THE ANALYSIS OF DOMINANT PERSONALITY OF ROBERT LANGDON IN “THE LOST SYMBOL” NOVEL

A GRADUATING PAPER

Submitted to the Board of Examiners as a Partial Fulfillment of the Requirement for the Degree of Sarjana Pendidikan Islam (S.Pd.I)
English Education Department of Teacher Training and Education Faculty
State Institute for Islamic studies (IAIN) Salatiga

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ENGLISH EDUCATION DEPARTMENT
TEACHER TRAINING AND EDUCATION FACULTY
STATE INSTITUTE FOR ISLAMIC STUDIES (IAIN) SALATIGA
2015
DECLARATION

Bismillahirrahmanirrahim

In the Name of Allah the Most Gracious and the Most Merciful

Hereby the writer declares that this graduating paper is made by the writer herself and it is not containing materials written and has been published by other people and other people’s idea except the information from the references.

The writer is capable to account her graduating paper if in the future it can be proved of containing other’s idea or in fact, the writer imitates the other’s graduating paper.

Likewise, the declaration is made by the writer and she hopes that this declaration can be understood.

Salatiga, 11th March 2015

[Signature]

[Name]

113 09 060
Salatiga, March 14th 2014

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ATTENTIVE COUNSELOR'S NOTE
Case : Anita Permata’s Graduating Paper

Dear,

Dean of Teacher Training and Education Faculty

Assalamu’alaikum, wr.wb

After reading and correcting Anita Permata’s Graduating Paper entitled "THE ANALYSIS OF DOMINANT PERSONALITY OF ROBERT LANGLETON IN "THE LOST SYMBOL" NOVEL,” I have decided and would like to propose that this paper can be accepted by the Teacher Training and Education Faculty. I hope this paper will be examined as soon as possible.

Wassalamu’alaikum, wr.wb

Counselor,

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A GRADUATING PAPER

THE ANALYSIS OF DOMINANT PERSONALITY OF ROBERT LAMGON IN
"THE LOST SYMBOL" NOVEL

WRITTEN BY:

ANITA PERMATASARI

Has been brought to the board of examiners of English and Education Department of Teacher Training and Education Faculty at State Institute for Islamic Studies (IAIN) Salatiga on April 11th 2015, and hereby considered to complete the requirements for the degree of Surjana Pendidikan Islam (S.Pd.I) in English and Education.

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MOTTO

“Indeed, my prayer, my rites of sacrifice, my living and my dying are for Allah, Lord of the worlds”

(Al-An’am : 162)
DEDICATION

This graduating paper is dedicated to:

1. My God the Almighty

2. My great mom and dad (Siti Nurul Fadhllillah and Sri Ekanta), who teach me to love Allah SWT and knowledge, thank for your sacrifices.

3. My wonderful brothers(Dzulfikar Muhammad Husni and Sahara Muhammad Hamzah Wildan Mustofa), thankful for your motivation, kindness, and love.

4. Beloved Imtihan Noor Abdillah who has always been there through the hard times.

5. All of teachers of English Department of Educational Faculty

6. All of my friends in English Department ’09.

7. Big families in Association of Islamic University Students (HMI) Salatiga

ACKNOWLEDGEMENT

Assalamu'alaikum Wr. Wb.

Alhamdulillah wa 'alairabbil 'alaminn, firstly the writer said as praise and thanks to Allah SWT with his blessing, finally this graduating paper can be completed. However, this success would not be achieved without the support, guidance, advice, help, and encouragement from individuals and institutions.

Therefore, let her say thanks to:

1. Dr. Rahmat Hariyadi, M.Pd. as the rector of State Institute For Islamic Studies of Salatiga.
2. Suwardi, M.Pd as the Chairperson of Education and Teacher Training Faculty.
3. Faizal Risdianto, M.Hum, and Dr. Dewi Wahyu M.S.S., M.Pd the consultant, who has allowed me to conduct this research and guided me patiently in the process of accomplishing this graduating paper.
4. All of the staffs that have helped the writer in processing of graduating paper administration.
5. Her parents and two brothers for their love, endless prayer, understanding and encouragement that have meant very much in her graduate study.
6. Her families in Rekso, there are no more word left in this world to express her feeling. She thanks to all, the people for their attention, guidance and encouragement, especially in the finishing of this graduating paper.
7. Thank all of her friends for your help, it is impossible for her to mention one by one here.
The writer believes that there are many mistakes in this graduating paper. Therefore, the writer hopes the critique and suggestion for the completion of this graduating paper is in addition, it is hoped that this graduations paper can be very useful for the readers, and the further researchers.

Wassalamu’alaikum Wr. Wb.

Salatiga, 11th March 2015

The Writer

Anita Permatasari
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ABSTRACT

The aim of this research was to analyze the personality psychology of Robert Langdon in the Lost Symbol’s Novel by Dan Brown. It was a descriptive qualitative research and the data came from ‘The Lost Symbol’s Novel’ by Dan Brown that published in 2009. The writer used documentary technique as the method of collecting data. The result of this research was found that sanguine was the majority sentences which displayed Robert Langdon’s personality.
A. Background of the study

Literature is one of human creations, as a written text based on the fact. This implied that literature comes from reality. Literature is a medium of cultural society which reflects human life’s problems of human life such as their problem, conflict and struggle of life. It represented the story of reality in human thoughts, feeling, behavior and attitudes originality through the imagination and concrete situation. According to Wellek and Waren in *Theory of Literature* (1949:89), Literature is an expression of society. Literature is a social institution. Using as its medium language, a social creation.

As one of literary work is novel. Novel is a long, fictional narrative which describes intimate human experiences. The novel in the modern era usually makes use of a literary prose style, and the development of the prose novel at this time was encouraged by innovations in printing, and the introduction of cheap paper, 15th century.

One of important learned on the novel is personality psychology. Allport (1921) viewed psychology as the study of the healthy person. Another basic approach he takes, is that of the individual human as unique. Each person is different from the other and should therefore be studied accordingly.

Personality psychology is advantageous to understand the feelings of the writer and to interpret the literature. Both, the writer and the reader, have a connection when they make and read literary work that is psychic. In literature, an author can describe various aspects of life in their feelings and experiences. Generally, literature can be defined as the reflection or the expression of human’s life. In our daily life, we can find many literary works such as, prose, poem, short story, and novel. Psychological problem often occurred in the characters of the works, including in novel, for instance, sadness, happiness, depression, etc. there may be many motives, impulses and desires that underlie someone to behave normally or abnormally.
Based on the explanation above, the writer wants to analyze the novel by applying psychological approach proposed by Florence Littauer and explain about the psychological problem that the writer found in the main character, Robert Langdon. Therefore, the writer entitled this research as *The Analysis of Dominant Personality of Robert Langdon in The Lost Symbol Novel*.

*The Lost Symbol* (2009) is Dan Brown’s novel, explore the fact in the fiction surrounding some of Washington DC’s most famous symbols, images, and legends. *The Lost Symbol* begins with an ancient ritual, a shadowy enclave, and of course, a secret. Brilliant Harvard professor Robert Langdon finds himself in a predicament that requires his vast knowledge of symbology and superior problem solving skills to save the day. Langdon teases out a plethora of clues from the tattooed hand that point toward a secret portal through which an intrepid seeker will find the wisdom known as the Ancient Mysteries, or the lost wisdom of the ages.

As it is stated in Wellek (1949:73, 81,110) that there are two approaches in analyzing the literary work, they are intrinsic and extrinsic approach. Intrinsic approach is a kind of approach which analyze literary works based on the text and the structural points of literary works; *character, plot, setting, style and point of view*. Extrinsic approach is a kind of approach which analysis the relationship between the content and other disciplines of knowledge such as history, religion, psychology, biography, etc. So, if we want to understand about literary works, the intrinsic elements should be understood well. Those intrinsic elements are interrelated to one another and they work as whole. As we know plot is a course of action taken by the characters, characters are the person that works in a fiction; Setting is the place and time in which a story happens. Setting can contribute to plot and to the reader's understanding of the characters; point of view is the relationship between the storytellers to the story. An author’s choice of narrator can sometimes reveal his or her opinion of events.
and characters in a story and theme is a story’s main idea. A theme usually extends beyond the confines of a story to form a general statement about life. A story’s theme is usually implied through changes in character or setting, or through the author’s choice of point of view.

According to Florence Littauer book (1992: 11) Personality Plus see ourselves each as an individual who is mixture of four basic character and encourages us to get to know the real me from the inside before trying to change what appears on the surface. Sanguine, Melancholy, Choleric, Phlegmatic. For example, Sanguine (Familiar) “But, you are the Robert Langdon who writes books about symbols and religion, aren’t you? I know your probably get tired of being recognized”.

After Sanguine there is Melancholy, it is Analytical, genius prone, plans and organizes, neat and orderly, can be counted on to finish a job, detail oriented, economical, compassionate, perfectionists, creative. For example, “Langdon thought, He always found it ironic that the workers who hoisted each piece of the nineteen and a half foot bronze statue to her perch were slaves a Capitol secret that seldom made the syllabi of high school history classes”.

Then there is Choleric, born leader, driven, goal oriented, strong willed, can run anything, thrives on opposition, independent, makes split, second decisions, solves problem, is usually right, for example, “Langdon found Bellamy’s sense of drama to be somewhat overwrought. Is he describing the capstone and pyramid…or a detonator and nuclear bomb? He still couldn’t quite accept Bellamy’s claims, but it hardly seemed to matter. Even if this is the Masonic Pyramid, and even if this inscription does somehow reveal the location of ancient knowledge, how could that knowledge possibly impart the kind of power it is said to impart?” Bellamy said, ‘Peter always told me you were a hard man to convince an academic who prefers proof to speculation.’
And the last is Phlegmatic, easy going, low key, inoffensive, patient, calm, cool, collected, realistic, mediator, good listener. Example “The woman says ‘your uniform gave you away’. My uniform? Langdon glanced down at his attire. He was wearing his usual charcoal turtleneck, Harris Tweed jacket, khakis, and collegiate cordovan loafers...his standard attire for the classroom, lecture circuit, author photos, and social events”.

This study is chosen because the writer is interested in reading novel. By reading novel automatically we can develop our knowledge and imagination. And we can arrange the works that are chosen by the author. Beside that, the writer can also get the authors feeling or experiences from the object of the study in “The Lost Symbol” by Dan Brown. After reading and studying this novel, the writer can give some information concerning with the novel through the way of play based on the major characters and personal psychology.

In this study, the writer would like to analyze The Lost Symbol novel which is written by Dan Brown. It tells about a man who has the struggle with his guilt and tries to find a way to atone for his actions. Hopefully, the readers acquire the analysis of personality psychology of this actor in the novel. Realizing the fact, the writer decided to do as good as possible in the study of “The Lost Symbol”. By having careful analysis of the personal psychology as they are so well emphasized by its author Dan Brown.

