

**THE CONSTRUCTION OF FREEMASONRY MYTHOLOGY AS PARODY IN DAN
BROWN'S *THE LOST SYMBOL***

A THESIS

**Presented as a Partial Fulfillment of the Requirements for the Degree of *Magister
Humaniora (M.Hum.)* in English Language Studies**



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THE GRADUATE PROGRAM IN ENGLISH LANGUAGE STUDIES

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Defended before the Thesis Committee
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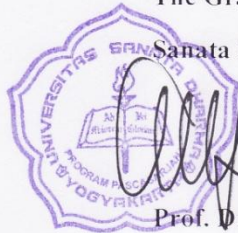
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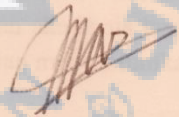
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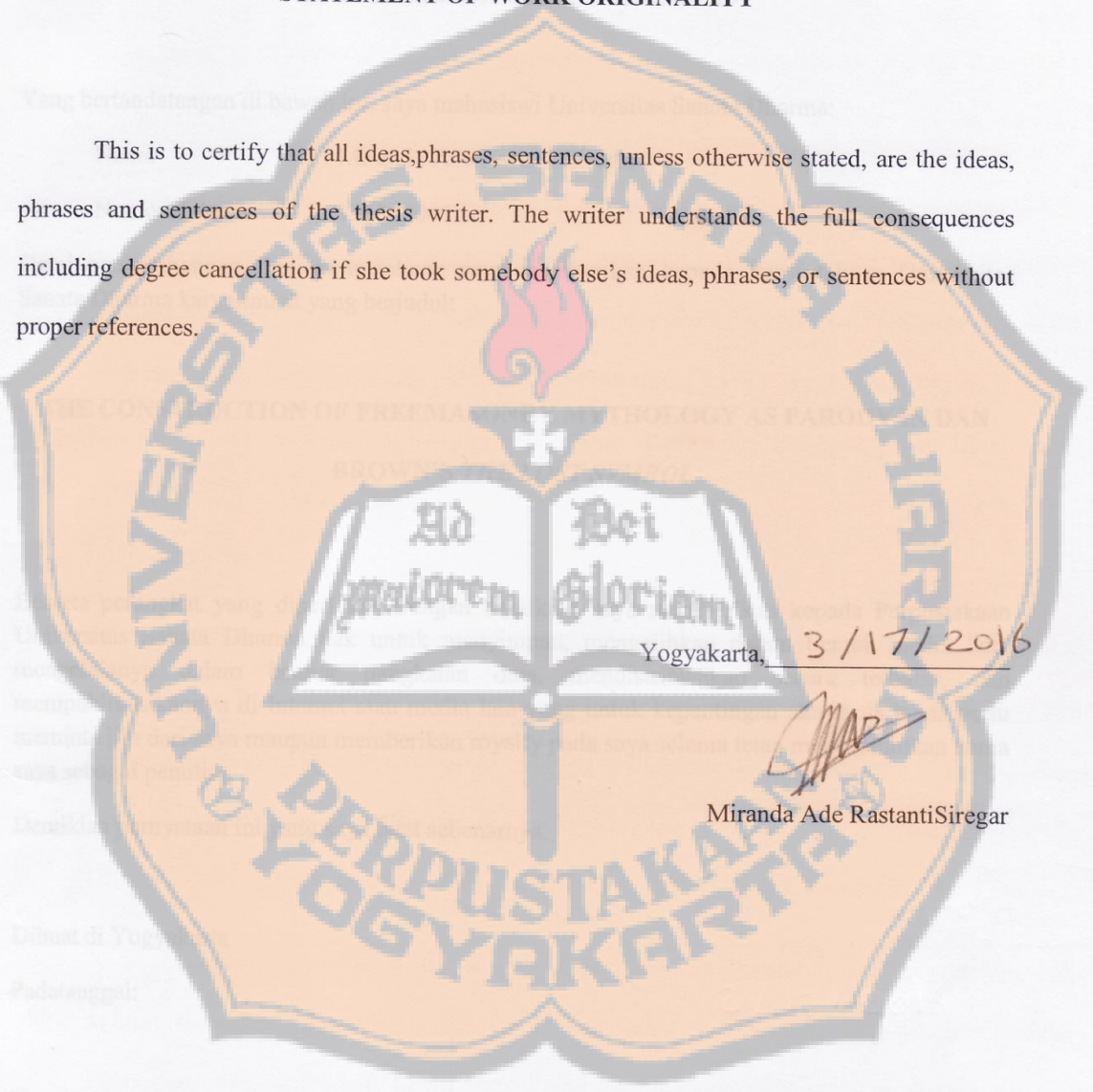
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I dedicate this thesis to my son, Avatara Ramandha Danubroto. Ava, I just want you to know that we were in this together for 9 months, and I also want to show you that you can learn more about the beauty of life from literature, no matter what major or degree you will choose, or in whatever circumstances you will be in the future, never stop learning and always enrich yourself with knowledge, my son.

