage to fool Robert Langdon and Sophie Neveu. With his wide knowledge about the grail and his charisma as an old experienced researcher Leigh played a perfect act in front of the couple which left them shocked when he revealed himself. This act was the core symbol of his shape-shifting ability; it further expands Leigh Teabing's authority and power over the story. The sage archetype relies on wits and wisdom to avoid being manipulated by a higher intellect. Leigh here represents Robert Langdon's fear and greatest enemy, a figure that is so absorbed in the lie that can even fake the truth and twist it without believing in it, and an invisible hand that manipulated him and outsmarted him multiple times.

Robert Langdon on the other hand also resorted to acting like the trickster figure to get out of dangerous situations. First, he used the bullet shell to escape from the back of the armored truck in chapter 49. Second, he tricked Leigh Teabing in the climax by using the cryptex as a decoy after he took out its content. The duality between the two characters resembles the syzygy concept, the two of them hold a similarity to the other, yet both of them are also opposites in other aspects.

On one hand, Robert Langdon appears relying on rationality and objectivity. It was clear in chapters sixty-two and ninety-nine that Robert agreed with Leigh Teabing as long as he remained objective and that he would also refuse illogical arguments from him whenever he claimed them. Furthermore, Robert Langdon relied on rationality and logic throughout all the events of the novel from the museum in chapter six to the end in chapter one hundred and five; Robert Langdon stayed calm and level-headed in every confrontation.

On the other hand, Leigh Teabing appears to rely on deception and spontaneity for the sake of his pleasure. Leigh's actions were not all rational in the later parts of the novel we find that Leigh Teabing used bishop Aringarosa to take money that he did not need from the church, which could only be considered as a joke. Leigh's methods

are mostly fluid and spontaneous he improvised most of his plans and actions with great mastery and showed no remorse when it comes to tying loose ends. Unlike the sage who is not fit for active actions, the trickster in his evil form spares no breath when it comes to achieving his goal.

As far as Leigh Teabing was concerned, he had no intention to reject any superstitious thoughts or beliefs and, and genuinely believed that people do not find the holy grail but the holy grail is the one that finds them which was true. No one can find the Holy Grail unless they are worthy of finding it. Here we find another dynamic between Leigh Teabing the trickster and Robert Langdon the sage. In Jungian theory, the word anima is used to describe the feminine aspect of the psyche, and also describes the nature of it which is the spirit in its basic form and wisdom in its most sophisticated form. Leigh Teabing wants to find the Holy Grail for his pleasure while Robert Langdon only craved wisdom for the sake of it.

2.5.6.1 The Effect of the Trickster on the Side Characters

The trickster being evil in this novel tricks and manipulates the characters that represent the antagonistic force using the lie. Also, all of these characters went through a corruption arc including Leigh Teabing. The lie is a strong obsession for Leigh allowing him to justify actions that he was not willing to do. Yet, Leigh used the power of the lie as a tool to use other characters as pawns. Leigh Teabing tried to corrupt Sophie Neveu and Robert Langdon and even allowed them to talk and negotiate while he was threatening them with a gun. Every character that was manipulated by Leigh Teabing faced death at a certain point. Although Leigh Teabing executed his plans coldly and with no hesitation, he still found it hard to kill both Langdon and Sophie when he could still use them.

2.5.6.2 Silas

Silas is the character that had the most tragic death in the novel. He was used by Leigh Teabing to do most of the dirty work only to be disposed of at the end and for him to meet his death. Silas was the only character who went through a negative

change or a corruption arc. Teabing made Silas think that what he was doing was in service of god, while in reality, he was using him to implicate the church in this affair.

2.5.6.3 Remy

Remy was Leigh Teabing's right arm and his butler. This character was the only one who knew about the identity of the teacher and his plan. The motivation behind this character was money and Leigh Teabing could provide that for his services. However, Remy tried to improvise to speed up their plans, but Leigh Teabing who did not appreciate Remy's independent actions decided to kill him after using him. It is necessary to mention that both Remy and Silas were both depicted as the teacher's left and right arms, another form of duality that was used by Dan Brown.

2.6 Conclusion

Robert Langdon follows the flat character arc in *The Da Vinci Code*; his character arc is in synchronization with K.M Weiland's theories. Additionally, her conceptualization of the sage archetype characters and their relation to the character arc is also valid. The character of Robert Langdon from this perspective is central to the story and works as a link and catalyst for its different aspects.

The concepts of character arc and character archetype are both integrated into the story and both concepts can be observed in different layers of meaning in the novel. Treating characters as a dynamic presents a variety of concepts such as the truth, the lie, or the normal world. These concepts, although basic and unrefined are still human concepts that play a huge role in the personification of the characters.

Furthermore, the concept of character archetype which appears under multiple layers of symbols and analogies is heavily present. This part of the research proved that these Jungian archetypes have direct effects on characters. Sophie Neveu and Leigh Teabing were both main characters who played the role of an archetype at different levels of the novel, to complete and balance the archetypes that Robert Langdon represents. Sophie Neveu represented the anima and was in a syzygy with Robert Langdon the animus, and Leigh Teabing a trickster figure, which leads to another form of duality with Robert Langdon as the sage archetype.

General Conclusion

General Conclusion

The conclusion of the analysis was conducted on Robert Langdon and other characters of *The Da Vinci Code* by Dan Brown using the character arc theory by Weiland as well as the Jungian theory of archetypes. It becomes necessary, to use the findings of the research as evidence to answer the research questions previously formulated.

The first hypothesis is valid; Robert Langdon does indeed have a flat character arc. The analysis of the character arc that was applied to the protagonist proved that we are dealing with a flat change arc. Consequently, the character of Robert Langdon is not the one that changes in the story, but his companions and in this case Sophie Neveu. Furthermore, Robert Langdon's character arc can already be used to recognize the archetypal layer of meaning and symbols that are almost hidden without it. As a result, the first hypothesis is confirmed and the first research question is answered.

The second hypothesis is also confirmed; using the Jungian theory of the archetypes along with the Weiland conceptualization of it and her observations, we concluded that there is another layer of meaning and theme at play in the novel. Robert Langdon, as a character falls under the image of the sage archetype which is balanced by the trickster archetype and forms a dynamic that is almost disconnected from the story thematically. Furthermore, we find that Robert Langdon exists in another dynamic with Sophie Neveu which is a clear image of Jungian syzygy between the anima and animus. These dynamics that revolve around Robert Langdon are the reason why he is the most central part of the story despite his lack of character development. Therefore, the second hypothesis is confirmed and the second research question is also answered.

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