B. Statement of the problem

In this research, the writer would like to focus on the following problems:

1. What is the type of personality psychology of the Robert Langdon in The Lost Symbol’s novel?

2. What is the dominant personality of Robert Langdon in The Lost Symbol’s novel?

C. Objective of the study

Based on the statement of the problem above, the intention of the research are as follow:
1. To analyze the types of personality psychology of the Robert Langdon in The Lost Symbol’s novel.

2. To know the dominant personality of Robert Langdon in The Lost Symbol’s novel.

D. Benefits of the study

In this research, the benefits of the study are:

1. This study is meant to encourage to study more about literature, And this study gives information concerning the novel about the types personality of Robert Langdon.

2. To give the information about study of the novel as one of literary works and the reader a better understanding about the content of the story.

3. This study is meant to provide a model for those who are doing literary study. And then the readers get science and experience from those stated in the novel.

E. Clarification of Key Terms

This research is composed of three main terms which are essential to be described. The writer desires to explain the meaning of the title consideration concisely,

1. Analysis

Analysis is the detailed study or examination or something in order to understand more about it.

2. Personality Psychology according to Florence Littauer in Personality Plus

According to Florence Littauer(1992:11) Personality is the dynamic organization within the individual of those psychophysical systems that determine his characteristics behavior and though and see ourselves each as an individual who is mixture of four basic character and encourages us to get to know the real me from the inside before trying to change what appears on the surface.

F. Research methodology
For this graduating paper, the writer used qualitative research. Robert (2011:78) says that qualitative research is a type of scientific research. In general term, scientific research is an investigation that:

1. Seeks answer to a question
2. Systematically uses a predefined set of procedure to answer the question
3. Collects evidence
4. Produces findings that were not determined in advance
5. Produces findings that are applicable beyond the immediate boundaries of the study.

Qualitative research methods have descended from several disciplines and belong to twenty or more diverse traditions Robert (2011: 88). Despite such diversity the core qualitative methods can be described as follows:

1. In-depth interviewing of individuals and small groups
2. Systematic observation of behavior.
3. Analysis of documentary data.

Qualitative research explains the characteristic. Additionally, it describes to understand a given research problem. Darlington and Dorothy (2002) suggest that qualitative research is especially in obtaining culturally specific information about the value, opinion, behavior, and social context of particular population.

1. **Research subject**

The research subject in this study is novel “The Lost Symbol” by Dan Brown.

2. **Research object**

The research objects in this study are personal psychology of Robert Langdon

3. **Technique of collecting data**
Furthermore the writer used the documentation method from some of books, journals from the internet. Then, the writer divided the sources into primary and secondary sources.

a. Primary source is taken from the novel “The Lost Symbol” by Dan Brown (English version) and “The Lost Symbol” (Indonesian version) translated by Ingrid Dwijani Nimpoeno.

b. Secondary source which was used to complete and support the primary data. The data was taken from “Personality Plus” by Florence Littauer (English version) and “Personality Plus” (Indonesian version) translated by Anton Adiwiyoto.

4. Technique of analysis data

To analyze data, the writer used the following steps:

Identifying the Personality psychology.

a. Classification of the personality psychology that was found in the text.

b. Classification according to Journal of Sociological Research and The Romanian Journal for Psychology, Psychoterapy and Neutroscience

c. Analysis the personality psychology.

d. Description the personality psychology.

e. Making conclusion.

G. Review of Related Research

There are some literary works that conduct almost the same topic that will be researched by the writer. First is a graduating paper from UNRAM Mataram, 2010. The title is “An Analysis of Major Character in the Novel “Oliver Twist” by Charles Dickens”. This study is made to analyze the on the main character’s politeness strategy in
the Oliver Twist, prominently in the content area of daily conversation and occasion indeed, including the way of gestures and face expression.

The secondary is taken from graduating paper from UNNES Semarang, 2007. It has entitled a study analysis about the effect of homosexuality in someone’s life in society of James Baldwin’s “Giovanni’s Room”. This essay finding out the impact of homosexuality towards the doers; and knowing the treatment of the society toward homosexuality. In order to make the discussion more specific. That is why the writer wants to limit the problems to the main characters characterization in James Baldwin’s Novel “Giovanni’s Room”.

The differences between my research paper and the others research above are my research is focused on the personal psychology while research from is focus on the characterization of the major character. Then, the objects of the research are also different; was researched James Baldwin’s novel Giovanni’s Room while another one was novel Oliver Twist by Charles Dickens.

H. Research Organization

In this section, the writer discusses some parts of research organization. Chapter I is introduction, comprises of background of the study, problem of the study, the objective of the study, the benefits of the study, clarification of key term, research methodology, review of the previous research and research organization. Chapter II is the review of literature about the kinds of literary elements in the novel and about the personal psychology. Chapter III is biography and elements of The Lost Symbol’s Novel these are: Biography of the author, synopsis and elements of The Lost Symbol’s novel. Chapter IV is the present action of the data analysis of the novel “The Lost Symbol”, by Dan Brown. Chapter V is closure, it contains conclusion and suggestion.
CHAPTER II

TYPES OF PERSONALITY AND REVIEW OF LITERATURE

2.1 Definition of Personality

According to Gordon Allport’s book (1937:48) frequently quoted definition Personality is the dynamic organization within the individual of those psychosopical system, that determines his unique adjustment to his environment.

According to Florence Littauer (1992:11) Personality looks at each one of us as an individual blend of the four basic temperaments and encourages us to get acquainted with the real me underneath before trying to change what shows on the surface. Personality is divided in to four kinds that is Sanguine, Melancholy, Choleric and Phlegmatic.

1. Sanguine

a. Appealing Personality
b. Talkative, storyteller
c. Life of the party
d. Good sense of humor
e. Memory for color
f. Physically holds on to listener
g. Emotional and demonstrative
h. Enthusiastic and expressive
i. Cheerful and bubbling over
j. Curious
k. Good on stage

2. Melancholy

a. Deep and thoughtful
g. Philosophical and poetic
b. Analytical  
   h. Appreciative of beauty

c. Serious and purposeful  
   i. Sensitive to others

d. Genius prone  
   j. Self Sacrificing

e. Talented and creative  
   k. Conscientious

f. Artistic or musical  
   l. Idealistic

3. Choleric

a. Born leader  
   f. Unemotional

b. Dynamic and active  
   g. Not easily discouraged

c. Compulsive need for change  
   h. Independent and self sufficient

d. Must correct wrongs  
   i. Exudes confidence

e. Strong willed and decisive  
   j. Can run anything

4. Phlegmatic

a. Low key personality  
   f. Quiet but witty

b. Easygoing and relaxed  
   g. Sympathetic and kind

c. Calm, cool, and collected  
   h. Keeps emotions hidden

d. Patient, well balanced  
   i. Happily reconciled to life

e. Consistent life  
   j. All purpose person

1. Sanguine

   a. Appealing Personality

   Popular Sanguines may not have more talent opportunity than other temperaments, but they always seem to have more fun. Their bubbly personalities and natural charisma draw people to them.

   b. Talkative, storyteller
The most obvious way to spot a Popular Sanguine is by listening in on any group and locating
the one who is the loudest and chatting the most constantly. While the other temperaments
talk, Popular Sanguines tell stories.

c. Life of the party

Popular Sanguines have an inherent desire to be the center of attention, and this trait, along
with their colorful stories, makes them the life of the party.

d. Memory for color

While Popular Sanguines are not good at memorizing name, dates, places, and facts, they do
have a unique ability to hold on to the colorful details of life, while they may not remember
the heart of the message, they’ll know the speaker wore a purple dress with a pasture of
peacocks on the front and a yellow moon rising over one bosom.

e. Hold on to the listener

Because Popular Sanguines are very warm and physical people, they tend to hug, kiss, pat, and
stroke their friends. This contact is so natural to them, they don’t even notice Perfect
Melancholics backing into corners, as they approach with outstretched arms.

2. Melancholy

a. Deep, Thoughtful, Analytical

Where popular Sanguine is an Extrovert, Perfect Melancholy is an introvert. Where Popular
Sanguine loves to talk and threw everything out in the open, Perfect Melancholy is deep,
quiet, and thoughtful. Where Popular Sanguine views life through rose colored glasses,
Perfect Melancholy is born with a pessimistic nature, and foresees problems before they
happen and count the cost before building. Perfect Melancholy always wants to get to the
heart of the matter. Perfect Melancholy doesn’t take things at face value. But digs into the
inner truths.

b. Serious and Purposeful
Perfect Melancholies are serious people who set long range goals and want to do only what has eternal purpose. Unfortunatelly, they usually marry those who love the fun and fluff of life and then are depressed over the trivia that excites their mates.

c. Genius-Intellect

Aristotle said, “All men of Genius are of Melancholy temperament. “The writers, artists, and musicians are usually Perfect Melancholies because they are born with genius potential that, properly motivated and cultivated, will produce giants. Michalengelo was undoubtedly a Perfect Melancholy, although he is no longer around to take one of our tests.

d. Talented and Creative

Perfect Melancholies are the most talented and creative of them all. They may be artistic, musical, philosophical, poetic and literary. They appreciate gifted people, admire geniuses and admit an occasional tear of emotion.

3. Choleric

a. Born leader

Powerful Choleric will exhibit a take charge attitude very early in life. They are born leaders and will look out through the bars of their cribs and plan how soon they will take over from Mother. With them it is not question of will they take control, but when. They will let their parents know what they expect out of life, they will be demanding of their rights very early, and they will use a loud voice or temper tantrums to solidify control.

b. Compulsive need for change

Powerful Choleric are compulsive and they must change whatever they see out of place and correct whatever wrongs are being put upon the helpless. Powerful Cholerics rise quickly to causes and campaigns for the right. They are never indifferent or apathetic but concerned and confident.

c. Strong-Willed and Decisive
All organization, business, and families need the strength of will and ability to make decisions that come pre-packaged in Powerful Choleric. Where others can’t make up their minds, Powerful Choleric will decide instantly. They solve problems and save time, although not everyone appreciates their decisiveness.

4. Phlegmatic

a. All purpose

Peaceful Phlegmatic is the easiest of all temperaments to get along with. From the beginning, little peaceful phlegmatic bables are blessings to their parents. They will be delightful to have around, they will be happy wherever they’re placed, and they will tolerate a flexible schedule. They like friends but are happy alone. Nothing seems to bother them, and they love to watch people pass by.

b. Low-key personality

Peaceful Phlegmatic is so pleasant and inoffensive to have around that every family should import a few, if they didn’t happen to give birth to any.

c. Easygoing

Peaceful Phlegmatic likes to take it easy and in stages. He doesn’t want too think too far ahead.

d. Calm, cool, collected

One of the most admirable traits of Peaceful Phlegmatic is his ability to stay calm in the eye of a storm. Where Popular Sanguine screams, Powerful Choleric lashes out, and Perfect Melancholy sinks down, Peaceful Phlegmatic rides cool. He backs up and waits a minute, and then moves quietly in the right direction. Emotion doesn’t overwhelm him, anger doesn’t enter his heart. “It’s just not worth getting upset over,” he muses.

e. Patient-well balanced
Peaceful Phlegmatic is never a hurry, and he doesn’t get disturbed over situations that would bother others.

