MASOCHISM AS APPEARED IN DAN BROWN’S *THE DA VINCI CODE*

A THESIS

Presented as Partial Fulfillment of the Requirements to Obtain the *Sarjana Pendidikan* Degree in English Language Education

By
Gregoria Mayang Dwiandhesti
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ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
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PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

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Defended before the Board of Examiners
on March 9, 2011
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Dean

Drs. Tarsisius Sarkim, M.Ed., Ph.D.
Creativity is unusual stuff. It deranges. It’s subversive. It mistrusts what it sees, what it hears. It dares to doubt. It acts even it errs. It infiltrates pre-conceived notions. It rattles established certitudes. It incessantly invents new ways, new vocabularies. It provokes and changes point of view.

-Anonymous-

This thesis is devoted especially to my beloved family and those who have introduced me to the wonderful life
STATEMENT OF WORK'S ORIGINALITY

I honestly declare that this thesis, which I have written, does not contain the work or parts of the work of other people, except those cited in the quotations and the references, as a scientific paper should.

Yogyakarta, 9 March 2011

The Writer

Gregoria Mayang Dwiandhesti
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ABSTRACT

Dwiandhesti, Gregoria Mayang. (2011). Masochism as Appeared in Dan Brown’s The Da Vinci Code. Yogyakarta: English Language Education Study Program, Department of Language and Arts Education, Faculty of Teachers Training and Education, Sanata Dharma University.

This study deals with masochism as appeared in Dan Brown’s The Da Vinci Code. Masochism appears in many elements of the novel including Opus Dei as the setting of the novel, Silas characterization as the member of Opus Dei, and neurosis of the other members of Opus Dei.

This study aims to answer the research question how masochism appears in The Da Vinci Code. To answer the question, this study used two approaches which are historical and psychological approaches. This study employs theory of character and characterization, motivation, and masochism. Library study was applied in this study as well. This study used two main sources. The primary source is a novel entitled The Da Vinci Code written by Dan Brown. The secondary sources are books, journals, and internet.

Concluding the study, the writer gets three main points. First, masochism appears in the setting of Opus Dei in which it appears in the fact of corporal mortification. Masochism and corporal mortification have the same practices but different motivations. Second, masochism appears in the characterization of Silas, one of the Opus Dei members. The reasons that lead Silas to practice masochism are guilty, anxious, and unloved feeling. Third, Masochism also appears in the neurosis of the other Opus Dei members. Masochism not only appears in Silas but also in many members contracted with neurosis. They develop neurosis after they joined Opus Dei.

This study provides some information about masochism and its causes. It is expected to give useful information for pedagogical purposes. The bias in Dan Brown’s description is an interesting case to explain how a scientific and objective inquiry should be made for pedagogical purposes. Therefore, human bias must be avoided if true science is to be attained.

Key words: masochism, corporal mortification
ABSTRAK


Studi ini menganalisa Masokisme yang muncul dalam novel *The Da Vinci Code* karya Dan Brown. Masokisme muncul dalam beberapa sisi yaitu dalam setting Opus Dei, karakterisasi Silas sebagai salah satu anggota Opus Dei, dan kelainan-kelainan dalam diri anggota Opus Dei lainnya.


Kata kunci: masokisme, matiraga.
LEMBAR PERNYATAAN PERSETUJUAN
PUBLIKASI KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

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Pada tanggal   : 9 Maret 2011

Yang menyatakan

Gregoria Mayang Dwiandhesti

051214087
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My gratitude goes to all lecturers and PBI staff. They have given me a chance to study and guided me until the end of my study at Sanata Dharma University.

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For all the people I love, may God bless them all and give them great happiness.

Gregoria Mayang Dwiandhesti
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CHAPTER I
INTRODUCTION

This chapter consists of five parts; namely, background of the study, problem formulation, objectives of the study, benefits of the study and definitions of terms. Background of the study describes the main topic of the thesis and presents the reason in choosing the topic. The problem formulation explains the research problem in this thesis that would be investigated. The objective of the study describes the aims of conducting this research. The benefit of the study consists of what the readers can gain from this study. Some important terms used in this study are clarified to avoid misunderstanding.

A. Background of the study

Today there are many religions in the world. People believe that religion is a means of communication not only vertically between human and God but also horizontally among humans. By embracing a certain religion, people have a guidance to live in God’s way, so that they can reach their self-realization. Richard Johnson (1990) in his book entitled A Christian’s Guide to Mental Wellness states that self-realization is the basis for living a fully functioning life: it is the basis of mental and emotional health. Therefore, people can control their mind by organizing their self-realization. It will not lead them into mental illness in some way (p. 11).
Fanatical religious practice may lead to mental illness. Wrong interpretation of religion may also grow into hatred and destruction, for example the tragedy of World Trade Centre in New York that happened on 11 September 2001. It was the description of human mental illness because their love to God has changed into an obsession. They are willing to die for the sake of their love to God that is called *Jihad*. The idea is similar to the meaning of masochism which is defined as the willingness to sacrifice the person’s life, by practicing self-torturing action, for the sake of getting pleasure.

The idea of self torturing action also appears in Dan Brown’s *The Da Vinci Code*, the controversial novel. The controversial issue in *The Da Vinci Code* is seen in the description about Opus Dei and its members. In Brown’s novel, Opus Dei is described as a catholic organization with dangerous practiced that is called corporal mortification, by using cilice and the discipline as the devices. Corporal mortification is practiced to get purification of sins. The practice of corporal mortification is similar to masochism, self-torturing action, but different in motivation. However, corporal mortification in *The Da Vinci Code* that is described by Brown tends to be masochism. According to Sigmund Freud as cited in Flugel’s *Man, Morals, and Society* (1948) masochism I defined as an action to torture the masochist’s own body and he enjoys the action because he gets pleasure from the inflicted pain (p. 38).

This study analyzed masochism as appeared in Dan Brown’s *The Da Vinci Code*. Masochism appears in *The Da Vinci Code* not only in Opus Dei as the setting of the novel but also in the neurotic members of Opus Dei. Brown
described that in Opus Dei, there are many neurotic members that practiced masochism. It is obviously seen in Silas characterization. He is an Opus Dei member with high dedication for the organization. Silas follows all sacred ritual in Opus Dei. He is even willing to devote his life just for Opus Dei. Silas’s faith is turned into obsession and his behavior shows an indication of mental illness. Silas practices corporal mortification because he enjoys the pain and he gets pleasure of being forgiven from his sins. This is a characteristic of a person who suffers from masochism. Brown also described the other neurotic members of Opus Dei that seems practicing masochism. Brown wants to show that there are not only Silas but also many neurotic members that practice masochism in Opus Dei.

In contrast, masochism is not identical in real Opus Dei. The self-torturing action in Opus Dei is identified as pure corporal mortification. The writer is interested to use *The Da Vinci Code* because it is a controversial novel that shows the contrast between fiction and reality. Brown has courage to write a fiction work that is contrary to the fact. Brown depicted corporal mortification in Opus Dei that tends to be masochism as appeared in *The Da Vinci Code*.

The writer chose masochism as the topic of the study because masochism is unusual in society. The practice of self-torturing behavior for the sake of getting pleasure is considered as uncommon way of thinking in society. The abnormal way of thinking makes this topic become interesting for the writer.
B. **Problem Formulation**

The research problem of the study as follow:

1. How does masochism appear in Dan Brown’s *The Da Vinci Code*?

C. **Objective of the Study**

The objective of the study explores the description of masochism as seen in *The Da Vinci Code*. The writer focused on one character in this novel namely Silas who is used by Dan Brown to show the practice of masochism. He is the proponent of Opus Dei who practices masochism as its ritual.

D. **Benefits of the study**

There are two benefits of this study, the first is for the students of English Education Study Program of Sanata Dharma University and other researchers. The last benefit is for the readers.

The first benefit is for the students of English Education Study Program of Sanata Dharma University and other researchers who are willing to do research about masochism. This study described the information about masochism in an established religious organization. It describes how human can get mental illness because of his obsession to his belief. Therefore, this study can be used as the reference for the researchers who will analyze masochism as the topic of the study or the researchers who will analyze the same novel. On the other hand, this study gives an implication of bias that should be avoided in the education field.
especially for research because prejudices in the research can complicate the students to find objective truth. Bias issue can be used as a mirror of language study especially in literary work because literature is also in associate with bias.

The last benefit is targeted for the readers. Basically, this study is aimed to give some information about madness. Fanatical belief in one’s religion can lead people to believe irrationally. By reading this study, readers expected to learn the values of believing in the religious organization and to realize that religion should be liberating not confining its adherers.

E. Definition of terms

This section clarifies some terms and definitions used in this study to avoid misinterpretation and misconception. Those terms are:

1. Masochism

Masochism is practiced by the person concerned to inflict suffering on him and to enjoy both the process of infliction and the actual suffering. Freud as cited in Flugel’s *Man, Morals, and Society* (1948) clarifies the idea of the situation above by imagining ourselves suffering from some pimple, boil, or other sore spot on our body and constantly touching the spot, although all know that it will hurt, in these circumstances we sometimes seem to relish both the process of inflicting pain – the touching, and the pain itself (p. 38).

Masochism is different from sadism. Comparing masochism to sadism, both Freud and Erickson as cited in Pervin’s *Personality: Theory and research* (1997) shared the same idea that to reach the aim of masochism the masochists need to
involve another person or persons. Freud stated that to experience the sexual pleasure from suffering pain and humiliation, masochists need to inflict another person. On the other hand, according to Erickson, to reduce basic anxiety, masochists need to achieve unity with another person. According to Freud, masochism has its origin in the connection between sex and pain, sadism in the connection between sex and force or dominance, since the use of force and the suffering of pain so often go together, the two tendencies inevitably become associated. Freud considered that sadism was the primary member of the pair and that masochism is only sadism turned against the self. Sadism and Masochism is abbreviated into Sadomasochism (p. 100).

Actually masochism and corporal mortification are similar. They involve self-torturing action to get pain, but the difference is on the motivation of the doer or the person who practices self-torture. If the person’s motivation is to mortify the soul, the action is classified as corporal mortification. In contrast, the person will be regarded as a masochist if his motivation in torturing his body is to get pleasure. Therefore, in this study the writer understands masochism as a mental illness that shows the masochist’s willingness to sacrifice his or her life for the sake of getting pleasure of the inflicted pain.
CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter is divided into two primary sections; i.e. review of related theories and theoretical framework. In review of related theories the writer discusses the critical approach, theory of character and characterization, motivation, and masochism. The theoretical framework presents how each theory contributes to analyze the problems in this study.

A. Review of Related Theories

In the review of related theories, the writer tries to focus on critical approach, theory of character and characterization, theory motivation, and theory of masochism.

