

# CONSPIRACY THEORIES IN DAN BROWN'S THE DAVINCI CODE

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## Abstract

In order to challenge the standardisation of the interpretation of the Holy Grail that is approved by the Roman Catholic Church, Dan Brown, the author of *The Da Vinci Code*, combines the concept of “the holy feminine” with the Holy Grail in a hybrid story. He reinterprets recurring chronological symbols and imagery to give them new meanings as a storytelling strategy. The authors give the readers a fresh perspective on historical events by doing their study in this way. This study doesn't set out to prove that Brown's goal is to aid in the finding of a lofty truth; rather, it argues—using criticisms put forth by Lyotard, Barthes, and Foucault—that Brown has used discussions of stirring events to remember the variety of human experience. The goal of this study is to make the case that, in order to subvert the hegemonic authority of conventional language; Brown ignores history and enjoys greatly broadening the fields of knowledge, rather than having any veneration for huge canonical works. This argument is given as a hypothesis that is backed up by data.

**Keywords:** History, mystery, conspiracy, feminine,

## INTRODUCTION

Dan Brown, the author of the book *The Da Vinci Code*, wrote it. The first printing of this book happened on March 18, 2003, and Doubleday published it. The book has 105 chapters, 454 pages, and is divided into these chapters. The *Da Vinci Code* by author Dan Brown is under the mystery and thriller categories of literature. One of the most well-known writers to emerge from the US is Dan Brown. He was born on June 22, 1964, into our world. He was born and raised in the American state of New Hampshire, specifically in the town of Phillips Exeter Academy. He was from the town of Exeter, to be more accurate.

The narrative begins in Paris, where Jacques Sauniere, the curator of the Louvre Museum, seeks for Robert Langdon, a Harvard University professor of religious symbolism. The pagan significance concealed in the stones of Chartres Cathedral will be the focus of Robert Langdon's talk at the American University in Paris. Once Jacques Sauniere was found dead one evening, a number of symbols and codes, including a pentagram and the Fibonacci sequence, were found on his body. Police cryptographer Sophie Neveu is a lovely woman who helps Langdon with his investigation. Yes, Sophie's grandfather was Jacques Sauniere. When Langdon is made aware of the captain's true intentions and is given forewarning, he is able to avoid the pursuit of police lieutenant Bezu Fache.

Sophie has a “key” that she and Langdon can use to access a vast and challenging study regarding the contested assertion that Jesus Christ and Mary Magdalene were married and had children. The focus of the inquiry is on the potential for a childbearing relationship between Mary Magdalene and Jesus Christ. The Priory of Sion, a monastic society founded around the turn of the century, has protected this knowledge for millennia. Silas, an albino masochist monk who backs Opus Dei, is after Langdon and Sophie. He is also pursuing Sophie. Langdon and Sophie are striving to find out the truth about Christ and Mary Magdalene as well as the location of the Holy Grail, but Silas is trying to stop them.

In order to complete his mission, Langdon is aided by a dedicated British scholar by the name of Sir Leigh Teabing. Together, they visit fabled sites in Britain like the Church Temple, where it is believed that a group of Templar Knights are interred, and Sir Isaac Newton's tomb at Westminster Abbey, where some of the most important pieces to the Holy Grail's puzzle are hidden. [SWEPI PANGASTUTI]

## LITERATURE REVIEW

Several scholars have studied Dan Brown's novel "The Da Vinci Code." Zumira Fitriani (2007) conducted the first study for the article "Against the Religious Mainstream in Dan Brown's The Da Vinci Code" at Muhammadiyah University in Surakarta. Throughout her work, she followed a Marxist methodology. The second piece of evidence is a study that was conducted by Raras Dwi Kristianti (2009) at Muhammadiyah University of Surakarta and titled "The Anxiety of Sophie Neveu in Dan Brown's The Da Vinci Code." She used a psychodynamic approach.

This study differs from the other two studies primarily in terms of its primary point and point of view. In the first study, a Marxist literary approach is used to analyse how religion is treated in the book, and in the second study, a psychoanalytic approach is used to analyse Sophie Neveu's anxiety. This final study compares and contrasts the two approaches to religion and reason in the novel from the viewpoint of society. In order to use a sociological approach to give academics a novel perspective on the problem. This article's title, "Faith and Reasoning in Dan Brown's The Da Vinci Code Novel: A Anthropological Approach," sums up the methodology used to conduct the research.

## FACTS, HISTORY AND CONSPIRACIES

Anything that is purposefully muddled and challenging to understand could be thrilling, but it also runs the risk of alienating readers. Throughout the past twenty years, more people have started reading works that fall under this literary subgenre. Every single riddle contains a complex clue that can be used to deduce the solution. Due to their complexity, these perplexing hints may very well be unintelligible signs and symbols. Signifiers and signals are occasionally employed as perplexing hints in mystery novels to aid the main character in solving the mystery. Protecting the sacredness of the information in question is the main goal of keeping it hidden from the public and preventing its dissemination. It is widely believed that a person with a pure spirit is the only thing that can reveal the truth that lies behind the conspiracy's signs and visuals.

The majority of Dan Brown's books are about conspiracies and their many forms. This development adds vitality and interest to the story of a powerful group or organisation that operates in the shadows. The mystery book The Da Vinci Code was recently produced in the United States. Dan Brown is the author of the book. The surprising and exciting plot of the book is propelled by the Christian faith. According to the writing of Aiping Zhang and Zhenwu Zhu, Brown had continued to produce his very own collection of suspense fiction filled with codes, puzzles, and intriguing locales (1).