### 2.2 Intrinsic Approach

There are the intrinsic approach and the extrinsic approach, the intrinsic approach was originally written by Rene Wellek and Austin Warren in their book “Theory of Literature”. Rene Wellek introduced his instrinsic approach, which essentially is a study of literary work based on analyzing the internal elements that build that work. According to Wellek (1949) the natural on sensible starting point for work in literary scholarship is the interpretation and analysis of the works of literary themselves. After all, only the works themselves justify all our interest in the life of an author, in his social environment, and the whole process of literature.

Wellek’s opinion is that the study of literature naturally needs to be started from the analysis of the literary work itself because then it would enable us to identify the many aspects that built that work. Wellek further explained by Introducing elements that from the foundation of a literary work, i.e.; plot, setting, theme, character, point of view, style and characterization. By analyzing these elements, a student could comprehend the work by figuring out how the story flows, where the story is set, how the characters act and think.

Intrinsic approach takes part from the literary work itself. Intrinsic approach emphasizes the analysis inter text by describing the elements of the prose that explained before. Intrinsic approach applied by the writer in order to show the elements of the novel. Parts of elements of the prose are characters, plot, setting, theme, and point of view. This research uses those elements of prose because those elements are related. Wellek and Warren (1949: 139) in their book “Theory of Literature” said that intrinsic approach are being introduced based on a survey of the wider range of forms in modern literature. They also
stated that the main part of intrinsic approach is based on the text of literary works itself by doing an interpretation and analysis of it (1949: 139).

While definition of extrinsic approach which was originally written by Rene Wellek and Austin Warren in their book “Theory of Literature” too. Rene Wellek introduced his extrinsic approach such as biography, psychology, social milieu, ideas, and other arts. This is opposed elements intrinsic to a study work, which explored in section. They write that research into extrinsic elements often results in an attempt to establish some causality between the extrinsic elements and a study of work.

Wellek and warren describe three views of a biographical approach, of which only one the biographical aspects relating to the production of a work. They reject the views that works accurately reflect the author’s life or that the author’s life must be understood in order to understand a particular work. According to wellek and warren, works may indeed reflect the author’s experiences, but they must also reflect an author’s hopes and dreams, or literary tradition and convention and not a document for biography.

2.2 Definition of Novel

According Julien Bonn (2010:93) Literature includes poetry, drama, fiction and many kinds of non-fiction writing, as well as oral, dramatic and broadcast compositions, not necessarily preserved in a written format such as films and television programs. The fiction works discussed in this thesis is a novel.

According Julien Bonn (2010: 112) novel is a long fictional narrative written in prose, which developed from the novella and other early forms of narrative. A novel is usually organized under a plot or theme with a focus on character development and action. Action and the characters in the novel made by the writers themselves. So an action and the events of the novel can be a real story in everyday life can be ambition, sadness, joy, happiness, sense, logic, and many others are based on the facts of one’s life.
A novel should be interpreted if it completely. The interpretation of a novel is generally done through the examination of the aspects of the novel itself. Character is an important aspect of novel because when we talk about the novel, it may ask: who are the character in the novel? How are characters portrayals in the novel? What’s conflict? What theme of the novel? etc. Talking about character and its character portrayal is more interesting than other five aspects of novel. But it does not mean that the other five aspects are not important. There are some kinds of novel that found in contemporary publishing, that are: *action-adventure, crime, detective, fantasy, horror, mystery, and romance.*

### 2.3. Definition of Character

Character is one of the important elements of fiction. Characters are elements which can be found in a novel. Plot and characters are inseparable, because plot is not simply a series of event happens that come out of character to delineate characters. In other word, when we want to know ‘what happened to him or her’ and ‘how did it work out for them’, so we should find out the action of the character in a sequence of events. Analyzing a character is more difficult than analyzing a plot, because character is more complex, variable, and ambiguous. Character is any person, identify, or entity whose existence originates from a fictional work or performance. Such existence is presumed by those participating in the performance as audience, readers, or otherwise. In addition to people, characters can be aliens, gods, an artificial intelligence or, occasionally, inanimate objects.

According to Risdianto (2011), character is one of fundamental elements of fiction. A character is a participant in the story, and is usually a person may be any persona, identity, or entity whose existence originates from a fictional work or performance.

The characters of a book are the fictional figures that move through the plot. They are invented by the author and are made of the words rather than a flesh and blood. Therefore they cannot be expected to have all the tributes of real human beings. Although, novelist does
try to create fictional people whose situations affect the reader as the situations of real people. Authors describe the more simple characters in novel with no more than few phrases that identify the character’s most important traits. These characters have little capacity for personal growth, and they appear in the novel as limited but necessary in elements of the plot. Despite their small parts, such characters are often vivid. To create complex, realistic characters, author usually combine traits that do not correspond to any single real person. But are aspects of several people. To give these characters motives for their action, authors highlight the character’s thoughts, feelings, conflicting impulses, and capacity, and capacity for change.

According to Diyanni (1894: 54), characters are the central feature in any play or novel. Here are some ways to get a picture of character:
1) What the characters looks like (physical appearance)
2) What characters say and how it is said.
3) What the characters thinks (often we learn about this from a character)
4) How character acts – watch out for reaction to different situations.
5) How character’s words match their actual deeds or their underlying motives.
6) What other character changes as the play goes on.

In his book Literature Diyanni told there are some types of characters (1894: 54-55): major character, minor character, static character and dynamic character.

2.4. Major Character

A major character is an important figure at the center of the stories action or theme. Usually a character status as a major or minor is clear, on the occasion however not one but two characters may dominate a story their relationship being what matters most. For example in the kite runner novel no single character dominates the story but there are two characters who dominate the story or sometimes the narrator who dominates the story.
In the novel that you have read, some of the characters are given positive, sympathetic portrayal. Others have negative, perhaps even villainous portrayal. Still others may begin with negative, qualities and gradually become more and more positive. Rarely does an authors rely on the reader’s personal sense of morality to determine which characters are positive are negative. Instead, there are details, actions, and characteristic that helps to define who is ‘good’ and who is ‘bad’. The distinctions of those controversial characters are protagonist and antagonist.

1. Protagonist

The protagonist is characterized by his or her ability to change or evolves. Although a novel may center on the actions of another character, it is a dynamic character that typically allows the novels to the progress in manner that is conducive to the thesis of the work and earns the respect or attention of the audience. In some stories, there can be more that is conducive to the thesis of the work and earns the respect or attention of the audience. In some stories, there can be more that one protagonist; ‘ensemble cast’ is popular in television stories.

The protagonist is vulnerable; it should be pointed out, not always the hero of the story. Many authors have chosen to improve a story from the point of view of a character, while not central to the action of the story, is in a position to comment upon it. However, it is most common for the story to be ‘about’ the protagonist; even if the protagonist’s actions are not heroic, although they are usually vital to the progress of the story. Neither should the protagonists be confused with the confused with the narrator, they may be the same, but even the first – person narrator, they may be the same, but even the first – person narrator need not to be the protagonist, as they may simply be recalling the event while not living through is as the audience is. The protagonist is often faced with a ‘defeat’, and character known as the antagonist who most represent obstacles that the protagonist in a story. Sometimes, a work will initially highlight a particular character as a dramatic device. Such a character is called a
false protagonist. When the work contains subplots, these may have different protagonist from the main plot. In some novel, the books protagonist from the main plots does not permit clear identification of one as the main plots. In this novel, Robert Langdon, Katherine Solomon are the main characters and protagonist.

In an ancient Greek drama, the protagonist was the leading actor and such there could only be one protagonist in a play. However, the word has been used the plural to mean ‘important actors’ or ‘principals characters’ since at least 1671. When there is more than one protagonist, the story becomes more complex. The use of ‘protagonist’ in place of ‘proponent’ has become common in the 20th century and may have been influenced by a misconception that the first syllable of the words represents the prefix pro – (i.e. ‘favoring’) rather proto -, meaning first (as opposed to deuter -, to deuter second, in deuteragonist, or tri – third, in tritagonist). For example, usage such as “He was an early protagonist of nuclear power” can be replaced by ‘advocate’ or ‘proponent’.

2. Antagonist

An antagonist is fictional character or group of character, or, sometimes an institution of a story that represents the oppositions again which the hero or protagonist must contend. In the classic style of story where in action consists of a hero fighting a villain, the two can be regarded as protagonist and antagonist, respectively.

Writers have also created more complex situations. In some instances, the story is told from the villain’s points of view, and any hero trying to stop said villain can be regarded as an antagonist. Such as antagonists are usually police offers or other law enforcement officials. More often, stories simply do not have characters that are readily identifiable as most heroic or villainous. Instead, the antagonist becomes that character, group, or metaphysical force which provides force which provides the chief obstruction to the protagonist of the story. Note that the antagonist is not necessarily human; often, the forces of nature or psychological
elements provide this elements of position. The protagonist – antagonist relationship is also sometimes completely ambiguous.

2.5. Minor Character

The minor character can be defined as the supporting of main characters that their function is to illuminate the major character. The appearance of minor character usually infrequently, it is so much different from the appearance of the main character in the story who always dominates for the entire story. The minor character role are also seems not important as the role of the main character, although the minor characters sometimes related to the major characters directly.

2.6. Static Character

Static character is a character who remains the same throughout a narrative. Static characters do not develop or change beyond the way in which they are first presented. Static characters are minor characters in a work of fiction that do not undergo substantial change or growth in the course of a story. Also referred to as "two-dimensional characters" or "flat characters," they play a supporting role to the main character, which as a rule should be round, or complex. Though we don't generally strive to write static characters, they are often necessary in a story, along with round characters.

2.7. Dynamic Character

Dynamic character is a character that changes, especially one who comes to a major realization. The realization may or may not change the character’s actions, but the character must never be able to see the world in quite the same way. Not all protagonists are dynamic. Rarely does a short story have more than one or two dynamic characters.

2.8. Plot

Plot is one of the elements of fiction and organized the sequence of events and actions that make up the story. A novelist uses plot to arrange the sequence of events. In most stories,
these events arise out of conflict experienced by the main character. The conflict may come from something external, like a dragon or an overbearing mother, or it may stem from an internal issue, such as jealousy, loss of identity, or overconfidence. As the character makes choices and tries to resolve the problem, the story's action is shaped and plot is generated. In some stories, the author structures the entire plot chronologically, with the first event followed by the second, third, and so on, like beads on a string. However, many other stories are told with flashback techniques in which plot events from earlier times interrupt the story's "current" events. According to Foster:

“A plot is a narrative of events the emphasis falling on causality. The king died and the queen died of grief is not plot, the time sequence is preserved, but the sense of causality overshadows it” (Aspects of The Novel, E.M. Forster, 1927:61).