1. Critical Approach

Petter Barry (2002) in his book *Beginning Theory*, describes all critical approaches of literature from the newer critical approaches to the older one. In this study, the writer wants to use historical approach and psychological approach as the critical approach of this study. Barry states that historical approach is a method based on the parallel reading of literary and non-literary texts, usually of the same historical period. This means that historical approach refuses to ‘privilege’ the literary text; in which to give equal weight of literary and non-
literary text. Briefly, historicism is an approach to literature in which there is no privileging of the literary. The beginning of historical approach was coined by the American critic Stephen Greenblatt whose book *Renaissance Self-Fashioning: from More to Shakespeare*. Greenblatt defines historical approach as an intensified willingness to read all of the textual traces of the past with the attention traditionally conferred only on literary texts (p. 172-173).

Historically, masochism had been existed in religious ceremony. John Kenneth Noyes (1997) states in his book entitled *The Mastery of Submission: Inventions of Masochism* that masochism does not merely inflict physical pain but enjoy the process of infliction itself and the actual suffering to get pleasure. The term masochism was invented in 1890 when the Viennese doctor Richard von Krafft-Ebing named pathology after the Austrian author Leopold von Sacher-Masoch (p. 5). Kenneth (1997) states that ancient Greece may serve an evidence of masochistic practices. He claims that masochism and sadism were part of some of the religious ceremonies of ancient Greece, such as noisy orgiastic festivals of Cybele which represents Great Mother to invoke for fertility, rebirth, construction, psychic work, earth magic and protection in wartime; and festival of Aphrodite Anosia which is the aphrodisiac celebrated to honor Aphrodite the Goddess of love. Religious practices such as religious flagellantism, self-castigation, and self-mutilation have in variably been one of the strongest arguments for a universal history of masochism (p. 101). In addition, Simon Weil as cited in Charles Selengut’s (2003) *Understanding Religious Violence: Sacred Fury* explains that self-inflicted suffering is referred as affliction, the acts of serving and Glorifying
God. John Pope II also commented that pain to body is a way to serve and participate in God’s work Judaism also added that human past sins can be apologized by the power of pain and suffering (p. 188).

The second approach is psychoanalytic criticism. Barry identified the definition of psychoanalytical criticism as a form of literary criticism which uses some of the techniques of psychoanalysis in the interpretation of literature. On the other hand, Barry describes Psychoanalysis itself as a form of therapy which aims to cure mental disorders by investigating the interaction of conscious and unconscious elements in the mind (p. 96). The theory that supports the psychoanalytic criticism is developed by Sigmund Freud.

In addition, Rohrberger and Woods (1971) wrote on their book, entitled *Reading and Writing about Literature*, state that critical approach is used to understand its nature, function, and positive value. Talking about historical approach, Rohrberger and Woods have categorized it into Social-historical approach which insists that the only way to locate the real work is in reference to the civilization that produced it. The traditional historical approach to literature usually takes as its basis some aspects of the socio cultural frame of reference, combining it with an interest in the biographical as well as knowledge of and interest in literary history (p. 9). Socio-Historical approach is an approach that is used to analyze the literary works by investigating the social, cultural and historical environment. The readers can encourage the analysis of the literary works by establishing the validity of the text (p. 10).
2. **Character and Characterization**

Character is used by the author to reveal the message of the novel he wants to deliver. A novel will be more captivating for the reader to follow if the author can portray the character of the novel in an appropriate way. According to Rohrberger and Woods (1971), “character involves who acts out in a particular time and place some kind of conflict in a pattern of event”. A conflict of novel cannot be raised without the existing of character. Character made the reader understand the flow of the story (Murphy, 1972, p. 161). On the other hand, the process to make the character seem real to the reader is called characterization. Abcarian and Klotz stated this theory in their book entitled *Literature Reading and Writing the Human Experience*.

According to Abrams (1993), there are two types of character; protagonist and antagonist (p. 89). Protagonist usually becomes the main character in such story because it is the essential figure in the story itself. While antagonist character is the contrast of protagonist character that usually creates the conflict of the story. The conflict can be created by not only human but also the situation and condition in the story. Abrams also differentiates other types of character. They are flat and round characters. He states “a flat character is presented without much individualizing details and can be fairly adequately described in a single phrase or sentence” (p. 24). In addition, Rohrberger and Woods also divide the types of character into two types; they are flat and round characters. According to them, a flat character is constructed by single idea or quality and can be summed up in a single sentence. On the other hand, a round character is artistically speaking and
has a higher achievement. Abrams adds that round character has many traits and usually undergoes changes in some aspect.

There are two kinds of character that are defined by Milligan in his book entitled *The Novel in English: an Introduction* (1983). Those are major and secondary characters. Major character is a character that frequently appears in the story than the others. Secondary character is a character that less appears in the story (p. 195).

It is necessary to understand how the author presents the character in novel. To get deeper understanding about characterization, the writer uses the theory of Murphy (1972) that is found in his book *Understanding Unseen: an Introduction to English Poetry and the English Novel for Overseas Students*. He states nine ways of characterization to understand the character in the literary works. Those ways are *personal description* that gives the detail character through the body (p. 161), *character as seen by another* that involves the description of character over eyes and opinion of another (p. 162), *speech* that gives us an insight into the character of one of the person in the book through what that the person’s says (p. 164), *past life* that presents person’s past life shaping his character (p. 166), *conversation of others* that gives clues to a character over the other characters’ conversation and the things they say about the character (p. 167), *reaction* that deals with how a person react to the various situations and event being a clue to his character (p. 168), *direct comment* that shows person’s character directly (p. 170), *thought* that brings about knowledge of what a person is thinking of (p. 170).
171), and mannerism that describes person’s character through his mannerism, habits or idiosyncrasies (p. 173).

3. Motivation

a. Definition of motivation

Motivation is originated from Latin term *motivare* meaning “to move”. The ancient people there believed that some objects – a little man of some kind – can move because there is a spirit inside the object. That is why they called those objects to be self-mover. But when the spirit was moved, the object or body is also inhabited (McConnell, 1983, p. 258). In the book *Human Motivation*, Franken (2002) states that motivation theorists are concerned with the origins or causes of action. There is an action for there is a need (p. 27).

According to Robert Beck (1978) in his book entitled *Motivation Theories and Principles*, motivation is defined as the contemporary determinants of choice (direction), persistence, and vigor of goal-directed behavior (p. 24). In addition, Jung John (1978) in his book, *Understanding Human Motivation*, states whether motivation is concerned with desires, wishes, plans, goals, intents, impulses, and purposes. He adds that human behavior is given of reasons with desires, wishes, plans, goals, intents, impulses, and purposes. Motivation happens as purposive or goal-directed activities with huge effort although there are many obstacles occur (p. 4-5).

On the other hand, Franken (2002) describes the basic premise of motivation is that organisms approach goals, or engage in activities that are expected to have
desirable outcomes, and avoid activities that are expected to have unpleasant or aversive outcomes (p. 25).

b. Approach and Avoidance Causes

Higgins (2002) as cited in Franken’s *Human Motivation* has distinguished the causes of behavior into two types, approach causes and avoidance causes. In approach behavior, people do things because of something they want, desire, or need. While in avoidance behavior, people do things to avoid something. Avoidance causes tend to be very compelling, that is, not only are they aversive or noxious but they are also difficult – or impossible – to ignore. For example, people who are afraid of snake will not come or stand near a snake in the zoo. (p. 3-4).

Watson & Clark as cited by Franken (2002) also add that “Not all people are equally anxious, some are more anxious from birth” (p. 4). Consequently they mostly deal with avoidant behaviors. Even thinking or certain activities is enough to make them anxious. In contrast, some people with approach behavior can see the world as a source of opportunities and excitement because they are being extraverts and sensation seekers spending more time in approach behavior.

4. Masochism

a. Definition of Masochism

Freud as cited in Flugel’s *Man, Morals, and Society: the Psychoanalytical Study* (1948), describes the definition of masochism pretty clear. Masochism is practiced by the person to inflict suffering on him and to enjoy both the process of
infliction and the actual suffering. Freud makes a clear idea of the situation above by imagining ourselves suffering from some pimple, boil, or other sore spot on our body and constantly touching the spot, although all know that it will hurt, in these circumstances we sometimes seem to relish both the process of inflicting pain – the touching, and the pain itself (p. 38). In addition, Freud as cited by Samuel in *Personality: Searching for the Sources of Human Behavior* (1981) explained that masochism is a description of excessive self-punishment (p. 41).

McDougall as cited in Flugel (1948) determines the motivation of masochism into two types. The first place that pleasure accompanies the satisfaction of a desire or need. The more urgent the need, the greater the resulting pleasure when it is satisfied. The enjoyment of great pleasure really depends upon antecedent needs, obviously implies preceding pain. The second place there is a joy, which is found in effort, strain, tension, and even in danger. Undoubtedly the capacities need exercise giving pleasure. Satisfaction depends upon the existence of inhibitions or outer obstacles. Satisfaction without difficulties and complication is well-nigh impossible. The principle of ‘the increase of satisfaction through inhibitions’ has played an important part (p. 91).

Different from Freud, according to Fromm as quoted in Flugel (1948), the definition of masochism is described as follows.

Masochism is a result of basic feelings of powerlessness, weakness, and inferiority and is aimed at joining the self to a more powerful person or institution. It can never contribute positively to independence and authenticity (p. 195).
Masochism is one of the escape mechanisms that people attempt to reach the freedom of a frightening sense of isolation and aloneness.

Comparing masochism to sadism, both Freud and Erickson as cited in Pervin (1997) in *Personality: Theory and Research* have the same idea, that to reach the aim of masochism the masochists need to involve another person or persons. Freud stated that to experience the sexual pleasure from suffering pain and humiliation, masochists need to inflict another person. While according to Erick Erickson as cited in Hurlock (1989) in *Personality Development*, stated that to reduce basic anxiety, masochists need to achieve unity with another person.

Sadism and masochism are encompassed to be sadomasochism that is often abbreviated “SM”. The dynamics of the two behaviors are similar. Most people who deal with SM activities are motivated by a desire for dominance or submission rather than pain. SM offers the people to take the restricted and uncontrolled role play in everyday life. In masochism sexual excitement is produced in a person by his or her own suffering. Preferred means of achieving gratification include verbal humiliation and being bound or whipped ("Sadomasochism").

According to Diana and Michael H. (2004) in his journal, “Masochism is a complex emotion that can be tenacious and ruthless in inflicting physic pain on selected patient.” There are two patterns of self-defeating masochism. The first one is cognitive in nature. In this province, the patient’s thought is limited without acting it out behaviorally. While, the other pattern is behavioral masochism itself,
in which the punitive super-ego dictates surrender to self-defeating and self-depriving behavior.

b. The causes of Masochism

There are many kinds of causes of masochism. One of them is from motivation. The following are the causes of masochism because of motivation.