Hidden governments frequently employ signs and omens to reveal their intentions to the public. The "Da Vinci Code" book features a number of historical, mysterious organisations. So, it makes sense to cite this work as an illustration of the conspiracy theory subgenre. According to the conspiracy theory, some events are the direct result of a cunning plan developed by influential people.

Conspiracy theories have become quite popular in our "post-truth" era, where people's opinions are formed less by objective facts and more by appeals to emotions and personal opinion. People's beliefs are less influenced by facts, which explain why. Conspiracy theories have been more and more common since the 1990s, and their spread around the globe is accelerated thanks to the Internet and social media platforms. "Concealed power and agency" refers to narratives "with particular claims to understanding regarding concealed power and agency" (Dyrendal et al. 26). They assert that by exposing other people's lives, "individual agency can be regained," while also "revealing disguised, huge power hierarchies." (41). It is crucial for the discipline of religious studies to treat conspiracy theories seriously, as David G. Robertson writes in "The Hidden Hand: Indeed, "conspiracy theory, like religion, is impossible to describe." You'll be able to identify standout elements, key concepts, or resounding abilities, but you'll also come across a lot of outliers (6). Religions and conspiracy theories' central concepts of "good" and "evil" may be restricted by more complex social-cultural settings, but they nonetheless help to illuminate underlying attitudes, behaviours, and demands.

The 2003 novel The Da Vinci Code (DVC), written by Dan Brown, is a fantastic artefact to use to examine how CT and religion interact in modern literature. The term "The Da Vinci Code" is abbreviated as DVC. In DVC, Brown describes CT in

a way that “presents and produces understanding; it fosters inquiry and challenges particular perceptions of reality.” This tale, according to Brown, “presents and develops understanding” (Dyrendal et al. 33). Introducing CT is a good idea since stories may “explain the past, foresee the future, and infer intents” on the part of those in authority while also communicating “social tensions” and “ideological” power (Bratich 13). A heuristic framework is necessary for understanding the interaction between CT and theology in DVC because of the complexity involved. This is as a result of the relationship between theology and CT.

It appears that Dan Brown’s *The Da Vinci Code* analyses myths in a way that is comparable to that of structuralist and postmodernist Roland Barthes. According to the definition provided by Hawkes, “myth” in the context of Roland Barthes refers to “not ancient mythology so much as the sophisticated structure of representations and concepts which a society produces in order to perpetuate and legitimate its consciousness of its own human: i.e. the very fabric of its network of meaning” (107). (107). That Barthes does not believe mythology to be a collection of inspiring tales shouldn’t come as a surprise. He claims that rather than fostering the growth of mythology, the beliefs embodied in myths encourage the growth of ideology. They have a duty to protect the traditions and institutions of a specific social group. He calls this characteristic of mythology the “polysemic nature” of the genre, alluding to the genre’s capacity to support a range of interpretations. A myth can consequently be interpreted in a variety of ways and on a variety of levels as a result. It is crucial to keep in mind both the original storyteller and the cultural context in which they lived when evaluating a myth’s value.

Simply put, Brown demonstrates in his painstakingly researched work that myths and the sociological and religious institutions that are tied to them are products of humanity, not of gods or deities. Your conception of yourself at that precise moment will depend on how you interpret those stories. Foucault doubts semiotics’ capacity to describe the past since the field places an undue emphasis on the dynamic interaction between signals and their meanings. Nonetheless, Barthes uses sound judgement when he states the following:

“Semiology has taught us that myth has the task of giving an historical intention a natural Justification, and making contingency appear eternal...[M]yth is constituted by the loss of the historical quality of things: in it, things lose the memory that they once were made...Myth does not deny things, on the contrary, its function is to talk about them; simply, it purifies them, it makes them innocent...it organizes a world which is without contradictions because it is without depth, a world wide open and wallowing in the evident, it establishes a blissful clarity: things appear to mean something by themselves.” (142-143)

Brown, however, argues that there is depth to the world and that all of its mysteries cannot be boiled down to a single type of story. He thinks this is due to the fact that the world is a complex place. In an effort to persuade us that the knowledge we have acquired may be comprehended from a fresh and different perspective, he collects a few competing myths and, using the material he has gathered, develops his own counter myth. This is done to make the familiar things seem less familiar to us and to help us see the information from a fresh perspective.

## CONCLUSION

*The Lost Symbol* by Dan Brown and *Angels and Demons* (2000) both address themes present in *The Da Vinci Code*. These themes cover a wide range of subjects, such as mythology, history, hidden codes, symbols, and puzzles (2009). The “*Da Vinci Code*” author has always argued that his book does not in any way refute Religion but rather promotes spiritual discussion about the ambiguities in Christian doctrine. The book’s introduction made this assertion. He is fully aware that no matter how much research he performs on the subjects of his fiction, he will still be accused of disrespecting the main branch of the Christian religion. He is motivated to delve more into this idea by his logical and inquiring brain, which reveals the authoritarian nature of the universally accepted monolithic dogmas. The purpose of this study was to demonstrate that a rereading of “*The Da Vinci Code*” that incorporates the analytical insight provided by Lyotard, Barthes, and Foucault reveals the authors are ready to reject authority. This was done in light of the psychological games that authoritarian narratives play with people. He uses some of the most esoteric and mystical components of the Christian story to show how religion may be viewed in a new way. In doing so, he makes a crucial point, namely that the ongoing battle for human dominance can utilise all facets of human culture, including mysticism, history, art, and even portions of the Bible.

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