Plot must be effective and it includes a sequence of incidents that bear a significant causal relationship to each other. Causality is an important feature of realistic fictional plot because something happens because of a result something else. In other words, it's what mostly happened in the story or novel or what the story's general theme is based on, such as the mood, characters, setting, and conflicts occurring in a story. An intricate, complicated plot is known as an imbroglio, but even the simplest statements of plot can have multiple inferences, such as with songs the ballad tradition.

Talking about plot means we talk about the actions or events that are usually resolved at the end of a story. The fictional plot maybe a struggle between opposing forces, love and many others and it is usually resolved by the end if the story.

There are five essential parts of plot:

1. Exposition

The beginning of the story where the characters and the setting is revealed. The exposition is the introduction to the characters and setting of the story. The exposition hooks
the reader, providing enough interest and information to the intended audience to encourage
the reader to continue reading.

2. Rising Action

This is where the events in the story become complicated and the conflict in the story
is revealed (events between the introduction and climax). The rising action introduces the
conflict or problem in the story. This part of the plot tells us what it is that the main character
or protagonist is facing. During the rising action, the main character struggles with this
conflict or problem. The conflict may be:

1. *Character vs. character*: the problem the protagonist faces is one involving
   another character.

2. *Character vs. society*: the protagonist faces a problem involving something.

3. *Character vs. self*: the character has some internal struggle inside them.

4. *Character vs. nature*: the protagonist struggles for the truth

3. Climax

The climax is the high point of the story, where a culmination of events creates the
peak of the conflict. The climax usually features the most conflict and struggle, and usually
reveals any secrets or missing points in the story. Alternatively, an anti-climax may occur, in
which an expectedly difficult event is revealed to be incredibly easy or of paltry importance.
Critics may also label the falling action as an anti-climax, or anti-climactic. The climax isn't
always the most important scene in a story. In many stories, it is the last sentence, with no
successive falling action or resolution.

4. Falling action

The falling action is the series of events which take place after the climax; it is where
the protagonist must react to the changes that occur during the climax of the story. The events
and complications begin to resolve them. The reader knows what has happened next and if the conflict was resolved or not (events between climax and denouement).

5. Denouement / Resolution

This is the final outcome or untangling of events in the story. The part of a story or drama which occurs after the climax and which establishes a new norm, a new state of affairs—the way things are going to be from then on. The author often ties up the loose ends of the story to have the plot reach a conclusion.

In a story, the events maybe rise and fall repeatedly and actually a plot develops a series of complications or intensification of the conflict that leads to a moment of great tension. Sometimes the author will use some techniques in writing the plot to make the story more interesting or to add a twist or turn. Foreshadowing is where the author may hint at what might happen in the future. Flashback is where the author might tell us something that has happened in the past to help explain the present. Irony is when the author has something happen in the story that is the opposite of what the reader expects.

In general, plot can be divided into two types, they are closed and open. This is based on the way how an author presents the resolution of his story, they are:

a. Closed plot: in this type of the plot the end of the story is clear because the author presents a definite resolution of conflict. Most narrative works use closed plot, because the end of the story is clear, readers do not have to think a lot about it.

b. Open plot: this type of plot has little or no resolution at all. The author, however, creates some clues in the story that will lead his readers to conclude the resolution of the story. The Concept of Plot states that any novel or drama represents a composite of three elements: action, character, and thought. Plot is the particular synthesis of the three elements. He divides plot into three kinds,
1) **Plot of Action**: in this kind of plot the interest lies in “what happens next”, while the character and thought are portrayed minimally. We rarely, if ever, find any serious or intellectual issues.

2) **Plot of Character**: this kind of plot deals with the process of change in the moral character of the protagonist.

3) **Plot of Thought**: this kind of plot deals with the process of change in the thought of the protagonist and in his feeling.”

In a well plotted story, things precede or follow each other not simply because time ticks away, but more importantly because effects follow causes. In a good story nothing is relevant or accidental; everything is related and causative. The controlling impulse in a connected pattern of causes and effects is conflict, which refers generally to people or circumstances that a character (often the protagonist) must face and try to overcome (often the antagonist). Conflict brings out the extremes of human energy, causing characters to engage in the decisions, actions, responses, and interactions that make up most stories. Conflict is the major elements of plot because opposing forces arouse curiosity, cause doubt, create tension, and produce interest.

### 2.9. Setting

The setting is not only shows the place or time of the sequence of events, but it also expresses the character in a story. For example: the setting describes in a house, and then the house will express the character of the owner. In this case, we can see from the interior of the house, if the owner is a rich man then his house is big and filled in the expansive things.

According to Wellek and Warren through their book *Theory of Literature* describe that:

> “Setting is environment and environment especially domestic interior, maybe viewed as metonymic, or metaphoric, expression of character” (1949:221).
Setting is the natural, manufactured, political, and temporary environment, including everything that characters know and own. Like all human beings, fictional characters do not exist in isolation. Just they become human by interacting with other characters, they gain identity because of their cultural and political allegiances, their possessions, their jobs and their location where they live and move and have their being. Stories must therefore necessarily include description of places, objects, and backgrounds. So, setting includes the time, location, and everything in which a story takes place, and initiates the main backdrop and mood for a story. Setting has been referred to as story world or milieu to include a context (especially society) beyond the immediate surroundings of the story. Elements of setting may include culture, historical period, geography, and hour. Along with plot, character, theme, and style, setting is considered one of the fundamental components of fiction. A setting is the time place and social environment a story takes place.

Writers describe the world they know. Sights, sounds, colors, and textures are all vividly painted in words as an artist paints images on canvas. A writer imagines a story to be happening in a place that is rooted in his or her mind. The location of a story's actions, along with the time in which it occurs, is the setting. Setting is created by language. How many or how few details we learn is up to the author. Many authors leave a lot of these details up to the reader's imagination.

Setting is a key role in plot, as in man vs. nature or man vs. society stories. In some stories the setting becomes a character itself. In such roles setting may be considered a plot device or literary device. The term "setting" is often used to refer to the social milieu in which the events of a novel occur.

Characters may either helped or hurt by their surroundings, and they may fight about possession and goals. Further, as characters speak with each other, they reveal the degree to which they share the custom and ideas of their times.
a. Nature And The Outdoors

The natural world is an obvious location of many narratives and plays. It is therefore important to note natural surroundings (hills, valleys, mountains, meadows, fields, trees, lakes, streams), living creatures (birds, dogs, horses, snakes), and also conditions in which things happen (sunlight, darkness, calm, wind, rain, snow, storm, heat, cold) – any or all of which may influence character and action.

b. Objects of human manufacture and construction

To reveal or highlight qualities of character, and also to make fiction life, authors include detail about buildings and objects of human manufacture and construction. Houses, both interiors, are common, as are possessions such as walking sticks, fences, park benches, toys, automobiles, hair ribbon, necklace, and so on.

c. Cultural conditions and assumption

Just as physical setting influence characters, so do cultural conditions and Assumptions, such as characters live, the primitive beliefs, human sacrifice, modern scientific beliefs, and so on.

2.10. Theme

The theme in a piece of fiction is its controlling idea or its central insight. It is the author's underlying meaning or main idea that he is trying to convey. The theme may be the author's thoughts about a topic or view of human nature. Fiction necessary embodies issues and ideas. Even stories written for entertainment alone are based in an idea or position. In fiction ideas take from of an underlying theme or central idea, which helps to tie the work together. Often the author makes theme obvious, it does not much imagination to state the theme.

In reading a story the reader will discover, not taught, human values. The meaning of the story with this ‘element discovery’ is a comment on human values embodying in the story
as inseparable part of it, not something apart from the story. The observation and the way in which it is made through the interrelationship of the various elements reveals what it is called the theme of the story. A novel’s theme is the main idea that the writer expresses. Sometimes the theme of the story is stated explicitly. However, frequently it is left implicit. Theme can also be defined as the underlying meaning of the story. The theme of a novel is more than its subject matter, because an author’s technique can play as strong a role in developing a theme as the actions of the characters do. Rarely can a novel’s theme be interpreted in only one way. Because of the length of novels, and the various characters, conflicts, and scenes found within them, readers can look at different aspects of the work to uncover different interpretations of the meaning of the tale.

A common theme in novels is the conflict between appearance and reality. Another common theme is the search for personality identity. The theme of an individual who strikes out alone to face the world is used in many works. Some novels feature people who cannot break from their society’s convention and instead become disillusioned with conflict between their inspiration and the reality of their lives. Throughout the history of the novel, a major theme has been whether people can change their situation in life or whether they are in the grips of forces beyond their control. Other common themes in novels include how art and reflected in one another, the meaning of religion, and whether technology helps people or whether it is a harmful aspect of society.

2.11. Point Of View

Every story is told by someone that is usually called narrator. Point of view is a device used in narration that indicates the position from which an action is observed and narrated. Narrative points of view can be divided into two:

1. Participant point of view

Participant point of view is often divided into two, they are:
a. **The protagonist**

The protagonist narrator is a major character in the story. Because the narrator is the protagonist, what he tells is mainly about him.

b. **The witness**

The narrator is a minor character that mainly tells about the other character, especially the protagonist.

2. **Non-participant point of view**

The non-participant point of view can be divided into two, they are:

a. **Omniscient**

The narrator relates what he wishes about the thought as well as the deeds of his character. When he chooses the omniscient, narrator enters of any or all his character.

b. **Selective or Limited Omniscient**

In this point of view the narrator limit his omniscient to the end of only a few of his character, or even to one of his character.

2.12. **Style**

Style is the manner of expression; how a speaker or writer says what he says. Writing style is the manner in which a writer addresses a matter. A style reveals the writer’s personality or voice. It is the result of the choices the writer makes in syntactical structures, diction, and figures of thought. Similar questions of style exist in the choices of expressive possibilities in speech. A writer controls not only the density of prose but its distribution. Within the rules of grammar, the writer can arrange words in many ways. A sentence may state the main proposition first and then modify it; or it may contain language to prepare the reader before stating the main proposition.
Varying the style may avoid monotony. However, in technical writing, using different styles to make two similar utterances makes the reader ask whether the use of different styles was intended to carry additional meaning. Stylistic choices may be influenced by the culture. In the modern age, for instance, the loose sentence has been favored in all modes of discourse. In classical times, the periodic sentence held equal or greater favor, and during the Age of Enlightenment, the balanced sentence was a favorite of writers.