1) Guilty

According to Victor E. Frankl (1967) in his *Psychotherapy and Existentialism*, every one of us has become guilty during the course of his life; this existential guilt is simply inherent in human condition. Guilt is irresponsibleness without freedom except for the freedom to choose the right attitude that is transmuted into a heroic and victorious achievement by an unchangeable suffering. He adds that guilt feelings appearing during an endogenous depression are not the cause of depression. But it will be different in a neurotic depression because after having dealt with guilt, people turn to pain and death. Frankl also stated suffering will be meaningful for people whose despair stems in each instance from a doubt. Man is ready and willing to burden any suffering for a long time as he can see a meaning in it. Suffering ceases to be suffering in some way at a moment it finds a meaning, such as the meaning of sacrifice.

On the other hand, Flugel J. C. (1948) in *Man, Morals and Society: A Psycho-analytical Study*, stated that real and imagined lack of love, together as a rule with guilt feelings, is at the bottom of many other forms of unsocial behavior which expresses a relatively simple aggressiveness towards others who have
refused to provide the desired affection. Then love that is repressed by unreturned or guilt feeling may lead to a place of hate then it will be called over-punished.

Flugel described the definition of guilt as the existence of some budding moral ‘sentiments’, which is notion of behavior that we should or should not to do, then the fear of unpleasant consequences arises because of it. It leads people from physical chastisement, through censure and the withdrawal of love, to internal sense of sin, unworthiness, or self-dissatisfaction.

In addition, Kelly as cited in Feist and Feist in the *Theories of personality sixth edition* (2006) defines the meaning of guilty as “the sense of having lost one's core role structure” (p. 27). People feel guilty when they behave in inconsistent way with the sense of who they are. If the core role is weakened or dissolved, they will feel guilty. Indeed, May as cited in Flugel (1948) added some implication of guilt. The feeling of guilty arises when people denies their potentialities, fail to perceive needs of fellow humans, or remain oblivious to their dependence on the natural world (p. 349).

2) Anxiety

Pervin and Oliver in their *Personality: Theory and Research seventh edition* (1997) described the definition of anxiety as a painful uneasiness of the mind concerning impending or anticipated ill which represents a danger or threat within the individual rather than an external danger. Hurlock (1989) added that anxiety is accompanied by a sense of helplessness due to the person feeling blocked and unable to find a solution to his problem.
In addition, Freud as cited in Frankl in *Psychotherapy and Existentialism* (1967) categorized anxiety into three types: reality anxiety, neurotic anxiety, and moral anxiety or feeling of guilty (p. 45). Reality anxiety is regarded as the basic type of anxiety. In another words it is called fear or real dangers in the external world. Based on this explanation, Freud derived the other two types of anxiety.

Neurotic anxiety is the fear that the instincts will get out of control and cause the person to do something for which he will be punished (p. 45). Freud added that it has a basis in reality, because the world as represented by the parents and other authorities does punish the child for impulsive actions.

The last type is Moral anxiety, which means fear of conscience. The person with a well-developed superego tends to feel guilty when he does something or even thinks of doing something that is contrary to the moral code. Moral anxiety also has a realistic basis; the person has been punished in the past for violating the moral code and may be punished again.

Anxiety can be caused by everything, such as explained by Hurlock (1967) in his book.

Feeling of inadequacy may come from any one of a number of common causes, such as parental over protectiveness, which result in a person’s inability to handle his problem successfully without help; criticism and belittling attitudes of significant people towards the person’s achievements, which make him question his abilities; unrealistically high level of aspiration, which cause the person to suffer repeated failure and undermine his self-confidence (p. 224).
In this case, the cause of anxiety that is most suitable for Silas character in relation of doing masochism is the last causes, which is unrealistically high level of aspiration that cause the person to suffer repeated failure.

Besides Hurlock also described the effects of anxiety on personality, which is defined into two types: mild anxiety and strong anxiety. Mild anxiety may be a source of motivation to improve. An anxious student is motivated to prepare his work before he goes to class for instance. While strong anxiety may motivate people to greater achievements. Most often, however, it leads to vacillation and indecision, thus lowering the level of achievement. Consequently, an anxious person will feel dissatisfy with himself.

3) Unloved

Garbarino as cited in Papalia’s (2004) *Human Development*, explains about the bad experiences around childhood that brings bad effect for the future. The explanation is described as follows.

Children who grow up surrounded by violence often have trouble concentrating and sleeping. They may be afraid of their parents because they think that their parents will abandon them. Some become aggressive and some come to take brutality for granted. Many do not allow themselves to become attached to other people, for fear of more hurt and loss (p. 378).

Violence that happens around the childhood will bring some trouble for children in the future. They become aggressive and some to take brutality for granted. The bad effect resulted from violence will influence children’s
personality, for example become aggressive and brutal. According to Papalia (2004) in her *Human Development*, violence or physical abuse may begin when a parent who is already anxious, depressed, or hostile tries to control a child physically but loses self-control and ends up shaking or beating the child (p. 226). Parent’s depression may occur because of marital problems such as financial problem or children’s problem for example physical defect. Physical abuse may cause behavioral, cognitive, emotional, and mental disorders. It may include rejection, terrorization, isolation, exploitation, degradation, ridicule, or failure to provide emotional support, love and affection (p. 225). According to Rudolf Allers as cited in Hurlock’s (1989) *Child Development*, denial from parents because of child’s physic determined inferiority to child in the future. He feels unloved and unwanted by his parents because of the situation. Aller claimed neglect can lead to inferiority complex because such children basically feel unwanted; they go through life lacking confidence in their ability to be useful and to gain affection and esteem for others (p. 79).

In contrast, the aggressiveness or brutality of children may not appear if they are treated appropriately. Hurlock describes more about children’s attitude as the following.

If other people feel sorry for a child with a physical defect, he will pity himself and develop feeling of martyrdom. If they reject him, he will reject himself. If, on the other hand, they accept his defect and treat him as they treat other children, he will develop healthier and more acceptant attitude. When defect is readily apparent, people are
generally sympathetic in their treatment of the child. If the defect is not readily apparent, however as in the case of hearing difficulties, they often misinterpret the child’s actions as an indication of stupidity, rudeness, or lack of interest (p. 124).

As stated above by Garbarino that children with violence around their life will lead them become aggressive and brutal. Children may think that they are unloved or unwanted by their parents so that they get violence from their parents (as cited in Papalia, 2004, p. 79). In addition, aggressiveness may cause people to do masochism as stated by Flugel (1948) as follows.

The fierce aggressiveness with which the super-ego can behave to the ego naturally suggests the co-operation of another fundamental human tendency – the tendency to take pleasure in the exercise of mastery and in the infliction of pain for their own sake, over and above such domination and cruelty as may be the inevitable accompaniments of aggression (p. 37).

The aggressiveness that happens to children is caused by the violence in the childhood because they are unwanted or unloved by their parents. The aggressiveness leads the unwanted children to take pleasure in the infliction of pain for their own sake. On the other words the infliction of pain for their own sake is called masochism (Flugel, p. 37).
c. The Characteristics of Masochism

According to Kernberg as cited in Finke and Niekerk in the book entitled *One Hundred Years of Masochism: Literary Texts, Social and Cultural Context* (2000), there are three dominant types of behavior presented by the depressive-masochistic personality disorder. They are (1) traits reflecting excessively severe superego functioning, (2) traits reflecting over dependency on support, love, and acceptance from others, (3) traits reflecting the difficulties in the expression of aggression (p. 17). The following are the explanation of each type of behavior.

The first type of behavior is traits reflecting severe superego. The reflection of superego feature of the depressive-masochistic personality tends to be excessively serious, responsible, and concerned about work performance and responsibility. The patients have a somber quality and are over conscientious. They may lack a sense of humor. They are highly reliable and dependable and tend to judge themselves harshly and to set extremely high standards for themselves. In contrast, they are usually considerate, tactful, and concerned behavior. Occasionally, they may be harsh in their judgments of others, a harness that may cause “righteous indignation”. When the patients’ high expectations are not lived up, they may become depressed. In more severe cases, the excessive demands tend to put themselves into induce suffering circumstances and exploitation, that will guide them to create an external reality directed to be mistreated, demeaned, or humiliated (as cited in Finke and Niekerk, p. 17).

The second type of behavior is traits reflecting over dependency on support, love, and acceptance from others. On psychoanalytic exploration, the reflected
traits also reveal a tendency to excessive guilt feelings toward others because of unconscious ambivalence toward loved and needed objects, and an excessive reaction of frustration when they do not meet their expectation. These patients may go out of their way to obtain sympathy and love as the consequence of being disappointed by others. Their sense of being rejected and mistreated as a reaction of relatively minor slights may lead them to unconscious behavior geared to making the object of their love feel guilty. The problems in intimate relations and trigger depression connected to loss of love may be spiraled from vicious cycles of excessive demand, feeling of rejection, an unconscious tendency to make others feel guilty, and consequent actual from others (as cited in Finke and Niekerk, p. 17).

Traits reflecting the difficulties in the expression on aggression are the last type of behavior of the depressive masochist. The faulty metabolism of aggression shows in the tendency of these patients to become depressed under condition that would produce anger or rage. In addition, the feeling guilty expressed to other over anger may further complicate their interpersonal relations, adding to the vicious cycles described before, only to be followed by second wave of anger over the way they are treated and their own submissiveness (as cited in Finke and Niekerk, p. 17).

B. Theoretical Framework

The theories provided previouisly are really essential for the writer to support the analysis of the study. The writer presents some related literature dealing with
critical approaches, character and characterization, motivation, and masochism. These theories become the foundation to work in analyzing the study. First, the writer uses critical approach to help the writer approaches the novel because the setting of the novel is Opus Dei and the author assumes that it is associated to masochism. The writer chooses socio-historical approach and psychoanalytic approach to support the analysis. Socio-Historical approach is used to find out whether there is a relation between Opus Dei and Masochism or not. If there is, the writer should find out how deep the history of Opus Dei is associated to masochism. On the other hand, psychoanalytic approach is chosen to find out the psychological aspect of the masochist.

Second, the writer includes theory of character and characterization to analyze Silas’s character. The writer uses theory of character from Milligan (1983) and Abrams (1993). The writer uses theory of characterization to gain deep information from Silas’ character especially his behavioral disorder to support the analysis of the study about masochism. The writer uses Murphy’s character depiction to understand the protagonist’s character. They are personal description, character as seen by other, speech, past life, reactions, conversation with others, direct comment, thoughts, and mannerism. By using those various ways, the writer can describe Silas’s character clearly.

The discussion of motivation and masochism are used to explain the reasons and motivation behind the character masochistic behaviors. Theory of motivation helps the writer to differentiate between masochism and corporal mortification. Therefore, the writer is able to find out how masochism is portrayed in Dan
Brown’s novel. One of the followers of masochism is depicted in Silas’s character, the member of Opus Dei.
CHAPTER III

METHODOLOGY

This chapter consists of three sections; namely object of the study, approach of the study and method of the study. The object of the study provides a brief summary of the novel. Approach of the study outlines the psychological and historical approaches. Lastly, method of the study presents the procedure of the study.