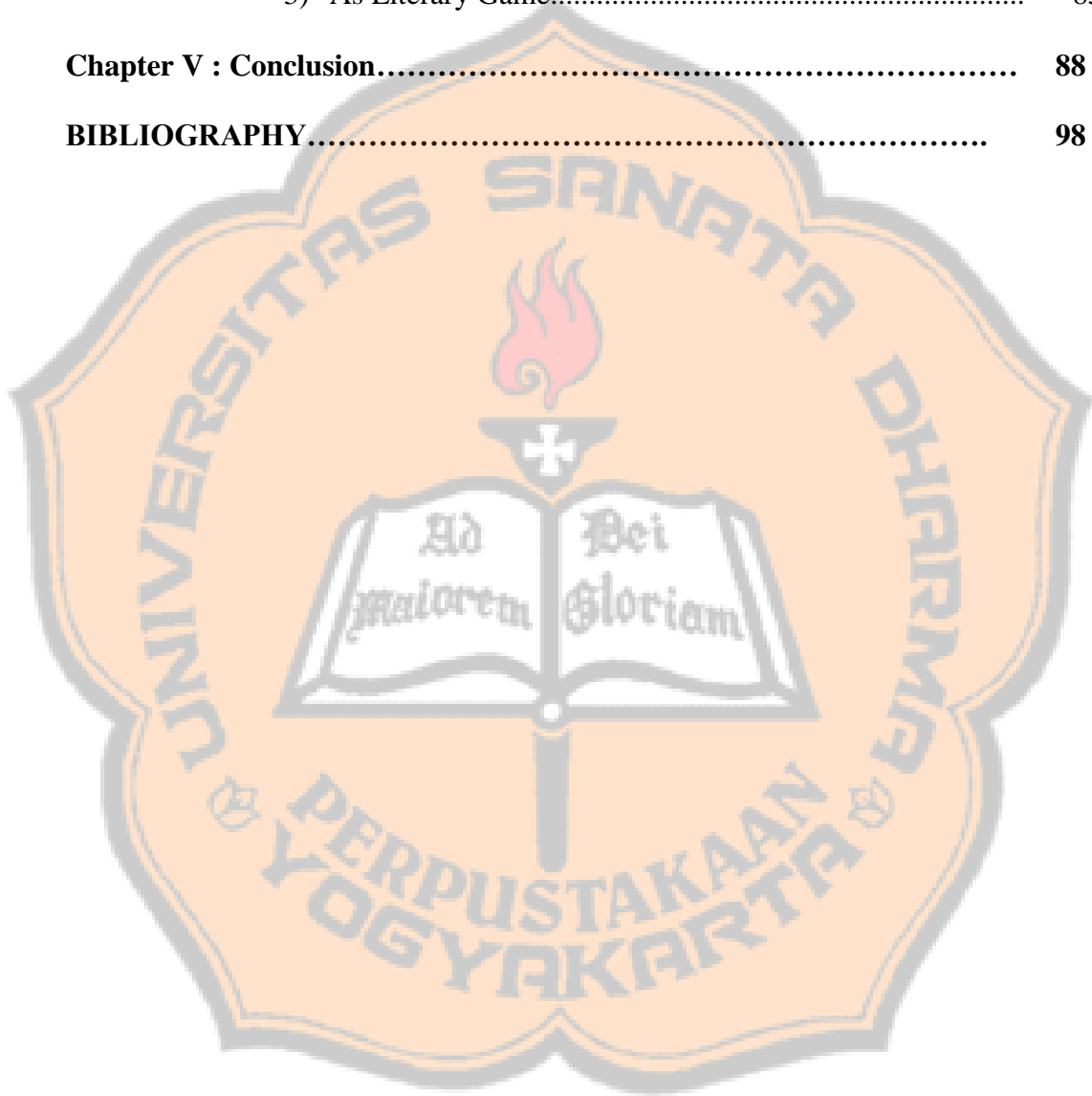
May God bless you all.....