The most common sentence in modern usage, the loose sentence begins with the main point (an independent clause), followed by one or more subordinate clauses, this call loose sentence. In contrast, a periodic sentence places the main point in the middle or at the end of sentence. In the former case, the main point is modified by subordinate clause before and after its position in the sentence. In later case, the main point is modified by preceding subordinate clauses. A balanced sentence is characterized by the parallel structure; two or more parts of the sentence have the same form, emphasizing similarities or differences. Depending on the mode in which the writer is writing, diction can also pertain to the writer’s style. Argumentative and expository prose on a particular subject matter frequently makes use of a set of jargon in which the subject matter is commonly discussed. By contrast, narrative and descriptive prose is open to the vast variety of words. In so far a style of diction can be discerned, however it is the best to examine the diction against a number of spectrum:

a. Abstract-concrete: how much the diction is physical
b. General-specific: to what degree is the diction precise; to what degree is it vague.
c. Denotation-connotation
d. Literal-metaphorical

Other attribute of diction include:

e. Density
f. Length
The connotation of a word refers to the special associations, a part from its dictionary definition that it may convey. Connotation especially depends on the audience. The word “dog” denotes any animal from the genus *canis*, but it may connote friendship to one reader and terror to another. This partly depends on the reader’s personal dealing with dogs, but the author can provide context to guide the reader’s interpretation. Punctuation is now so standardized that it rarely is a factor in writer’s style. The same is true for gratuitous changes to spelling and grammar. Unless the goal is to represent a regional or ethnic dialect in which such changes are customary.
CHAPTER III

BIOGRAPHY AND ELEMENTS OF THE LOST SYMBOL’S NOVEL

This chapter will discuss about the certain elements of the Lost Symbol’s novel, these are: Biography of the author, the synopsis of the Lost Symbol’s Novel and the intrinsic literary elements conveyed in the Lost Symbol’s Novel.

A. Biography of the author

Dan Brown was born on June 22, 1964 in Exeter, New Hampshire, USA grew up as the eldest of three children. Brown graduated from Phillips Exeter Academy, a decidedly up-market school where his father was employed as a math teacher, in 1982. His mother, constance, was a professional musician principally involved in performing sacred music. Although Dan Brown actually attended local public (i.e. open-enrollment), schools until the ninth grade he nonetheless lived with his family on the Exeter campus and participated in a college related life that was also informed by Christian values- singing in the church choir and attending church camp.

Brown then attended Amherst College, graduating with a degree in English and Spanish in 1986 and spent several subsequent years attempting to establish himself as a singer-songwriter and pianist with only marginal success.

These endeavors did, however, lead him to live in Los Angeles where he taught Spanish at Beverly Hills Preparatory School to supplement his income and where he also met Blythe Newlon. This lady, twelve years his senior, was then employed as Artistic Director of the National Academy of Songwriters. As their relationship developed Blythe used her influence in attempts to further Dan Brown’s musical career. It happened, however, that despite Dan Brown’s accepted musical talents, (four CDs of his music were produced and his backers spoke of him as ‘the next Barry Manilow’) his somewhat
preppy and slightly reserved manner contributed to an overall inability to gain sufficient appreciation as a performance artist to justify continued efforts to establish himself professionally. In 1993 he decided to return to New Hampshire and secured a teaching job, in English, at Phillips Exeter Academy, Blythe Newlon accompanied him.

Dan Brown puts his writing career down to reading a copy of Sydney Sheldon’s “Doomsday Conspiracy” which he had found on the beach whilst on holiday in Tahiti in 1994.

In 1995 Dan Brown and Blythe, (now describing herself as an art historian), wrote, under the pseudonym Danielle Brown ‘187 Men to Avoid A Guide for the Romantically Frustrated Woman’. The following year Dan Brown became a full time writer, Dan Brown and Blythe Newlon were married in 1997, he published his first thriller, Digital Fortress in 1998. He went on to write Angels and Demons and Deception Point. In the early pages of ‘Deception Point’ there appeared an acknowledgement where Brown thanked “Blythe Brown for her tireless research and creative input.” The Da Vinci Code which seems also to have benefitted from such “research and input” was published in March 2003 and sold 6,000 copies on the first day going to the top of the New York Times Best Seller list in the first week of publication (The New York Times literary staff had, in fact, been so taken with their preview copies that they had actually openly endorsed it as a”wow” just prior to publication).

Dan Brown and his siblings donated $2.2 million to the Phillips Exeter Academy in 2004 establishing the “Richard G. Brown Technology Endowment”, to help “provide computers and high tech equipment for students in need” to honor their father, who had taught there for 35 years.

In 2005 Phillips Exeter Academy had the largest endowment of any secondary school in the United States, with a market value of $706 million.
Richard G. Brown in his day had also been a best seller having written the celebrated (in relevant circles) mathematics textbook *Advanced Mathematics: Precalculus with Discrete Mathematics an Data Analysis*. His abilities as a teacher of math had even led to his being awarded the "*Presidential Award for Excellence in Science and Mathematics Teaching*" by President George H.W. Bush.

The sales figures for The Da Vinci Code kept on growing to the extent that it became established as the fastest selling adult novel ever with some 40 million copies sold that had reputedly earned Dan Brown around $140 million by early 2006. A deal has also been struck with Columbia Pictures for a multi million pound film adaptation of The Da Vinci Code, starring Tom Hanks as Langdon and directed by Ron Howard.

### B. Synopsis of the Lost Symbol’s Novel

In *The Lost Symbol*, Robert Langdon, Harvard symbologist and professor, rushes to Washington D.C with a small, heavy package. He has received an urgent call from his close friend, Peter Solomon's, agent. Peter Solomon, a member of a society known as the Freemasons and a mason of the 33rd degree, has many symbolic secrets. Langdon later realizes that Peter Solomon's agent was not his agent at all.

Suddenly, in the middle of the Capitol Building, a chopped off hand lay in the middle of the floor. No doubt had this belonged to Peter Solomon- Langdon had instantly recognized the tiny Masonic tattoos on his fingertips. Langdon rushed to warn Peter Solomon's sister, Katherine Solomon, that someone may be brutally harming her brother and possibly had been haunting her whole family. Katherine, anxious about her brother and her brother's safety, rushes to her lab. She later remembers that her brother's doctor had come to meet her in her lab.

Katherine hears screaming next door. Her assistant, Trish, lay lifeless on the floor in a pool of blood. Katherine, realizing that her brother's doctor was not a doctor at all,
quickly runs away. As she escapes, her giant lab lay in an explosion. Years worth of researches and answers have been destroyed, and Katherine realizes that this man must have been the man haunting their family ever since the murder of her nephew, Zachary.

Meanwhile, Langdon had met the uptight director of the CIA, Director Sato. Director Sato had found out about the hand and had wanted to know why there had been so much chaos in the Capitol Building. She x-rayed Langdon's package, which contained a small marble pyramid.

Later, Katherine meets Langdon outside after the explosion and begins to tell everything about herself and her past, and how it could be linked to not only her brother but the strange man. She begins telling her about how her life had started to become haunted. After her nephew had been murdered in a jail cell, everything seemed to become chaotic, tormented by the mysterious man- one who had murdered her mother, in disguise, and keeping Peter Solomon captive. In return, Langdon gives information about Peter Solomon's Masonic degree. They meet Warren Bellamy, who tells them to meet Dean Galloway, a blind pope who will help solve the next clues and helps Langdon and Katherine escape from the CIA.

After Langdon and Katherine received the advice from the blind pope, Langdon continues to solve clues from discovering secret engraving on the marble pyramid to transforming the pyramid to a cross, and encounters pale and eventually encounters the pale tattooed Mal'akh. Mal'akh had found out that Langdon and Katherine had deciphered most of the clues, and Mal'akh had thought that Langdon had deciphered all of the clues. He drags Robert into a glass, airtight coffin and pumps water into the coffin, and that Langdon would not drown if he deciphered the last clue- multiple symbols of all eras of time and all locations. Total chaos, Langdon thought. He realized that he had less than 30 seconds left before he would be fully submerged underwater. He manages to solve the
last clue and tells Mal'akh to release him, but Mal'akh simply left him in the coffin and walk away with a tied and blindfolded Katherine. Langdon, a swimmer, had managed to keep his breath barely long enough to stay alive when Director Sato had found him and released him, and Mal'akh took Katherine to a small lab and connected the helpless Katherine to a tube that pumped out her blood.

As Director Sato started explaining what had happened, and how she was here with the CIA to examine Mal'akh's room, Langdon rushed to find Katherine, but could not find Mal'akh or Peter. He removed the tube and Katherine found out that there was a hidden chamber and figured that it was their best shot at finding Peter. However, Peter had been stalling time because Mal'akh had demanded to know the Freemasons' Lost Word, or he would leave Katherine to die. However, Peter had no idea that Katherine was alive until she marched into the room. Mal'akh was about to take out his gun until Peter had decided to show him at last, the Lost Word. It was now that Katherine finally spoke up, asking him why he was haunting her family, why he had killed her nephew and her mother, and why this Lost Word meant so much to him. It was now revealed that he was searching for the Lost Word so that he could gain absolute power, and he was actually Peter Solomon's long-lost nephew- Zachary Solomon. He had been involved with drugs, sent to jail, and could be bailed out but his father, Peter Solomon, wanted to let him learn his lesson. He faked his death and has sworn to seek revenge. Peter had no choice but to tell him the Lost Word, and Mal'akh tattooed it on his head. He was beginning to sacrifice himself to the gods, and Peter Solomon told him that it was not the real lost word, but a common misconception. Mal'akh screamed, but it was too late- his body shined, and he was sacrificed to the gods.

Langdon was able to destroy Mal'akh's laptop, which was beginning to send the Masonic secrets to the cyberspace- and Peter Solomon showed him the real Lost Word.
Langdon had always thought that the Lost World did not exist at all- but Peter took him to an elevator, which lifted them up to see the Washington Monument. And there, on the very top, was the Lost Symbol engraved on to the top- LausDeo. Langdon had never knew he would ever witness this day- but he really had. It was from this day when he woke up everyday dreaming about the wonders of the world of Freemasons.

C. Intrinsic Literary Elements conveyed in the Lost Symbol’s Novel

According to Faizal Risdianto (2014), intrinsic literary elements of the novel are: plot, setting, theme, character, point of view, style and symbol, and characterization.

1. Plot

Plot refers to the series of events that give a story its meaning and effect. In most stories, these events arise out of conflict experienced by the main character. There are five essential parts of plot: exposition, rising action, climax, falling action and denouement/resolution.

a. Exposition

Despite a career studying mystical symbols and history, Langdon had always struggled intellectually with the idea of the Ancient Mysteries and their potent promise of apotheosis. Admittedly, the historical record contained indisputable evidence that secret wisdom had been passed down through the ages, apparently having come out of the mystery schools in early Egypt. This knowledge moved underground, resurfacing in Renaissance Europe, where, according to most accounts, it was entrusted to an elite group of scientists within the walls of Europe’s premier scientific think tank- the Royal Society of London- enigmatically nicknamed the Invisible College.

b. Rising Action
Langdon felt a deepening chill. This strange response was an ancient Hermetic adage that proclaimed a belief in the physical connection between heaven and earth. *As above, so below.* Langdon eyed the vast room and wondered how everything had veered so suddenly out of control tonight. ‘Look, I don’t know how to find any ancient portal. I’m calling the police.’ It really hasn’t dawned on you yet, has it? Why you were chosen?’ ‘No,’ Langdon said. ‘It will,’ he replied, chuckling. ‘Any moment now.’ Then the line went dead. Langdon stood rigid for several terrifying moments, trying to process what had just happened. Suddenly, in the distance, he heard an unexpected sound. It was coming from the Rotunda. Someone was screaming.