A. Object of the Study

The object of this study is Dan Brown’s novel entitled The Da Vinci Code. This novel consists of 489 pages and is divided into 105 chapters. It is published by a division of Random House, Inc. in 2003 in New York. The story tells about the code in Da Vinci’s painting, namely Mona Lisa, which leads some people into certain secret that is very important and influential for Vatican. The secret is in a document form that tells about the truth that happened to Jesus Christ and Magdalene in the past that is contrarily different from the belief in Church today.

Many people, including Opus Dei, want to possess this document because it can change their life, they can get what they want, and so does Opus Dei. The existence of Opus Dei in Vatican has been threatened by media because of some frightening stories that showed masochism from former Opus Dei members. It causes Vatican not to give full endorsement and blessing for Opus Dei itself despite the fact that it is a personal prelature of the Pope himself.
Opus Dei needs that document in order to retain the endorsement and blessing from Vatican. They really struggle hard to chase the document that is kept by the Priory of Sion. They are even willing to kill the members of Priory of Sion in order to get that document. Silas, an obsessed member of Opus Dei, kills whoever comes in his way to get the document. After he kills his victim, he always does atonement of sins through self-flegellation and cilice.

Opus Dei is guided by a person who recognized himself as a ‘teacher’, the mysterious one. Aringarosa, the leader of Opus Dei, really believes in the Teacher because he has a piece of information about the document. Time passes by and the truth turned up that the ‘teacher’ just fooled Opus Dei as a stepping stone to possess the document himself.

Finally, the document is still kept and guarded by the brotherhood, called the Priory of Sion. No one can destroy the document because the brotherhood had taken an oath to keep the secrecy of the document. The grandmasters will alert the others so that when their lives are in danger the responsibility to guard the secrecy can be passed on.

B. Approach of the Study

The writer uses two kinds of approach to analyze the novel; they are psychological approach and historical approach. In analyzing literary works, psychological approach deals with human motivation, personality, and behavior patterns. The psychological approach was chosen because the study focuses on
behavior, so that this approach will be an appropriate tool to discuss the behavior of certain character.

Secondly, historical approach is used to analyze the literary works by investigating the social, cultural, and historical environment. It will help the writer investigate the social, cultural, and historical background of Catholic movement and the history of Opus Dei.

C. Method of the Study

The method of this study is library study. In the analysis, there are six steps taken to answer the research question. During the process, the writer has done six steps. The first step was reading the novel for several times to gain better understanding and deeper information to comprehend the content of the novel completely in terms of its theme, character, plot, symbol, etc. Therefore, the writer perceives some ideas for choosing the topic of the study that was conducted.

The second step was formulating the research question that is proper to be investigated. It was done by gaining as much information as possible. The writer seeks that information from the novel, books, journal, browsing internet, encyclopedia, and dictionary.

The fourth step was finding the answer to the research question by quoting such essential information from the sources such as novel, books, journals, the internet, encyclopedia, and dictionary. The fifth step was determining the appropriate approach to analyze the novel in order to focus on the chosen topic.
The next step was applying the theories and analyzing the data in order to answer the research question. Afterwards, as the last step, the writer tried to report the result and draw conclusions so that it will give advantages for the future research.
CHAPTER IV

ANALYSIS

This chapter aims to find out the answer of question in the problem formulation as stated in Chapter I. This chapter explains how the author of *The Da Vinci Code* appears masochism in his novel. The chapter discusses three parts. The first part discusses masochism as appeared in Opus Dei as the setting of *The Da Vinci Code*. Second, masochism as appeared in *The Da Vinci Code* in Silas’ characterization. The last part deals with masochism as appeared in *The Da Vinci Code* in the neurotic members of Opus Dei.

A. **Masochism as Appeared in the Setting of *The Da Vinci Code***

As stated in the journal written by Hailparn (2004), masochism inflicted physical pain. In addition, Freud also describes the definition of masochism as practicing an action concerned to inflict suffering on the masochists himself and to enjoy both the process of infliction and the actual suffering (as cited in Flugel, 1948, p. 38). John Kenneth Noyes (1997) states in his book entitled *The Mastery of Submission: Inventions of Masochism* that masochism does not merely inflict physical pain but enjoy the process of infliction itself and the actual suffering to get pleasure. The term masochism was invented in 1890 when the Viennese doctor Richard von Krafft-Ebing named pathology after the Austrian author Leopold von Sacher-Masoch (p. 5). Kenneth (1997) states that ancient Greece may serve an evidence of masochistic practices. He claims that masochism and
sadism were part of some of the religious ceremonies of ancient Greece, such as noisy orgiastic festivals of Cybele which represents Great Mother to invoke for fertility, rebirth, construction, psychic work, earth magic and protection in wartime; and festival of Aphrodite Anosia which is the aphrodisiac celebrated to honor Aphrodite the Goddess of love. Religious practices such as religious flagellantism, self-castigation, and self-mutilation have in variably been one of the strongest arguments for a universal history of masochism (p. 101). In addition, Simon Weil as cited in Charles Selengut’s (2003) Understanding Religious Violence: Sacred Fury explains that self-inflicted suffering is referred as affliction, the acts of serving and Glorifying God. John Pope II also commented that pain to body is a way to serve and participate in God’s work Judaism also added that human past sins can be apologized by the power of pain and suffering (p. 188).

Selengut (2003) also explains that the idea of masochism gradually influences religious people in the world that is expressed in martyrdom. The term ‘martyr’ was first used to describe the early Christians in Roman Empire to show their Christian faith proudly at the threat and verdict of death to Roman officials. The word martyr itself is originally from Greek which meant witness. For the early Christians, the idea of martyrdom then developed to be witnessing to the truth of their religion, in which the truth is believed entirely worth dying for. They believed that they would be rewarded something greater and everlasting if they were dying the physical death. Gradually, the word martyr had gone beyond the meaning witness and had begun more general to describe an individual
willingness to sacrifice his or her life for a religious case, the idea of purification of sin and great eternal reward in an afterlife. In modern Christians, the term martyrdom has been extended to refer to all who offer their life and well-being for the cause of God and religion (p. 193).

Relating masochism to religion, Charles Selengut has his own opinion. According to Selengut, the willingness to accept pain and violence in the name of religion and for the sake of God is a part of larger religious surrender to God and religious teaching (p. 189). Even, Peter Berger as cited in Charles Selengut’s book also supports Selengut’s opinion as follows.

There are strong elements of masochism in the religious response to suffering and pain. In order to give ultimate meaning and a sacred order to life, its disappointments and tragedies as well as its joys and its satisfactions, the religious faithful deny their individuality and freedom and attribute everything to all-powerful deity (p. 190).

Selengut’s words above explain that there is a strong relation between masochism and religion in order to give ultimate meaning and sacred order to life. In Christian religion, masochism is practiced to serve and glorify God and to follow Jesus’s suffering.

Masochism in *The Da Vinci Code* is appeared in the setting of the novel in which Opus Dei as the primary set of background. Brown tells in the novel that Opus Dei is founded by Josemaria Escriva, a Spanish priest, in 1928. The purposes of this congregation are to promote a return to conservative Catholic values and encourage its members to make sweeping sacrifices in their own lives
in order to do the Work of God. The traditionalist philosophy of Opus Dei initially came from Spain before Franco’s regime but it was exploded in 1934 through the publication of Josemaría Escrivá’s spiritual book, *The Way*, consists of 999 points of meditation for doing God’s Work in one’s own life. Usually, his words written in his book still whispered by thousands of faithful servants around the globe as they knelt on the floor and performed the sacred practice known as “corporal mortification” (p. 15). Opus Dei has been developed rapidly in the world. Even its residence halls, teaching centers, and universities could be found in almost every major metropolis on earth. Opus Dei was the fastest-growing and most financially secure Catholic organization in the world. Brown includes his idea about Opus Dei through the character of his novel, Aringarosa who is the leader of Opus Dei in Paris. Unfortunately, Aringarosa had learned, in an age of religious cynicism, cults, and televangelists, Opus Dei’s escalating wealth and power was a magnet for suspicion. There are many levels of involvement in Opus Dei. Thousands of Opus Dei members are married, have families, and do God’s Work, including vows of chastity, tithing, and atonement for sins through self-flagellation and the cibice, in their own communities. Others choose lives of asceticism within their cloistered residence halls. Those choices are personal, but everyone in Opus Dei shares the goal of bettering the world by doing the Work of God (p. 31-32). Brown adds some information about Opus Dei that it is a Catholic sect that has been the topic of recent controversy due to reports of brainwashing, coercion, and a dangerous practice known as “corporal mortification”. Brown also determines the description about Opus Dei in his novel as a fact. It is shown in Browns
statement that all descriptions of artwork, architecture, documents, and secret rituals in the novel are accurate (p. 2). The practice is similar to masochism, self-inflicted pain, but the difference is on its motivation.

Brown assumes that Opus Dei is associated to masochism. In other words, masochism itself exists in the setting of Opus Dei which is portrayed by Brown in his novel. Nevertheless, everything that is revealed by Brown in his novel is work of fiction. In reality, as told by John Allen (2005) in his book *Opus Dei: an Objective Look behind the Myths and Reality of the Most Controversial Force in the Catholic Church*, that Opus Dei does not have direct relation with masochism. The explanation is as follows.

There was to be an information effort to show that the real Opus Dei had nothing in common with the Opus Dei presented in the book: no monks. No murders, no masochism, no misogyny, but ordinary Catholics, who with all their virtues and defects, try to live out their faith in the secular world … (p. 24).

Dawn Brown’s description of masochism in Opus Dei is his bias because in reality, Opus Dei is not identical with masochism. According to Francis Bacon in his book entitled *12 Prose Writers*, Brown’s bias is categorized into two types biases, idols of the market-place (idola fori) which is formed by the intercourse and association of men with each other and idols of the cave (idola specus) which involves personal prejudice (p. 7-9). Brown’s bias is categorized as idola fori because Brown got information about masochism in Opus Dei by the intercourse and association from several sources such as Opus Dei Awareness Network and
any other sources. Based on those sources Brown assumes that Opus Dei is in associate with masochism. Brown’s personal perception is called idola specus.