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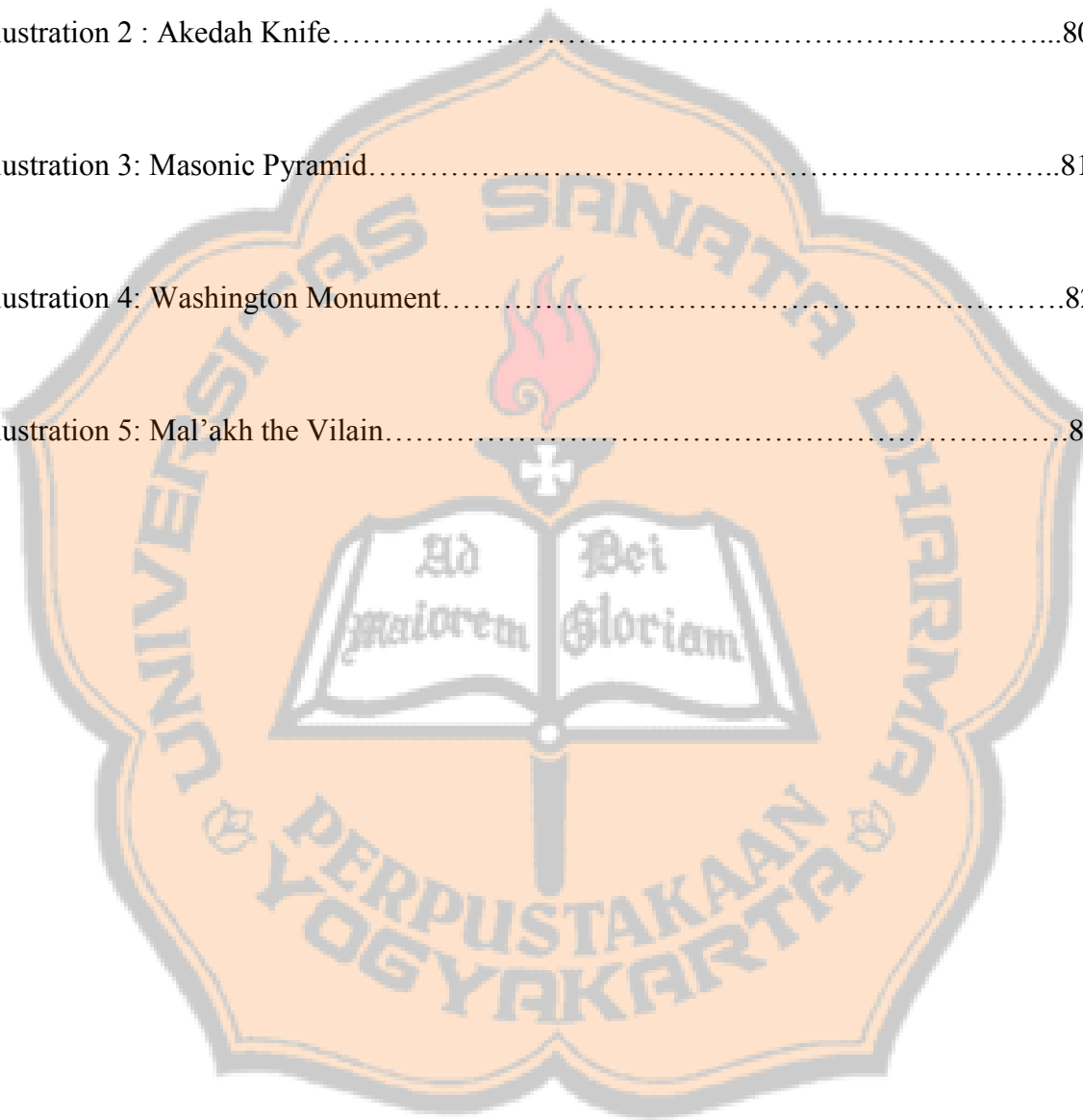
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ABSTRACTS