Robert Langdon had entered the Capitol Rotunda many times in his life, but never at a full sprint. As he ran through the north entrance, he spotted a group of tourists clustered in the center of the room. A small boy was screaming, and his parents were trying to console him. Others were crowding around, and several security guards were doing their best to restore order.

‘He pulled it out of his sling,’ someone said frantically, ‘and just left it there!’

As Langdon drew nearer, he got his first glimpse of what was causing all the commotion. Admittedly, the object on the Capitol floor was odd, but its presence hardly warranted screaming.

The device on the floor was one Langdon had seen many times. The Harvard art department had dozens of these-life size plastic models used by sculptors and painters to help them render the human body’s most complex feature, which, surprisingly, was not the human face but rather the human hand. *Someone left a mannequin hand in the Rotunda?*
Mannequin hands, or handequins as some called them, had articulated fingers enabling an artist to pose the hand in whatever position he wanted, which for sophomoric college students was often with the middle finger extended straight up in the air. This handequin, however, had been positioned with its index finger and thumb pointing up toward the ceiling.

As Langdon drew nearer, though, he realized this handequin was unusual. Its plastic surface was not smooth like most. Instead, the surface was mottled and slightly wrinkled, and appeared almost like real skin.

Langdon stopped abruptly. Now he saw the blood. My God! The severed wrist appeared to have been skewered onto a spiked wooden base so that it would stand up. A wave of nausea rushed over him. Langdon inched closer, unable to breathe, seeing now that the tips of the index finger and thumb had been decorated with tiny tattoos. The tattoo, however, were not what held Langdon’s attention. His gaze moved instantly to the familiar golden ring on the fourth finger.

No. Langdon recoiled. His world began to spin as he realized he was looking at the severed right hand of Peter Solomon.

c. Climax

The Language of symbols. In the idiom of symbology, there was one symbol that reigned supreme above all others. The oldest and most universal, this symbol fused all the ancient traditions in a single solitary image that represented the illumination of the Egyptian sun god, the triumph of alchemical gold, the wisdom of the Philosopher’s Stone, the purity of the Rosicrucian Rose, the moment of Creation, the All, the dominance of the astrological sun, and even the omniscient
all seeing eye that hovered atop the unfinished pyramid. The circumpunct. The symbol of the Source. The origin of all things.

d. **Falling Action**

Ignoring Simkins, Langdon seized the handles and yanked open the doors. The horrific scene before him confirmed his worst fears. There, in the center of the dimly lit chamber, the silhouette of a man with a shaved head stood at the great altar. He wore a black robe, and his hand was clutching a large blade. Before Langdon could move, the man was driving the knife down toward the body that lay outstretched on the altar. Mal’akh had closed his eyes. The ancient blade of the Akedah knife had glinted in the moonlight as it arched over him. Mal’akh is actually Peter’s long lost son who tattooed his entire body and overuse steroids. Langdon and Katherine manage to save not only themselves but Peter as well.

e. **Denouement/Resolution**

Petter Solomon tapped the third row of the grid before Langdon. The message inscribed on the stone. Dumbfounded, Langdon studied the seven symbols. *Solved?* Langdon had no idea what so ever what these seven disparate symbols could possibly mean, and he was damned sure they were not engraved anywhere in the nation’s capital, particularly on a giant stone over a staircase. Solomon patted him on the shoulder, we all have walked past it and never seen it. It is sitting in plain view, like the mysteries themselves, and tonight, when I saw these seven symbols, I realized in an instant that the legend was true. The Lost Word is buried in D.C., and it does rest at the bottom of a long staircase beneath an enormous engraved stone.
2. **Setting**

Setting is important for an additional reason; it symbolizes the emotional states of the character. Setting of the Lost Symbol’s Novel take place in the several country in the world, those are:

*a. United States Capitol - United States Congress meeting place*

    Capitol Building Is found in an adjacent room in the Capitol Building. One of the fingers wears a ring that bears the mark of the Freemasons highest honor.

*b. Washington D.C., America*

Langdon felt similarly ungrounded. His visit to Washington had been utterly unexpected. That morning at fourty-five, Langdon had plunged into dead-calm water, beginning his day as he always did, swimming fifty laps in the deserted Harvard Pool. His physique was not quite what it had been in his college days as water polo all American, but he was still lean and toned, respectable for a man in his forties. The only difference now was the amount of effort it took Langdon to keep it that way.

*c. Smithsonian – Museum*

Robert Langdon’s mentor, Peter Solomon, is currently serving a head of the Smithsonian Institution. Later we learn that he’s provided his sister Katherine with a scaled laboratory in The Smithsonian Museum Support Center (SMSC) in Suitland, Outside Washington. D.C., so she can conduct her Noetic experiments.

*d. Washington Monument - Obelisk*

It is a place where Mal’akh is dead and Peter Solomon has decided it is time to show Robert Langdon the true location of the Lost Word. Peter begins by taking a blind folded Langdon to the top of the Washington Monument.

3. **Theme**
Themes that we can found in the Lost Symbol’s novel are:

a. **Science will always be closer to God**

In the discussion of solving symbol by Robert Langdon, Peter and Katherine Solomon, the secret finally revealed in a step. The secret absolutely revealed by science that they are learned and also because god strength. One can’t prove that God doesn’t exist, but science makes God unnecessary.

b. **The Love and Tension brother and Sister**

Peter Solomon has a very close with Katherine Solomon, and as much as Katherine loves Peter, she rarely feels Peter fully loves her back. They look very closely and fused apart because they were raised from the Solomon clan and freemason, but also because they are brother and sister are not only need each other but also they are to fully support each other until their like can not be separated because of complementaries. So that Katherine lost his brother, she wants immediately found Peter. She show his love for Peter indirectly, by sacrificing herselfs when she should be caught by Mal’akh in a dark room and stuffy until eventually he would be sacrificed as an offering to the ritual.

c. **The Interchange of Political Events and Conspirations**

The major events of the novel, while framed in the context of symbologist Harvard Robert langdon, he is always faced with a mess originated from a mannequin hand which he thought that the hand belong to his friend that Peter Solomon. Because of the hand, Robert Langdon feel tested his genius, from the hand it was also all code can be solved. First it was from someone, he is Mal’akh that puts it in the middle of the building rotunda. we see that actually United States Capitol have a secret. Many secrets that we don’t know the secret in it because it has been closed from human, next comes of each symbol by symbol is started
from a small pyramid that bring Robert Langdon, mannequin hand, and capitol itselfs.

4. Character/Characterization

In Diyanni’s book *Literature*, he told there are some types of characters (1894: 54-55) these are: major character, minor character, static character and dynamic character.

a. Major Character

Major Character are divided in to two elements, these are: *Protagonist and Antagonist*.

1.1. Protagonist

Protagonist that we can found in the Lost Symbol’s Novel are:

1) Robert Langdon

Robert Langdon is a Harvard University professor of religious iconology and symbology (a fictional field related to the study of historic symbols, which is not methodologically connected to the actual discipline of Semiotics). He is must decode the Masonic symbols given to him by Mal’akh to save his friends Peter Solomon. He meets the Chief of the Office of Security of the CIA, Inoue Sato.

This is the part that makes us to be able to seen Langdon’s character:

“*Sato’s threat barely registered with Langdon. She had just said something that had lodged in his mind. Peter Solomon chose you. The comment, combined with the mention of Masons, had hit Langdon strangely. He looked down at the Masonic ring on Peter’s finger. The ring was one of Peter’s most prized possessions a Solomon family heirloom that bore the symbol of the double headed phoenix the ultimate mystical icon of Masonic wisdom. The gold glinted in the light, sparking an unexpected memory.*’ (Chapter 23, page 146)
2) Katherine Solomon

Katherine Solomon is Peter Solomon’s younger sister, she is a leading figure in a new cutting-edge discipline called Noetic science. This is the part that makes us to be able to see Katherine’s character:

“Katherine had a strange notion. Her brother had mentioned the Book of Genesis and its description of the soul as Neshemah – a kind of spiritual ‘intelligence’ that was separate from the body. It occurred to Katherine that the word intelligence suggested the presence of thought. Noetic Science clearly suggested that thoughts had mass, and so it stood to reason, then, that the human soul might therefore also have mass. Can I weigh a human soul?” (Chapter 107, page 515)

3) Peter Solomon

Peter Solomon is the fifty-eight-year-old philanthropist, historian, and scientist. This is the part that makes us to see Peter’s character:

“Peter glanced back over his shoulder as he descended, looking surprised by the question. ‘Robert, the Bible does not talk openly for the same reason the Ancient Mystery Schools were kept hidden… for the same reason the neophytes had to be initiated before learning the secret teachings of the ages… for the same reason the scientists in the Invisible College refused to share their knowledge with others. This information is powerful, Robert. The Ancient Mysteries cannot be shouted from the rooftops. The mysteries are a flaming torch, which, in the hands of a master, can light the way, but which, in the hands of a madman, can scorch the earth.” (Chapter 131, page 645)

4) Inoue Sato

Sato is the CIA operative who was annoying but somewhat helpful and many more others involved in a story revolving on conspiracy, truth and the search for the lost word, The Ancient Mysteries. She possessed an off-the-chart IQ and chillingly accurate instincts. This is the part that makes us to be seen Sato’s character:

“Regardless, ‘Sato said, her tone biting, ‘we are again at an impasse, Mr. Langdon. It seems to me there is either something you are
missing...or something you are not telling me. The man we’re dealing with said that Peter Solomon chose you specifically. ‘She leveled a cold stare at Langdon. ‘I think it’s time we move this conversation to CIA headquarters. Maybe we’ll have more luck there.”(Chapter 23, page 145)

1.2. Antagonist

Antagonist that we can found in the Lost Symbol’s Novel is:

1) Zakhary/Mal’akh

Mal’akh represents the evil, cruel, and flat out villain tendencies. He always disturbs Robert Langdon and Solomon’s family. This is the part that makes us to be seen Mal’akh’s character:

“His massive body was shaved and smooth. He lowered his gaze first to his feet, which were tattooed with the scales and talons of a hawk. Above that, his muscular legs were tattooed as carved pillars—his left leg spiraled and his right vertically striated. Boaz and jachin. His groin and abdomen formed a decorated archway, above which his powerful chest was emblazoned with the double-headed phoenix, each head in profile with its visible eye formed by one of Mal’akh’s nipples. His shoulders, neck, face, and shaved head were completely covered with an intricate tapestry of ancient symbols and sigils. I am an artifact... an evolving icon.” (Chapter 2, page 31)

b. Minor Character

Minor Characters that we can found in the Lost Symbol’s Novel are:

1) Warren Bellamy

Warren Bellamy is one of Peter’s masonic brothers who is also the Capitol’s current architect. This is the part that makes us to be seen Bellamy’s character:

“When the two men finally reached the end of the passage, Bellamy guided Langdon through a set of double doors that were still under construction. Finding no way to lock the unfinished doors behind them, Bellamy improvised, grabbing an aluminum ladder from the construction supplies and leaning it precariously against the outside of the door. Then he balanced a metal bucket on top. If anyone opened the door, the bucket would crash loudly to the floor.” (Chapter 46, page 252)
2) Trish Dune

Trish Dune is a Katherine's genius assistant. This is part that makes us to be seen Trish Dune’s character:

“Trish’s first time had been about a year ago. She had accepted Katherine’s job offer, signed a nondisclosure, and then come to the SMSC with Katherine to see the lab. The two woman had walked the length of ‘The Street’, arriving at a metal door marked POD 5. Eventhough Katherine had tried to prepare her by describing the lab’s remote location, Trish was not ready for what she saw when the pod door hissed open.”(Chapter 31, page 191)

3) Nola Kaye

Nola is Senior OS analyst. Helps Inoue Sato with the x-rays of Robert Langdon’s bag when he went through security at the US Capitol. This is the part that makes us to be seen Nola’s character:

“Director Sato’s on a roof? ’Hold on’. Nola began running a new search. She was considering telling the OS director about the hacker, but Sato seemed fixated on Eight Franklin Square at the moment. Besides, Nola still didn’t have all the information. Where’s that damned sys-sec, anyway? Okay, Nola said, eyeing her screen, ’I see the problem. One Franklin Square is the name of the building, not the address. The address is actually 1301 K Street.”(Chapter 97, page 479)

4) Trent Anderson

Trent Anderson is a head of the Capitol Police. This is the part that makes us to be able to seen Anderson’s character:

“Chief Anderson wondered when this night would end. A severed hand in my Rotunda? A death shrine in my basement? Bizarre engravings on a stone pyramid? Somehow, the Redskins game no longer felt significant. As he followed Sato into the darkness of the hall, Anderson flicked on his flashlight. The beam was weak but better than nothing. Sato led him down the hall a few yards, out of sight of Langdon.”(Chapter 41, page 231)

5) Reverend Colin Galloway

The Dean of Washington National Cathedral, and freemason, also Collin is the other masonic brother who is blind but helped Langdon and Katherine to crack the code. This is the part that makes us to be seen Galloway’s character:
“Galloway opened the door and turned on the lights, apparently accustomed to remembering this courtesy for his guests. He ushered them in and closed the door.”(Chapter 82, page 408).

6) Jonas Faukman

Jonas Faukman is Robert Langdon’s editor in New York. Helps Robert with the cell phone number of Katherine Solomon. This is the part that makes us to be seen Faukman’s character:

“New York editor Jonas Faukman was just turning off the lights in his Manhattan office when his phone rang. He had no intention of picking up at this hour that is, until he glimpsed the caller-ID display. This ought to be good, he thought, reaching for the receiver.”(Chapter 44, page 244)

7) Turner Simkins

Operation leader in CIA, hunting Robert Langdon and Warren Bellamy at the Library of Congress among other places. This is the part that makes us to be seen Simkin’s character:

“Agent Simkins raised his hand, motioning his team into the space. Silently, the mean fanned out. Moving cautiously up the center aisle, Simkins reached up and flipped a switch on his goggles, activating the newest addition to the CIA’s arsenal. Thermal imaging had been around for years, but recent advances in miniaturization, differential sensitivity, and dual source integration had facilitated a new generation of vision enhancing equipment that gave field agents eyesight that bordered on superhuman.”(Chapter 58, page 312)

8) Nunez

Nunez is a Capitol security guard. This is the part that makes us to be seen Nunez’s character:

“One story above the subbasement, Capitol security guard Nunez escorted the Architect of the Capitol, Warren Bellamy, down the long hallway that ran the length of the eastern basement. Nunez could have sworn that he had just heard three gunshots down here, muffled and underground. There’s no way.” (Chapter 36, page 212)

c. Static Character
The characters in the Lost Symbol’s Novel who don’t change their action from the beginning until the ending of the story are: Langdon, Katherine Solomon, Peter Solomon, and Sato.

d. Dynamic Character

The dynamic character in the Lost Symbol’s Novel is similar with the Major character. The character who changes his action from the beginning until the ending of the story is Langdon as a *protagonist* and also the narrator of the story.

5. Point Of View

The Lost Symbol’s Novel is written in first person point of view and narrated by Dan Brown.

6. Style and Symbol

1. Style

The style of the Lost Symbol’s novel is *Dramatic*, this novel is not only tells about the future but also tells about how the characters life at the past. In this novel we can found the story about friendship, struggle, conspiracy and also the evidence of the *major character* to redeem his mistakes when he is child. This is the example of the *dramatic style* in the Lost Symbol’s Novel:

*Katherine looked on helplessly as the man zipped up Langdon’s day bag and turned to her brother. Carry This, Peter, would you?”* He set the heavy bag on Peter’s lap. Next, the man walked over to a drawer and began rooting around. She could hear small metal objects clinking. When he returned, he took her right arm, steadying it. Katherine couldn’t see what he was doing, but Peter apparently could, and he again started bucking wildly. Katherine felt a cold numbness spreading through her forearm and fingertips below the elbow. When the man stepped aside, Katherine saw why her brother was so horrified. The tattooed man had inserted a medical needle into her vein, as if she were giving blood. The needle, however, was not attached to a tube. Instead, her blood was now flowing freely out of it, running down her elbow, forearm, and onto the stone table. ‘A human hourglass,’ The man said, turning to Peter. ‘In a short while, when I ask you to play your role, I want you to picture Katherine , dying alone here in the dark.’(Chapter 107, page 523)
2. Symbol

Symbols that we can fund in the Lost Symbol’s Novel are:

a. The circumpunct

The stone box with the capstone has a circumpunct at the bottom. It is the ancient symbol for gold, but it has countless meanings. Robert Langdon explains to Collin Galloway that in ancient Egypt it was the symbol of the sun god Ra, and modern astronomy still uses it as the solar symbol. In Eastern philosophy it represents the spiritual insight of the Third Eye, the divine rose, the sign of illumination and is the origin of the all seeing eye on the Great Seal. Pythagoreans used the circumpunct as the symbol of the Monad, the Divine Truth, the at one moment of mind and soul. Galloway knows this and adds that the circumpunct is essentially the symbol of the Ancient Mysteries. It turns out that Peter Solomon’s ring has a tiny circular incision that fits with the circumpunct in the box. The ring has the inscription Ordo Ab Chao and the words All is revealed at the thirty third degree. They turn the ring 33 degree.

b. Laus Deo

Laus Deo the well known Latin phrase meaning ‘Praise God’ was inscribed on the tip of the Washington Monument in script letters only one inch tall.

c. Hindenburg

When Mal’akh sets Katherine lab on fire he says to himself, remember the Hindenburg. Hindenburg was a large German Passenger carrying airship flying across the Atlantic ocean.

d. Masonic ring
On Peter Solomon’s hand which is found in the US Capitol Rotunda there is a ring on one of his fingers. It is one of Peter’s most prized possessions.

e.  *Ordo Ab Chao*

Translation from latin is Order from chaos which is one of the great Masonic axioms. When Peter Solomon trusts Robert Langdon to keep the talisman safe from wrong hands, he tells him that the talisman is so powerful that it could imbue its possessor with the ability to bring order from chaos.

f.  *Heredom*

The House of the Temple known among its brethren as Heredom had always been the crown jewel of the Masonic Scottish Rite in America. With its steeply sloped, pyramedical roof, the building was named for an imaginary Scottish mountain. Mal’akh knew, however, there was nothing imaginary about the treasure hidden here.

g.  *Sincere*

Galloway tells Robert to give Peter a message: The Masonic Pyramid has always kept her secret sincerely. Since the days of Michelangelo, sculptors have been hiding the flaws in their work by smearing hot wax into the cracks and then dabbing the wax with stone dust. The method was considered cheating, and therefore, any sculpture without wax literally “since cera”, was considered a sincere piece of art. The phrase is still used today when letters are signed “sincerely”
CHAPTER IV
THE ANALYSIS OF ROBERT LANGDON'S PERSONALITY OF THE LOST SYMBOL’S NOVEL

In this chapter, the researcher would like to present the result of the collecting data and answer the problem statements that have been contained in chapter 1. The data have been taken from The Lost Symbol Novel. The researcher will discuss about the Robert Langdon’s Personality Psychology of the story in The Lost Symbol Novel.

A. The Analysis of Personal Psychology of Robert Langdon in The Lost Symbol

In this chapter, the researcher is going to analyze the personality psychology that used in The Lost Symbol Novel. As explained in chapter II, there are four types of personality those are: sanguine, choleric, melancholy and phlegmatic.

1. Type of Sanguine are extrovert, talker, and optimist
2. Type of Choleric are extrovert, doer, and optimist
3. Type of Melancholy are introvert, thinker, pessimist
4. Type of Phlegmatic are introvert, watcher, pessimist
Table 4.1

Table concludes the personal psychology in *The Lost Symbol’s Novel*

<table>
<thead>
<tr>
<th>No.</th>
<th>Types of Personality</th>
<th>Sentences</th>
<th>Characteristic</th>
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<tbody>
<tr>
<td>1.</td>
<td>Sanguine</td>
<td>“But, you are the Robert Langdon who writes books about symbols and religion, aren’t you? I know your probably get tired of being recognized” (Chapter 1, page 26)</td>
<td>The sentence is <em>Sanguine</em> type because that is statement of woman who said “I know your probably get tired of being recognized” it’s mean Langdon is so popular.</td>
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<td></td>
<td>‘My book group read your book about the sacred feminine and the church! What a delicious scandal that one caused! You do enjoy putting the fox in the henhouse!’ she said. (Chapter 1, page 26)</td>
<td>The sentence is <em>Sanguine</em> type because the woman tells about his books that full of scandal and said “You do enjoy putting the fox in the henhouse” it’s mean Robert Langdon is looks a great on the surface.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“Langdon? The name</td>
<td>The type is <em>Sanguine</em></td>
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sounded vaguely familiar, but Anderson couldn’t quite place it.”(Chap 16, Page 96)

- “Despite Langdon’s six foot frame and athletic build, Anderson saw none of the cold, hardened edge he expected from a man famous for surviving an explosion at the Vatican and a manhunt in Paris.”(Chap 16, Page 97)

- “Solomon chuckled. ‘Ask a symbologist a simple question .. Okay, tell me what you see.'”(Chap 126 page 614)

because, again this is show us that Langdon is popular and Appealing personality. This type is Sanguine because Langdon Charms Other and Popular

This type is Sanguine because Langdon Seems Exciting and Optimist
“Peter speaks very highly of you,” Bellamy said. (Chapter 42, page 239)

“You’re in a cult?” Langdon nodded and lowered his voice to a conspiratorial whisper. “Don’t tell anyone, but on the pagan day of the sun god Ra, I kneel at the foot of an ancient instrument of torture and consume ritualistic symbols of blood and flesh.’ The class looked horrified. (Chapter 6, page 58)

‘Langdon always loved visiting their headquarters. The House of Temple a classical masterpiece This type is Sanguine because Langdon Makes Friends Easily

This type is Sanguine because Robert Langdon Physically holds on to listener.