Generally, the action of corporal mortification and masochism is almost similar to the self-torture in masochism but the difference is their motivation. Self-torturing action can be determined as corporal mortification if the person’s motivation is to mortify his soul, to purge his soul from his sins. On the other way, self-torture can be classified into masochism if the person who does it has a motivation to get pleasure of the inflicted pain. Therefore, corporal mortification and masochism are different. In fact, the members of Opus Dei practice self-torturing action to mortify their soul and it is regarded as corporal mortification. Whereas in Brown’s novel, the ritual of corporal mortification depicts masochism practice for the misled members enjoy the inflicted pain. Brown has a mindset that Opus Dei is associated with masochism. Brown uses Opus Dei as the setting of the novel so that it is related to masochism as well. From the history, masochism has a strong element in religious response to suffering and pain to get ultimate meaning in showing religious faith. From the accurate information about Opus Dei as enlightened in a website namely Opus Dei Awareness Network, there is no masochism in Opus Dei. Since the practice of masochism and corporal mortification are similar, the leader of Opus Dei limits the use of cilice ad the discipline to practice mortification so that masochism can be avoided. The explanation is described as the following. Because of the danger of masochism, the traditional Catholic teaching on this sort of mortification is that to be done under obedience to a spiritual director (“Corporal mortification”, 2002). It shows
that corporal mortification has possibilities turned out to be masochism if it is practiced by misleading people. Therefore, people who practice corporal mortification need to be directed spiritually to avoid masochism in Opus Dei.

**Corporal Mortification**

In Brown’s novel, corporal mortification is described as a sacred practice that must be practiced by the members within whispering Josemaria Escriva’s words written in his book, *The Way*. The purpose of corporal mortification is to purge the soul from sins. Corporal mortification is practiced through some devices such as cilice and the discipline.

Some information about Opus Dei and its corporal mortification that is described by Brown in his novel is true, but some of them are different from the fact. Even Brown looks exaggerating his description to impress the reader. The following is the explanation.

Brown gets the information about Opus Dei and the frightening story of its members from a website called Opus Dei Awareness Network or it is abbreviated ODAN. Sadly, all of these events had helped spawning the new watch group known as the ODAN. The group’s popular website – www.odan.org – relayed frightening stories from former Opus Dei members who warned of the dangers of joining (p. 32-33). Brown suggests the readers to visit the website address if they want to get more information about Opus Dei and its frightening stories about corporal mortification.
The writer got the real information about Opus Dei from the website that explains more all about Opus Dei which is Opus Dei Awareness Network (www.odan.org) as suggested by Dan Brown and from the book by John Allen (2005) entitled Opus Dei: An Objective Look Behind the Myths and Reality of the Most Controversial Force in the Catholic Church. The fact is that corporal mortification can be practiced in many ways, not only by wearing cilice or whipping discipline on the back, but also the member of Opus Dei can do cold showers, meals, the heroic minute, and silences. Based on the explanation as seen in the article from ODAN (2002), the writer can summarize some understanding about those sacred practices. Cilice is a spiked chain that is worn around the upper tight. Discipline is a chord-like whip which resembles macramé, it is used by whipping it on the back. Cold showers are taken by and offered for the prominent members of Opus Dei for the intention of the current Prelate. Meals become one small corporal mortification practice. For example it is done by drinking coffee without milk or sugar, not buttering one’s toast, skipping dessert, not taking seconds, etc.

The next practice is heroic minute. It is practiced by jumping out of the bed and jumping out of the floor as soon as the door is knocked in the morning and as they kiss, they say “Serviam” Latin for I will serve. The last practice is silence that is defined as no speaking to one another until after Holy Mass the following morning.
1. Cilice

In the novel, Brown describes cilice as a leather strap, studded with sharp metal barbs that cut into the flesh as a perpetual reminder of Christ’s suffering. The pain caused by the device also helps counteract the desire of flesh (p. 14). The description about the real cilice is contrary different from Brown’s description in his novel. Cilice is not a belt with sharp metal barb. It is just a spike chain that is worn around the upper tight for two hours each day, except for Church feast days, Sundays, and certain times of the year. This is perhaps the most shocking of the corporal mortifications, and generally Opus Dei members are extremely hesitant to admit that they use them. It is a painful mortification which leaves small prick holes in the flesh, and makes the Opus Dei members tentative about wearing swim suits wherever non-Opus Dei members may be together (“Corporal mortification”, 2002).

The description of cilice that is illustrated by Brown is hyperbole. This statement is strengthened by the finding of John Allen (2005) in his book entitled *Opus Dei: an Objective Look behind the Myths and Reality of the Most Controversial Force in the Catholic Church*. In his book, Allen tells about the reality of Opus Dei and he compares his finding with the description of Opus Dei in *The Da Vinci Code* by Dawn Brown. Allen (2005) explains that the real cilice is not from belt and on the cilice. It is just a spiked chain. And not all true followers of The Way that wear the device but only the celibate members wear cilice (p. 199-200). In addition, ODAN, the website as suggested by brown in his novel, there are not founded some frightening stories that related to masochism.
Opus Dei has no relation with masochism. In his novel, Brown seems to describe Opus Dei that it is deteriorated including one of the members, Silas. Dan Brown uses masochism to describe the negative outlook of Opus Dei.

2. The Discipline

According to Brown in the novel, the discipline is a heavy knotted rope that is swung hard over the shoulder until the knot slap against the back (p. 14-15). The discipline is not a heavy knotted rope but it is a chord-like whip which resembles macramé used by whipping it on the back. Opus Dei members must ask permission to use it more often, which many do. The story is often told in Opus Dei that the Founder was so zealous in using the discipline; he splattered the bathroom walls with streaks blood (Corporal Mortification in Opus Dei).

In addition, In *The Da Vinci Code*, Brown describes that the members of Opus Dei usually whispered the sacred mantra of Father Josemaria Escriva while they are doing the ritual of corporal mortification in which they are whipping the discipline on their back. By the story, Brown wants to deliver the message that Opus Dei has a frightening ritual with sacred mantra that should be whispered when the members practicing it. In contrast, the reality is very different from the description that is told by Brown. Actually the members of Opus Dei whisper some prayers such as Holly Marry or Our Father before they are whipping the discipline on their backs. Those two prayers are from the Catholic Church (“Corporal mortification”, 2002).

John Allen’s finding as well supports the statements about the discipline. According to Allen’s book (2005), *Opus Dei: an Objective Look behind the Myths*
and Reality of the Most Controversial Force in the Catholic Church, the discipline is not a heavy knotted rope but it is only a set of spinning rope that is called the discipline (p. 199).

Based on his finding, Allen argues that Brown vulgarly hyperbolizes the description of such devices that are used to practice corporal mortification in Opus Dei. Even the followers of Opus Dei called their leader as ‘Father’ not ‘Teacher’ (p. 199). People do not say a short prayer before whipping the discipline on their backs but while they are practicing it – in the other words, that ritual happens in several minutes that are needed to say the prayers of Our Father and Hail Mary (p. 200). Brown wants to get frightening impression of Opus Dei in his fiction novel to astonish the readers.

B. Masochism as Appeared in The Da Vinci Code in Silas’ Characterization

Dan Brown puts Silas as one of the secondary characters in the story of his novel, The Da Vinci Code. According to Milligan (1983) in his book The Novel In English, secondary character is a character that less appears in the story (p.195). But in this case, the character of Silas took an important part in influencing the plot of the story. This character appears in many chapters of the novel. Brown uses second-person narrative in telling the story.

Otherwise, according to Abrams (1993) in Glossary of Literary Book, Silas can be determined as an antagonist because he is described as the character that creates the conflict of the story. In addition, Silas can also be determined as a
round character in the story, in which he only presents the character in talk and act and lets the reader conclude what motives and nature are behind what they say and do (p. 21-22).

Murphy states that there are several ways used to find out the description of certain character in a story. Those could be from personal description, character as seen by another person, speech, past life, conversation of others, reactions, direct comment, thought and mannerism (Murphy, 1972, p. 161-173). In this discussion, those ways support each other to analyze the character of Silas. The following are some characters of Silas as a masochist.

1. **Cruel**

Cruelty is one of many characteristics of masochism. Masochists are highly reliable and dependable and tend to judge themselves harshly. Generally masochists have high expectation of themselves. If the excessive demands do not live up, the masochists tend to put themselves into induce suffering circumstances that will guide them to be mistreated (Kernberg as cited in Finke and Nickerk, 2000, p. 17).

In *The Da Vinci Code*, the character of Silas is described as a cruel person. Silas joined Opus Dei and followed the ritual of corporal mortification. Unfortunately, the past experience and some factors had led Silas to be misled member of Opus Dei. Silas practices self-flagelation with different motivation to get satisfaction. His excessive demands of being forgiven do not live up so that it led Silas to be cruel masochist. Cruelty in oneself can bring bad effect to others as seen in Silas characterization in *The Da Vinci Code*. Silas is cruel to himself and
his cruelty brings about bad effect to other people. The following are some descriptions of Silas’s cruelty to others.

Silas’s cruelty appears at the beginning of the story. It is showed in the prologue. Dan Brown described that Silas permits the victims die.

The attacker aimed his gun again. “When you are gone, I will be the only one who knows the truth.”

The gun roared, and the curator felt a searing heat as the bullet lodged in his stomach. He fell forward … struggling against the pain. Slowly, Sauniere rolled over and stared back though the bars at his attacker.

The man was now taking dead aim at Sauniere’s head (p. 5).

Silas deliberately shoots Sauniere’s stomach in order to let him suffer. He does not want to kill him immediately because he wants to see Sauniere suffering in slowly dying. The bullet did not hit Suniere’s heart. Medically, for fifteen minutes Sauniere will survive for his life as his stomach acids speed into his chest cavity, slowly poisoning him. Silas unconsciously shows his cruelty when he is saying “Pain is good, monsieur” (p. 5). He knows that his victim will feel pain and suffer before his death.

Silas’s cruelty is also described in other past of the round life when he was child. His father cannot accept Silas’s different appearance, the albino of red eyes. Even Silas’s father blamed his wife for Silas’s embarrassing condition. Silas’s father frequently bit Silas’s mother for this. Silas wants to help his mother but he is also beaten by his father. Silas takes revenge to his father and he killed his father without guilty feeling.
As if some kind of demon were controlling his body, the boy walked to the kitchen and grasped a butcher knife. Hypnotically, he moved to the bedroom where his father lay on the bed in a drunken stupor. Without a word, the boy stabbed him in the back. His father cried out in pain and tried to roll over, but his son stabbed him again, over and over until the apartment fell quiet (p. 60).

*The Da Vinci Code* describes more about Silas’ cruelty. It can be found when Silas is in Saint-Sulpice to find the keystone in the church (but he is fooled by his victims). At first, Silas does not know that Sister Sandrine, the one who is responsible for the maintenance of the church, is also the proponent of the Priory of Sion. The only four members of this organization have been killed by Silas including Sauniere. Now, Silas has also found that Sister Sandrine also protects the Priory of Sion. He thinks that Sister Sandrine knows where the keystone is. Unfortunately, Sister Sandrine is just commanded to call certain numbers when the fake keystone in the Saint-Sulpice church has been found. She is just asked to warn the other members whether the lie has been told. Because Silas does not get a satisfying answer, he gets mad and finally kills Sister Sandrine too.