Siregar, Miranda Ade Rastanti, 2015, *The Construction of Freemasonry Mythology as Parody in Dan Brown's The Lost Symbol*. Yogyakarta: English Language Studies of Graduate Level, Sanata Dharma University.

In Dan Brown's *The Lost Symbol*, the sense of plausible construction of Freemasonry Mythology tends to be parodic. Therefore, the main goals of this thesis are to find out: a) How is the Freemasonry mythology constructed as parody? b) What is the meaning behind the parody?

The aim of this research is to define the construction of the Freemasonry mythology as parody in *The Lost Symbol*. As the form of historiographic meta-fiction novel, the construction is analyzed by Gerard Genette's hypertextuality. Hypertextuality is separating the hypotext (original text) from hypertext (new text). Hypertext is the modification of hypotext which involves the transformation and imitation process. I categorize the parody construction into three groups, namely: The construction of non-Freemasonry mythology into Freemasonry mythology, the construction of Freemasonry mythology into the Monument of Washington, and the construction of Freemasonry mythology into the villain. Based on the result, the constructions are the combination of Freemasonry mythology and the architectural of Washington D.C and the history of American founding fathers; therefore, the parody belongs to Linda Hutcheon's term of historiographic metafiction parody.

The next aim is to find the meaning behind the construction of parody in *The Lost Symbol*. In this case, the role of the reader of the historiographic metafiction novel is required. The readers are invited to deconstruct the content of the novel, with the metafictional deconstruction by "distancing" which encompasses the act of the readers toward the novel. Eventually, from the analysis of the readers and the aesthetic of parody, the meaning behind the parody in *The Lost Symbol* is decoded, namely: the meaning as parody without ridicule due to the concept of the Freemasonry mythology construction which is parodic, playful, yet critical; as an artistic recycling due to the art and architectural elements of Freemasonry mythology; and as literary game due to the spirit of play and the freedom of the *Lost Symbol* readers to understand the construction of Freemasonry mythology within the novel.

For the academic purpose, this thesis is useful for either literature or the non-literature students to analyze the metafiction novel genre by using the hypertextuality approach because metafiction novels have the unlimited intertextual content. This study is also inspired by the massive publication of metafiction genre nowadays.

Keywords: Historiographic Metafiction, Parody, Freemasonry Mythology, Hypertextuality, Construction, Reader

ABSTRAK

Siregar, Miranda Ade Rastanti, 2015 *The Construction of Freemasonry Mythologies and American History as Parody in Dan Brown's The Lost Symbol*. Yogyakarta: Program PascaSarjanaKajianBahasaInggris, UniversitasSanata Dharma.

Pada novel Dan Brown berjudul *The Lost Symbol*, konstruksi mitologi Freemason mengarah pada nuansa parodi. Penelitian ini bermaksud untuk mengetahui: a) Bagaimana mitologi Freemason dikonstruksi sebagai parodi?, b) Apakah makna dibalik parodi tersebut?