This type is Sanguine because Langdon is Curious
<table>
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<th>whose symbolic ornamentation rivaled that of Scotland’s Rosslyn Chapel. (Chapter 30, page 184)</th>
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<tr>
<td></td>
<td>‘It’s very valuable to Peter. And I’d like to return it to him tonight.’ (Chapter 30, page 185)</td>
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<tr>
<td></td>
<td>This type is <em>Sanguine</em> because Langdon has Character Volunteers for jobs and Loves People</td>
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<tr>
<td>2.</td>
<td>Bellamy said, ‘Peter always told me you were a hard man to convince an academic who prefers proof to speculation.’ (Chapter 53, page 291)</td>
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<tr>
<td></td>
<td>The type is <em>Choleric</em> because this is the Dominant, Strong, and Powerful</td>
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<tr>
<td></td>
<td>Because you were brought here, professor. You were</td>
</tr>
<tr>
<td></td>
<td>The type is <em>Choleric</em> because Robert Langdon is Excels in Emergencies</td>
</tr>
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chosen. This inscription appears to be a code of some sort, and considering your reputation, it seems obvious to me that you were brought here to decipher it.(Chapter 41, page 230)

- Langdon had to admit that after his experiences in Rome and Paris, he’d received a steady flow of requests asking for his help deciphering some of history’s great unsolved codes. (Chapter 41, page 230)

- Sato folded her thin arms and stared up at him with jet-black eyes. “Well professor, this type is Choleric because Robert Langdon Can Run Anything and Exerts sound leadership. The type is Choleric because Robert Langdon Dynamic and Active, Exudes Confidence, and Insist on
for someone who claims to have no clue why he’s here ... you’re doing quite well so far.”

(chapter 17 page 104)

• Langdon scrutinized the tattoo, feeling puzzled. I’m not even sure about the eight-eight-five. The rectilinear writing looks unusual. Those may not be numbers.”

(chap.23page 143)

• I know why I am here.

Standing in the center of the Rotunda, Langdon felt a powerful urge to turn and run away... I’ve got to get out of here.

The type is Choleric because Robert Langdon Is usually right and seeks practical solutions

The type is Choleric because Robert Langdon is unemotional, Moves quickly to action, and Powerful
3. Phlegmatic

<table>
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<th>(chapter24, page 155)</th>
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<td></td>
<td>Robert Langdon stole an anxious glance at his wrist watch 7:58 P.M. The smiling face of Mickey Mouse did little to cheer him up. I've got to find Peter. We're wasting time. (Chapter 20, page 121)</td>
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<td></td>
<td>Mickey Mouse? The guard said, sounding mildly amused. Langdon nodded, accustomed to the comments. The collector's edition Mickey Mouse watch had been a gift from his parents on his ninth birthday. 'I wear it to remind me to slow down and take</td>
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• ‘The woman says “your uniform gave you away”. My uniform? Langdon glanced down at his attire. He was wearing his usual charcoal turtleneck, Harris Tweed jacket, khakis, and collegiate cordovan loafers. His standard attire for the classroom. Lecture circuit, author photos, and social events.’ (Chapter 1, page 26)

• Langdon’s temper flared. ‘I’m not pretending anything!’
I’ve never seen this before in my life!’ (Chapter 41, page 233)

- Robert Langdon hung up his cell phone, feeling increasingly worried. Katherine’s not answering her cell? Katherine had promised to call him as soon as she was safely out of the lab and on her way to meet him here, but she had never done so. (Chapter 49, page 268).

- We’ll find Peter. ‘Langdon’s deep voice resonated against her chest, comforting her somehow. ‘I
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<th>promise.’(Chapter 56 page 301)</th>
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| 4. Melancholic | • ‘It’s a safe prediction to make,’ Langdon said. ‘Knowledge grows exponentially. The more we know, the greater our ability to learn, and the faster we expand our knowledge base.’(Chapter 84, page 420)  
• Mal’akh pressed the cell phone to his ear, enjoying the sound of Langdon’s anxious breathing on the other professor, and so do you. Call me as soon as you have deciphered the map. We will go together to | This is the mental type. Their typical behavior involves thinking, assessing, making lists, evaluating the positives and negatives, and general analysis of facts. They love maps, charts and graphs, they are usually the most intelligent of the four types, however they tend to dwell on details. A melancholy is a planner, making sure things happen, although sometimes they can paralyze themselves with over analysis. List and doing things the right way are characteristics of this personality type. Melancholies are also known as the “perfect” |
the hiding place and make our trade. Peter’s life... for all the wisdom of the ages.’ (Chapter 43, page 243)

- ‘Langdon thought, he always found it ironic that the workers who hoisted each piece of the nineteen and a half foot bronze statue to her perch were slaves a Capitol secret that seldom made the syllabi of high school history classes.’ (Chapter 6, page 48)

- Langdon crouched down, eyeing’ the tips of Peter’s thumb and index finger .tattoos?
Incredibly, the monster who had done this appeared to have tattooed tiny symbols on Peter’s fingertip’s. (Chapter 13, page 80)
CHAPTER V
CLOSURE

A. CONCLUSION

After finishing chapter I until chapter IV, in this chapter the researcher will write the conclusion concern the problem statement in the chapter I, chapter IV which deals the literary elements and the analysis of the personality psychology of the Lost Symbol’s Novel. The researcher got twenty four ironies from the text that put from the each chapter in the Novel. Finally, the researcher would like to draw the conclusion as follows:

1. The researcher found that dominant personality of Robert Langdon in the Lost Symbol’s Novel is Sanguine type.

**Popular Sanguine Personality**

(The Extrovert, The Talker, The Optimist)

- Appealing personality
- Talkative
- Life of the party
- Good sense of humor
- Memory for color
- Physically holds on to listener
- Emotional and demonstrative
- Cheerful and bubbling over

- Curious
- Good on stage
- Wide eyed and innocent
- Lives in the present
- Changeable disposition
- Sincere at heart
- Always a child
5. “But, you are the Robert Langdon who writes books about symbols and religion, aren’t you? I know your probably get tired of being recognized”

(Chapter 1, page 26)

The sentence shows us that Robert Langdon’s personality is Sanguine type because Robert Langdon is so popular. We can see that the sentence, the woman said to Langdon about him being recognized.

6. ‘My book group read your book about the sacred feminine and the church! What a delicious scandal that one caused! You do enjoy putting the fox in the henhouse!’ she said. ’(Chapter 1, page 26)

The sentence is Sanguine type because the woman tells about his books that full of scandal and said “You do enjoy putting the fox in the henhouse” it’s mean Robert Langdon is looks great on the surface.

7. “Langdon? The name sounded vaguely familiar, but Anderson couldn’t quite place it.”(Chap 16, Page 96)

The sentence is Sanguine type because Robert Langdon is appealing personality

8. “a man famous for surviving an explosion at the Vatican and a manhunt in a Paris.’(Chap16, Page 97)

The sentence is Sanguine type because Robert Langdon is Envied by others and popular

9. “Peter speaks very highly of you, Bellamy said.”(Chapter 42, page 239)

The sentence is Sanguine type because Robert Langdon Makes friends easily and loves people

10. ‘It’s very valuable to Peter. And I’d like to return it to him tonight.’(Chapter 30, page 185)
The sentence is Sanguine type because Robert Langdon is Volunteers for job.

11. ‘You’re in a cult?’ Langdon nodded and lowered his voice to a conspiratorial whisper. ‘Don’t tell anyone, but on the pagan day of the sun god Ra, I kneel at the foot of an ancient instrument of torture and consume ritualistic symbols of blood and flesh.’ The class looked horrified.

(Chapter 6, page 58)

The sentence is Sanguine type because Robert Langdon is Physically holds on to listener.
B. SUGGESTION

In addition, the researcher gives some suggestion as follows:

1. For a Readers

The researcher assumes that most of people in the world like reading Novel. It is beneficial as an entertainment, besides we can get much information and knowledge. The researcher hopes that the viewers can take the positive, ignored the negative side and imply in their life.

2. For the language learner

Personality Psychology isn’t part of literature but from this we can learned about ourselves, we can realize personality each other. It is can get by reading the Novel, sociality, and other. The researcher suggests that Novel can be an interesting media for study personality.

3. For the education

Personality Psychology is the study of human mind and behavior, Personality psychology is study the characteristics and traits that distinguish an individual. These factors can be cultural, conditional and situational and they may be common or specific to each person in a given environment. They have to consider the rationality behind certain actions of individuals, as well as identifying aspects in an individual’s personality that makes them unique. They have to be able to judge the level of logic, influence of opinion and other social factors that affect a person’s mind frame.
4. For Lecture

The research can be a contribution to the development of Literature teaching, so the researcher giving suggest that a lecture enrichment the experience and knowledge with reading the novel.

5. For English Department

Literature and personality provides a rich environment for teaching, research, creative work, “The Lost Symbol” novel it must found the library for student’s reference in university because this book not just a fantasy but as a knowledge about history of world, images, legends and of course a secret.
REFERENCES

CURRICULUM VITAE

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                     085640633174

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2. SMP N 1 Suruh graduated in 2006
3. SMA N 1 Tengaran graduated in 2009
4. State Institute for Islamic Studies (IAIN) Salatiga
Nomer : Sti.24/K-1/FP.00.9/1-1.3.067/2014 18 Maret 2014
Lamp. : Proposal Skripsi
Hal : Pembimbing dan Asisten Pembimbing Skripsi

Yth. Faizal Risdiyanto, M.Hum.

Assalamualaikum wr.wb.

Dalam rangka penulisan Skripsi Mahasiswa Program Sarjana (S.1), Saudara dilihat sebagai Dosen Pembimbing / Asisten Pembimbing Skripsi mahasiswa :

Nama : Anita Permatasari
NIM : 11309060
Jurusan : Tarbiyah
Judul Skripsi :

ANALYSIS OF THE MAJOR CHARACTER OF ROBERT LANGDON IN "THE LOST SYMBOL" NOVEL

Apabila cipandang perlu Saudara diminta mengoreksi tema Skripsi di atas.

Demikian untuk diketahui dan dilaksanakan.

Wassalamualaikum wr.wb.

[Signature]

Tembusan : Yth. Ketua STAIN Salatiga (sebagai laporni)
# Daftar Nilai SKK

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Salatiga, 04 Maret 2015

Mengetahui,
Wakil Ketua III Bidang  
Kemakmuran dan Kerjasama

[Signature]

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NIP. 197412121999031003