A sudden explosion of rage erupted behind the monk’s eyes. He lunged, lashing out with the candle stand like a club. As Sister Sandrine fell, her last feeling was an overwhelming sense of foreboding (p. 146)….. Not Only Silas had killed the only four people
who knew where the keystone was hidden, he had killed a nun inside Saint-Sulpice (p. 180).

Silas’s cruelty often appears when he gets mad and a sudden explosion of rage erupted behind him. This explosion of rage leads him to do some cruel action. Silas lashes Sister Sandrine, the person who made him gets mad, out with the candle stand and then finally kills her. This killing action has shown Silas’s cruelty.

In *The Da Vinci Code*, Silas is described as a cruel person. Some descriptions about his cruelty have been discussed. Silas kills many people in a cruel way. His cruelty to others is called sadism because he wants the other to feel pain and enjoy its suffering. He always practices corporal mortification after he makes sins. He wants to get forgiveness from his sins that he did but his motivation is changed from corporal mortification to masochism. He enjoys the suffering pain when he is whipping the discipline on his back. He feels satisfy because his sins are apologized whenever he practices corporal mortification.

Silas’s motivation in practicing corporal mortification is different with the true followers of Opus Dei who do corporal mortification. Generally, corporal mortification is practiced because the person who does it wants to mortify his soul. But in Silas case, it is different. Silas’s motivation in practicing corporal mortification is to reach satisfaction of being purge from his sins.

2. **Antisocial**

Along his life, Silas never had a friend except Bishop Aringarosa, the leader of Opus Dei. He is also the one who has helped Silas. He is the person who
changes Silas’s mind that albino is a shame. Even he tells Silas that there is another person, Noah, who follows God’s way that is also albino. Noah is white like an angel. He is beautiful. Finally, Silas feels better and he decides to follow Bishop Aringarosa’s way of life including devoting his life just for Opus Dei. The only one who makes Silas feels alive is just Bishop Aringarosa. That is why he does not need others in his life. He is antisocial. Even after his task in finding the keystone, he wants to hide within Opus Dei.

Silas had planned to hide within Opus Dei when his task here was complete. Bishop Aringarosa will protect me. Silas could imagine no more blissful existence than a life of meditation and prayer deep within the walls of Opus De’s headquarters in New York City. He would never again set foot outside. Everything he needed was within that sanctuary. Nobody will miss me. Unfortunately, Silas knew, a prominent man like Bishop Aringarosa could not disappear so easily (p. 180).

Silas thinks that nobody will miss him because he does not need anybody in his life. No one wants him including his father. It leads him to live lonely in Opus Dei. According to James in his book, Understanding Human Behavior, most of people with antisocial personality disorder are lack of superego or conscience and experience little or no guilt or no anxiety about breaking social laws (p. 550). Based on the description above, Silas has no guilty feeling or anxiety to live without society because he has a plan to hide within Opus Dei. His social life is
isolated around the Opus Dei and no social life with outside people. Gradually this isolation will lead him to be an antisocial personality disorder.

Antisocial also describes the characteristics of masochists. Kernberg explains that masochists have a somber quality. They may lack a sense of humor. They may go out of their way to obtain sympathy and love as the consequence of being disappointed by others. Their sense of being rejected and mistreated as a reaction of relatively minor slights may lead them to unconscious behavior geared to making the object of their love feel guilty (as cited in Finke and Niekerk, 2000, p. 17). The situation of being disappointed by others also happens to Silas. In the past, Silas was rejected by his father and many people around him because of his different appearance, the albino. The rejection by others makes Silas to go out of his way to obtain sympathy and love from others. Silas remembers his father when he practices the corporal mortification. He enjoys the inflicted pain of his body. Silas reaches satisfaction of making his father to feel guilty because of the rejection by his father.

3. Silas as an Opus Dei’s Member

As an Opus Dei member, Silas also does the God Works including its ritual that is called corporal mortification. Silas’s purpose in practicing corporal mortification is to purge his soul from his sins. At the same time, he appears as a masochist when he whispers the sacred mantra from Josemaria Escriva while he is practicing corporal mortification.

I must purge my soul from my today’s sins… Pain is good, Silas whispered, repeating the sacred mantra of Father Josemaria Escriva –
the Teacher of all Teachers. Although Escriva had died in 1975, his wisdom lived on, his words still whispered by thousands of faithful servants around the globe as they knelt on the floor and performed the sacred practice known as ‘corporal mortification’ (p. 14-15).

The description about corporal mortification in the paragraph above shows that corporal mortification is aimed to resist the inclination to sin. But the sacred mantra of Father Josemaria Escriva, “pain is good”, actually never whispered by all members of Opus Dei while they are practicing the corporal mortification, whipping the discipline. Brown adds the information above to show that Silas appears a masochist who enjoys the pain that he got when he whips the discipline on his back. It appears when Silas whispers Josemaria Escriva’s words, ‘pain is good’ while he is practicing corporal mortification. The sentence ‘pain is good’ shows that the person who whispers it feels good when he gets pain. Silas can also feel good when he gets pain by himself because Silas can get pleasure and satisfaction of being purge from his sins by whipping the discipline on his back.

Brown describes more specifically about the cilice. He wants to show in order the reader can imagine the cilice that is worn by Silas.

Pulling his shades, he stripped naked and knelt in the center of his room. Looking down, he examined the spiked cilice belt clamped around his thigh. All true followers of The Way wore this device – a leather strap, studded with sharp metal barbs that cut into the flesh as a perpetual reminder of Christ’s suffering. The pain caused by the device also helped counteract the desires of the flesh (p. 14).
In the novel, Brown illustrates not only the description of cilice but also tells the way of wearing this device. Brown explains the reason why the prominent members of Opus Dei wear cilice as well. Firstly, the members of Opus Dei want to keep the everlasting remembrance of Christ suffering when the cilice cut into the flesh. On the other hand, the followers of Opus Dei believe that the pain caused by cilice could help to neutralize the desires of the flesh as well. By doing mortification, the masochist could not increase the sensation of sexual behavior because he has released it with low excitation because of the pain itself. In addition, Brown describes Silas’s experience when he met some girls on the street. Brown explains that cilice can be used to control the sexual desire.

…Their nubile bodies sent a familiar longing to Silas’s loins. His thigh flexed instinctively, causing the barbed cilice belt to cut painfully into his flesh… The lust evaporated instantly. For ten years now, Silas had faithfully denied himself all sexual indulgences, even self-administered… (p. 79)

In novel, Silas’s desire of the flesh is neutralized with the pain caused by cilice that he wore. The sensation of sexual behavior is evaporated because of the pain itself. As the same with Frankl’s (1967) idea in *Psychotherapy and Existentialism*, man is ready and willing to burden any suffering for a long time as he can see a meaning in it, such as the meaning of sacrifice. So does Silas, he wears cilice not only for following Christ’s suffering, but also for evaporating his lust, the desire of sexual behavior. Pain can repress the desire of the flesh.
The following is such depiction that relates cilice to masochism in *The Da Vinci Code*. The spiked cilice belt that Silas wore around his thigh cut into his flesh, and yet his soul sang with satisfaction of service to the Lord (p. 12). The depiction shows that Silas, the member of Opus Dei, feels satisfied when he wears cilice. Silas’s motivation in practicing corporal mortification has changed. It is not to serve Lord but to get satisfaction to serve the Lord.

Another depiction that shows Silas’s motivation in practicing corporal mortification has changed to be masochism is as follows. Although Silas already had worn cilice today longer than the requisite two hours, he knew today was no ordinary day. Grasping the buckle, he cinched it one notch tighter, wincing as the barbs dug deeper into his flesh. Exhaling slowly, he savored the cleansing ritual of his pain (p. 14).

In *The Da Vinci Code* shows that Silas savors the cleansing ritual of his pain. It proves that he is a masochist because Silas’s motivation is not to clean his soul from sins but to get savored of the pain of the cleansing ritual. He gets pleasure from the pain that he get from wearing cilice cut in his tight. The use of cilice must not more than two hours a day. Unless the person followed the instruction as recommended, it will cause infection and delusion. The experience can be seen in the following evidence. Another university student had used his barbed cilice belt more often than the recommended two hours a day and had given himself a near lethal infection (p. 32).
The incident that is described by Brown happens because of the use of cilice that is more often than that the recommended time. Those are the bad impact of cilice because the persons who experience them are misguided. They do not understand about the meaning of wearing cilice.

The other device to practice corporal mortification is The Discipline. Dan Brown tells the description of the discipline in his novel as follows.

Silas turned his attention now to a heavy knotted rope coiled neatly on the floor beside him. The discipline. The knots were caked with dried blood. Eager for the purifying effects of his own agony, Silas said a quick prayer. Then, gripping one end of the rope, he closed his eyes and swung it hard over his shoulder, feeling the knots slap against his back. He whipped it over his shoulder again, slashing it at his flesh. Again and again, he lashed. Castigo corpus meum. Finally, he felt the blood begin to flow (p. 15).

In the novel, Dan Brown not only gives the description about the discipline but also shows how to use it. The discipline is a device that is whipped on the back until the blood begins to flow because of the heavy knotted rope. In the paragraph above Brown also tells that Silas said a quick prayer before he starts to whip the discipline around his back. The following is another illustration about Silas and the discipline. Silas lay prone on the canvas mat in his room, allowing the lash wounds on his back to clot in the air. The night’s second session with the discipline had left him dizzy and weak (p. 212).
Another description of practicing corporal mortification by whipping the discipline is shown as follows. Kneeling on the wooden floor, Silas prayed for forgiveness. Then, stripping off his robe, he reached again for the discipline (p. 181). Silas feels satisfy of being forgiven when he gets pain from the discipline that he lashes on his back. The description above shows that Silas is a masochist. He gets pleasure from the pain of lashing the discipline on his back.

4. The Reasons that Cause Silas do Masochism

After doing such analysis about the character of Silas, the masochist in The Da Vinci Code, the writer has found some causes that led him to do masochism. The causes of masochism have been explained in Chapter 2, but the writer would like to relate them with the character in the novel. Silas is motivated to do masochism because of feeling of guilty, anxiety, and unloved. Silas’s motivation in practicing masochism is because he wants desires and needs to get pleasure. Therefore, according to Higgins’s theory, Silas’ motivation is included into approach causes, meaning people do things because of something they want, desire, or need (as cited in Franken, 2002, p.3). Silas motivation in practicing corporal mortification is not because of he is an Opus Dei member but because he feels guilty, anxious, and unloved feeling. Therefore he ends up in his membership in Opus Dei.

a. Guilty

According to Frankl (1967), freedom to choose the right attitude is transmuted into heroic and victorious achievement by an unchangeable suffering.
He also thinks that man is ready and willing to burden any suffering as he can see the meaning in it, such as the meaning of sacrifice. This theory is also found in the character of Silas. After joining Opus Dei, Silas point of view about pain was changing. He thinks that pain is good (p. 12). Even he has been taught by his Teacher that the measure of your faith is the measure of the pain you can endure (p. 80). In Opus Dei, there is a sacred practice that is called ‘corporal mortification’, the acts of purging of soul from the sins (p. 15). Generally people who have sins would feel guilty. Therefore, the only way to abolish the guilty feeling is doing such compensation. The compensation itself usually can be done in many ways; one of them is by self-inflicted suffering or masochism.

In *The Da Vinci Code*, Silas is also described to do corporal mortification as the compensation after he does such sins. He always lashes the discipline at his back after he killed somebody. He does the corporal mortification because of his guilty feeling. He wants to do corporal mortification to purge his soul from sins.

*One hour*, he told himself, grateful that the Teacher had given him time to carry out the necessary penance before entering a house of God. *I must purge my soul of today's sins*. The sins committed today had been holy in purpose. Acts of war against the enemies of God had been committed for centuries. Forgiveness was assured.

Even so, Silas knew, absolution required sacrifice.

Pulling his shades, he stripped naked and knelt in the center of his room. Looking down, he examined the spiked cilice belt clamped around his thigh. … Grasping the buckle, he cinched it one notch
tighter, wincing as the barbs dug deeper into his flesh…. Silas turned his attention now to a heavy knotted rope coiled neatly on the floor beside him. The discipline… then gripping one end of the rope, he close his eyes and swung it back over his shoulder, feeling the knot slap against his back. He whipped it over his shoulder again, slashing at his flesh. Again and again, he lashed (p. 14-15).

There is described that after Silas did such sins, he needs forgiveness because he feels guilty of his sins. And he thinks that absolution can be reached by doing sacrifice. And the sacrifice itself is related to suffering, pain that are done by wearing cilice belt much longer than the required time and also set it up tighter than usually. On the other hand, Silas also does sacrifice by lashing his back using the discipline, a heavy knotted rope that slashes his flesh until the blood begin to flow.

b. Anxious

The next issue that could be determined as the cause of masochism is anxiety. According to Freud in as cited in Hjele and Daniel (1981) in Personality Theories, anxiety is an ego function which alerts individual to sources of impending danger that must be counteracted or avoided (p. 45). Larry and Daniel added that anxiety enables the individual to react to threatening situations in an adaptive way. Freud formulated three kinds of anxious feelings. They are realistic anxiety, neurotic anxiety, and moral anxiety. The closest formulation that influences people tend to do masochism is moral anxiety. It occurs when the ego
is threatened by punishment from the superego. When the id strives toward active expression of immoral thoughts or acts and the superego responds with feelings of shame, guilt, and self-condemnation (p. 46).

In *The Da Vinci Code*, moral anxiety is described in Silas’s character. He feels anxiety because he has been fault repeatedly in finding the keystone for Opus Dei. He has killed four people, the members of The Priory of Sion, who have kept the secret of the keystone’s existence. From those four people’s confessions, the information leads him to one place namely the Church of Saint-Sulpice in Paris.

Silas has found the thing that he meant but the result is not satisfied him. Even he finds that sister Sandrine, the sister who is responsible for maintaining that church, is also the proponent of the Priory of Sion.

Sister Sandrine did not know the identities of the four men she protected, but the private phone numbers stashed beneath her bed were for use on only one condition.

*If that floor panel is eve broken*, the faceless messenger had told her, *it means the upper echelon has been breached. One of us has been mortally threatened and been forced to tell a desperate lie. Call the numbers. Warn the others. Do not fail us in this.*

It was a silent alarm. Foolproof in its simplicity (p. 145).

Silas has known that he has been fooled by those four people the secret keeper. Then he insists Sister Sandrine to inform the existence of the real keystone.
but Sister Sandrine denies it because she really does not know about it. Finally, Silas kills her because he has been fail for many times to find the keystone.

Repeatedly being failed make him anxious and he feels disappointed of himself. As stated by Freud, anxiety brings about responds with feeling shame, guilt, and self-condemnation. It is also happened to Silas that he responds his anxiety with the feeling self-condemnation. He does masochism after killing Sister Sandrine because he feels that he is failed for many times in finding the keystone.

…Not only had Silas killed the only four people who knew where the keystone was hidden, he had killed a nun inside Saint-Sulpice…

A crime of impulse, the woman’s death complicated matters greatly. Bishop Aringarosa had placed the phone call that got Silas into Saint-Sulpice; what would the abbe think when he discovered the nun was dead?...

Kneeling on the wooden floor, Silas prayed for forgiveness. Then, stripping off his robe, he reached again for the Discipline (p. 180-181).

Anxiety is one of the masochism causes. Anxiety can appear in person’s mind when he does some mistakes. He cannot set his mind in rest. Therefore, as the compensation of his mistakes, he practices masochism. He enjoys of being purified from sins.

The paragraph above shows Silas’s anxiety because he has killed five people. As the consequence Silas does self-condemnation by practicing corporal mortification using the discipline. Whipping the discipline on his back, Silas feels
satisfy because his anxiety is resisted. Silas get pleasure not only he enjoys the pain itself, but also satisfies of being forgiven.

c. **Unloved**

The third cause of masochism is being unloved. This feeling generally appears because of the past experiences that happened in the childhood. According to Rudolf Allers (1972) as cited in Hurlock’s *Child Development*, denial from parents because of child’s physic determined inferiority to child in the future. He feels unloved and unwanted by his parents because of the situation. Aller claimed neglect can lead to inferiority complex because such children basically feel unwanted; they go through life lacking confidence in their ability to be useful and to gain affection and esteem for others (p. 79).

Brown describes Silas in the novel, *The Da Vinci Code*, as an albino of white skin and red eyes like a ghost.

> Only fifteen feet away, outside the sealed gate, the mountainous silhouette of his attacker stared though the iron bars. He was broad and tall, with ghost-pale skin and thinning white hair. His irises were pink with dark red pupils. The albino drew a pistol from his coat and aimed the barrel through the bars, directly at the curator…. (p. 3).

Brown describes the physical appearance of Silas in the prologue without introducing the character that the albino man is Silas. He wants to let the reader think by himself who the albino man is. In Chapter II, Brown introduces Silas more completely for example by adding the description of his appearance.
One mile away, the hulking albino named Silas limped through the front gate of the luxurious brownstone residence on Rue La Bruyere. The spiked cilice belt that he wore around his thigh cut into his flesh, and yet his soul sang with satisfaction of service to the Lord. Pain is good.

His red eyes scanned the lobby as he entered the residence…. (p. 12).

By Chapter II, the readers can guess that the mysterious man with red eyes and albino described in the prologue is Silas. Thus, they may conclude that the murderer of curator Jacques Sauniere is Silas.

For Silas, being albino of red eyes is not a problem but his father cannot accept it as he thought it is embarrassing. He thought that the different appearance of Silas was a shame for the family. Even Silas’s father frequently bit his wife for blaming Silas condition.

His name was not Silas then, although he didn’t recall the name his parents had given him. He had left home when he was seven. His drunken father, a burly dockworker, enraged by the arrival of an albino son, beat his mother regularly, blaming her for the embarrassing condition. When the boy tried to defend her, he too was badly beaten (p. 60).

Not only his father denied Silas different appearance, the others considered him as an outcast.

The boy fled home but found the streets of Marseilles equally unfriendly. His strange appearance made him an outcast among the
other young runaways, and he was forced to live alone in the basement of a dilapidated factory, eating stolen fruit and raw fish from the dock….When people passed by, he could hear them whispering to one another. *A ghost*, they would say, their eyes wide with fright as they stared at his white skin. *A ghost with the eyes of a devil! …You are as white as a ghost...Perhaps the ghost will pass right through these walls* (p. 60-61).

The situation, in which Silas is regarded as a ghost, finally made him feel like a ghost. He felt that he was worthless. He was an unwanted man in the society. And he felt like a ghost, transparent, floating from seaport to seaport. He is a ghost. He is weightless (p. 61).

Brown in his novel describes Silas’s past experience in his childhood as being unloved child. He is an albino and his father neglected him because of his physical lack. His father thinks that he is like a ghost with red eyes and white skin. Frequently, Silas experiences child abuses from his father because of his embarrassment condition.

…He had left from home when he was seven. His drunken father, a burly dockworker, enraged by the arrival of an albino son, beat his mother regularly, blaming her for the boy’s embarrassing condition.

When the boy tried to defend her, he too was badly beaten (p. 60).

The condition leads Silas to decide an extreme thing. He kills his father without guilty feeling. It influences the personality development until he is adult. He is unwanted by others and it formed his character to be unfriendly.
The boy fled home but found the street Marseilles equally unfriendly. His strange appearance made him an outcast among the other young runaways, and he was forced to live alone in the basement of a dilapidated factory, eating stolen fruit and raw fish from the dock (p. 60).

When he is adult, those bad experiences have embedded in Silas’s mind. Even after joining Opus Dei, the cruelty that Silas got in the past still haunted his life. It makes him conscious to do masochism.

At the moment, though, in his room at the residence hall, it was his father’s disappointed voice that whispered to him from the past.

Tu es un desastre. Un spectre.

Kneeling down on the wooden floor, Silas prayed for forgiveness. Then stripping off his robe, he reached again for the Discipline (p. 181).

Silas feels unloved because of his bad experiences that he got from his father in the past. His father was ashamed of Silas appearance. The different condition of Silas becomes the reason why his father refuses him. Silas frequently gets violence from his father. Gradually, Silas grows to be aggressive children. The aggressiveness that happens to children is caused by the violence in the childhood because they are unwanted or unloved by their parents. The aggressiveness leads the unwanted children to take pleasure in the infliction of pain for their own sake. On the other words the infliction of pain for their own sake is called masochism (Flugel, 1948, p. 37).
The quotation above describes Silas’s aggressiveness that he gets because of his bad experiences in the childhood. Silas takes pleasure of the inflicted pain and he gets satisfaction of being unwanted by his father.

C. Masochism as Appeared in The Da Vinci Code in the Neurotic Members of Opus Dei

In Brown’s The Da Vinci Code, masochism not only appears in Silas’s character but also in other’s Opus Dei members. Some people turn out to be masochists after they are being prominent member of Opus Dei.

Brown describes Opus Dei as a Catholic sect that is identical with a dangerous practice known as “corporal mortification” (p. 2). He describes that corporal mortification brings bad effects for the members of Opus Dei. The frightening stories about the member of Opus Dei can be seen as follows.

Two months ago, an Opus Dei group at a Midwestern university had been caught drugging new recruits with mescaline in an effort to induce a euphoric state that neophytes would perceive as a religious experience. Another university student had used his barbed cilice belt more often than the recommended two hours a day and had given himself a near lethal infection. In Boston, not long ago, a disillusioned young investment banker had signed over his entire life savings to Opus Dei before attempting suicide (p. 32).

Euphoria is a strong pleasant feeling of well-being or happiness. It is often caused by attainment of a desired goal (“Euphoria”). Euphoric state brings a
strong pleasant of happiness for the people who feel it. The people who attain
euphoric state are supported by a desired goal. The definition about euphoric state
has described masochism characteristics. According to McDougall (1948) as cited
in Flugel’s *Man, Morals, and Societies*, there are two motivation types of
masochism. One of them is that pleasure accompanies the satisfaction of desire or
need (p. 91). The people at Midwestern University turn out to be masochists after
they have been the members of Opus Dei. Even the new recruitment is achieved
by getting pleasure that appears masochism.

The next neurosis of Opus Dei member is a university student who uses
cilice belt more than the recommended time. Cilice belt is used when the member
of Opus Dei is practicing corporal mortification. It is the way to mortify himself
from his sins. Brown describes that the university student wore cilice belt more
than the recommended time. It shows that the university student had another
motivation unless mortification, which is near to masochism.

Another story told by Brown is the disillusioned young investment banker
who attempts to suicide. Being disillusioned is one of the characteristics of
masochism as stated by Kernberg. Masochists may go out of their way to obtain
sympathy and love as the consequence of being disappointed by others. Their
sense of being rejected and mistreated as a reaction of relatively minor slights
may lead them to unconscious behavior geared to making the object of their love
feel guilty (as cited in Finke and Niekerk, 2000, p. 17). The young banker is being
disappointed by others so that he goes out of his way to obtain sympathy and love
that lead him to make the object of his love feel guilty by attempting suicide.
CHAPTER V
CONCLUSION

This chapter consists of two parts. The first is the conclusions of the analysis. The second part is the implication of the study in the education field.

A. Conclusions

This part discusses the conclusion of the analysis in Chapter IV. The writer has drawn three conclusions based on the analysis related to the topic of this study. Dan Brown used Opus Dei depicted as the setting of the novel which involves the practice of masochism. John Kenneth Noyes in his book entitled *The Mastery of Submission: Inventions of Masochism* states that historically masochism has a strong relation to religious ceremonies in ancient Greece, such as noisy orgiastic festivals of Cybele which represents Great Mother to invoke for fertility, rebirth, construction, psychic work, earth magic and protection in wartime; and festival of Aphrodite Anosia which is the aphrodisiac celebrated to honor Aphrodite the Goddess of love. Religious practices such as religious flagellantism, self-castigation, and self-mutilation have in variably been one of the strongest arguments for a universal history of masochism (p. 101). Sellengut states that gradually masochism influences religious people in the world as expressed in the form of martyrdom. The word martyr had gone beyond the meaning witness and had begun more general to describe an individual willingness to sacrifice his or her life for a religious case, the idea of purification of sin and great eternal
reward in an afterlife. In modern Christians, the term martyrdom has been extended to refer to all who offer their life and well-being for the cause of God and religion (p. 193). In Opus Dei, martyrdom is expressed in corporal mortification. But some of Opus Dei members have turned out to be masochist because their motivation to do immolation has turned out to be an effort to get pleasure.

Second, masochism appears in the characterization of Silas. In the novel, Brown describes that Silas as the member of Opus Dei practices self-flagellation for mortifying his soul in which his motivation then turned out to get satisfaction called masochism. The tendency to get satisfaction has led Silas to be cruel and antisocial person. In Silas’s character, masochism is caused by three reasons which are guilty feeling, anxious feeling, and unloved feeling. According to some experts, such as Freud, those three reasons can lead people to do masochism.

Third, masochism appears in the neurotic members of Opus Dei. Masochism appears not only in Silas character but also in the other members of Opus Dei contracted with neurosis. There are many misled members in Opus Dei that have tendency to be masochists. In the novel, many members have felt euphoric experiences, disillusioned feeling leading to suicidal effort, and infection caused by wearing cilice over the recommended time. This neurosis is the result of the practice of masochism which is started from corporal mortification. Brown described that those habits were practiced since they have been the members of Opus Dei.
Finally, the writer found that Brown has a bias to discredit Opus Dei. Somehow, Brown has a bias to describe masochism which is associated to Opus Dei. The bias is formed by many aspects such as from the novel, many sources from Opus Dei website, and from book about Opus Dei written by John Allen. Brown employs masochism as one of many words to discredit Opus Dei as an organization with dangerous ritual called corporal mortification. In fact, the study which is held by historical approach shows that masochism is not merely associated to Opus Dei.

B. Implication of conclusion to Education field

In this section, the writer presents the implication of the study to Education field. In this section, the writer tries to correlate the bias issues to the Education field so that it will bring some contribution to education.

Dan Brown assumes that Opus Dei in *The Da Vinci Code* is in associate with masochism. On the other hand, Opus Dei in fact is not identical with masochism. The action that existed in Opus Dei is pure corporal mortification. Therefore, Dan Brown’s description about masochism in Opus Dei is considered as Brown’s bias.

Bias is a partiality that prevents objective considerations of an issue or situation that tends to show an irrational preference or prejudice (“bias”). Gunnar Myrdal (1969) explains that biases lead to false perception of reality and to faulty policy conclusions (p. 47). In addition, according to Francis Bacon (1967) there are four types of prejudices in the form of idols. Idol (logic) is a prejudice, usually due to social tradition, which hampers the discovery of truth (“Idol”). In his book,
12 Prose Writers, Bacon says, in our reasoning we are prone to errors. Many of these, which he calls ‘idols and false notions’, cause people to be prejudicing and must therefore to be avoided if true science to be attained. Bacon differentiates these idols into four parts as follows. First, idols of the tribe (idola tribus) arise from the foundation in human nature itself, and in the tribe or race men. Second, idols of the cave (idola specus) involve personal prejudice. Third, idols of the market-place (idola fori) formed by the intercourse and association of men with each other. These idols are arisen as a result of insensitivity to or the misuse of language. Fourth, idols of the theatre (idola theatri) refer to previous philosophical system. These idols have immigrated into men’s minds from the various dogmas of philosophies, and also from wrong laws of demonstration. (p. 7-9).

The conclusion of the study about masochism in *The Da Vinci Code* has shown Dan Brown’s bias. The study shows that Brown assumed that Opus Dei is associated with masochism. Borrowing Bacon’s idola, Brown’s bias is categorized into idola fori and idola specus. Since Brown gets the information about Opus Dei and corporal mortification from many sources such as Opus Dei Awareness Network (ODAN) and from many books related to masochism, Brown finds that the practice of corporal mortification is similar to masochism. Therefore, Brown assumes that Opus Dei is in associate with masochism. Brown’s bias is categorized into idola fori because he gets some information about Opus Dei from many sources. From the information from many sources, Brown creates his personal perception about Opus Dei which is called idola specus. Brown wants to discredit Opus Dei by appearing masochism in this organization through corporal
mortification. Even in the page before the prologue of the novel, Brown states a description about Opus Dei, in which Opus Dei is a controversial organization due to reports of brain-washing, coercion, and dangerous practice known as corporal mortification (p. 2). Due to the practice of corporal mortification and masochism are the same, in which its motivation is different, Brown associates that Opus Dei causes the misled members to practice masochism.

The case about bias is interesting to explain how an objective research is made for pedagogical purposes. According to Gunnar Myrdal the ethos of social science is the search for “objective” truth. The problem is generally most student like other human beings who try to accomplish something are lack of awareness in searching the truth. They are influenced by tradition, their environment, and their personality in the way of finding the objective truth that tend to come close to bias (p. 3-4). Therefore, all researchers are expected to avoid biases so that the objective truth can be reached.

Some experts explain that to reach an objectivity of such research, the researcher need to keep to the facts. Nevertheless, Gunnar Myrdal describes that biases in social science cannot be erased simply by “keeping to the facts” and refining the methods of dealing with statistical data. The only way to strive for objectivity in theoretical analysis is to expose the valuations to full light, make them conscious, specific, and explicit, and permit them to determine the theoretical research (p. 51-56). Valuations must be determined in every social research to get the objectivity. Without valuations there has no interest or sense of
relevance or of significance, and, consequently no object. Therefore, it is important for researchers to determine the valuations of their study.
REFERENCES


Online Sources:


APPENDICES
APPENDIX 1

The cover of *The Da Vinci Code*

Addapted from:

http://www.danbrownofficial.co.uk/
APPENDIX 2

Summary of *The Da Vinci Code*

The story tells the investigation started by symbolist Robert Langdon and a good-looking cryptologist, Sophie Neveu, around the murder of a Museum Louvre's curator. In fact, the unfortunate murdered man was Sophie's grandfather, and the corpse was found with a series of symbols and codes, like a pentagram and a Fibonacci number sequence. But police detective Fache will begin to chase Langdon, who escapes after receiving a warning about the captain's real intentions. Sophie has with her a kind of key with dots and number 24 engraved on it, which opens to her and Langdon a big complex investigation that involves a supposedly heretic theory: Jesus Christ and Mary Magdalene were, in fact, a couple who produced a daughter named Sara. A millenarian sect called The Priory of Sion has kept for centuries the secret of that matter. A masochist and kind of psychopath albino monk, Sibilas, an Opus Dei member, will chase Langdon and Sophie as well, in order to impede that they solve the mystery of Christ and Mary Magdalene, and also the real meaning and location of the Holy Grail. A passionate British researcher, will help Langdon in his quest, revealing to them several symbolisms in Da Vinci's master work *The Last Supper*, traveling to mythical places in the UK, such as The Church Temple, where it is believed that a group of Templars Knights are buried, and Sir Isaac Newton's tomb at Westminster Abbey, where are located some of the main keys to solve the Holy Grail's mystery.

While in Paris on business, Harvard symbologist Robert Langdon is informed that the elderly curator of the Louvre has been murdered inside the museum. Near the body, police have found a baffling cipher. Solving the enigmatic riddle, Langdon is stunned to discover it leads to a trail of clues hidden in the works of Da Vinci - clues visible for all to see, and yet ingeniously disguised by the painter. Langdon joins forces with a gifted French cryptologist, Sophie Neveu, and learns the late curator was involved in the Priory of Sion - an actual secret society. In a breathless race through Paris, London and beyond, Langdon and Neveu match wits with a faceless power broker who appears to work
for Opus Dei - a clandestine, Vatican-sanctioned Catholic organization believed to have long plotted to seize the Priory's secret. Unless Langdon and Neveu can decipher the labyrinthine puzzle in time, the Priory's secret - and a stunning historical truth - will be lost forever.

Summarized from:
Dan Brown’s *The Da Vinci Code*
Biography of Dan Brown

Dan Brown, best-selling author of 'The Da Vinci Code' was born on June 22, 1964. Brown grew up as the eldest of three children in Exeter, New Hampshire and 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 Sidney Sheldon's "Doomsday Conspiracy" which he had found on the beach whilst on holiday in Tahiti in 1994, saying, "I finished the book and thought, 'Hey, I could do that.'"

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 and 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.

Adapted from:
http://www.age-of-the-sage.org/da_vinci_code/dan_brown_biography.html