Tujuan utama dari penelitian ini adalah untuk mendefinisikan konstruksi mitologi pada *The Lost Symbol* sebagai parodi. Konstruksi akan diteliti dengan metode hypertextuality dari Gerard Genette. Hypertextuality adalah memisahkan hypotext (text asli) dari hypertext (text baru). Hypertext adalah modifikasi dari hypotext yang telah mengalami proses transformasi dan imitasi. Saya mengkategorikan konstruksi parodi menjadi tiga kelompok: konstruksi mitologi non-Freemason menjadi mitologi Freemason, konstruksi mitologi Freemason pada Monument of Washington, serta konstruksi mitologi Freemason pada tokoh antagonis. Dari hasil penelitian, konstruksi tersebut merupakan kombinasi antara mitologi Freemason dengan arsitektural Washington D.C dan sejarah pendiri Amerika yang memenuhi kriteria jenis parodi yang diciptakan oleh Linda Hutcheon, yaitu parodi historiografik metafiksi.

Tujuan berikutnya adalah untuk mencari makna di balik konstruksi parodi yang terdapat pada *The Lost Symbol*. Dalam kasus ini, peran pembaca novel genre historiografik metafiksi sangat dibutuhkan. Pembaca akan diajak untuk mendekonstruksikan isi bacaan, yang memiliki sistem serupa dengan dekonstruksi versi Derrida yang dalam hal ini memisahkan tiap elemen dalam konteks, dan menghasilkan konteks baru yang tidak terbatas, dengan “distancing” yang merupakan tindakan pembaca terhadap novel. Berdasarkan analisa dari segi pembaca dan estetika dari parodi, makna di balik parody adalah: makna sebagai parodi yang tidak bermaksud mengejek yang mengacu pada konstruksi mitologi freemason yang bernuansa parodi, permainan tetapi juga bersifat kritis; sebagai bentuk daur-ulang artistik yang mengacu pada kombinasi elemen seni dan arsitektural dari konstruksi mitologi Freemason, dan sebagai permainan literatur yang mengacu pada spirit permainan dan kebebasan pembaca *The Lost Symbol* untuk memahami konstruksi Freemason di novel tersebut.

Untuk tujuan akademis, thesis ini dapat membantu mahasiswa sastra maupun mahasiswa non sastra untuk menganalisa novel genre metafiksi dengan teori hypertextuality, dengan alasan karena novel metafiksi merupakan novel dalam bentuk intertekstual tidak terbatas. Studi ini juga terinspirasi dari banyaknya penerbitan novel jenis metafiksi di masa kini.

Kata Kunci: Historiografik Metafiksi, Parodi, Mitologi Freemason, Hypertextuality, Konstruksi, Pembaca

Chapter I

Introduction

Freemasonry as the cynosure of *The Lost Symbol* is the main reason behind the selection of this novel. In 2012, Freemasonry is the attention-catching idea regarding to the heap of rumors about the *all-seeing eye* symbol, the pyramid triangle, and *Baphomet* which emerge in several music videos, namely Britney Spears, Kesha, Katy Perry, Madonna and other best-selling singers in the American music industries. The growing curiosity has become the main reason for conducting those symbols which led to Freemasonry.

This research reveals some interesting information about the relation of Freemasonry with conspiracy. Freemasonry was a dangerous elite group due to the fact that the members will be murdered if they betray the organization or leak the secret of the brotherhood. Some internet sources state that the death of Michael Jackson and Tupac was due to betrayal. Their death was set as if it were an accident. Freemasonry was also accused as Lucifer worshipper; therefore, it is also associated with the *Illuminati* and magic practices. The other rumor centered on the full support of Freemasonry for the operation of *New World Order* by conspiring and creating a scenario for particular interest as well as controlling the government system.

Regarding the murder of the betrayal, in the history record, a former of Freemasonry member, Captain William Morgan, published a book entitled "*The Mystery of Freemasonry*" which focuses on the rituals and secret of Freemasonry.

According to the rumor, other members of Freemasonry kidnapped and murdered him in true Masonic ceremony by slitting his throat “from ear to ear” and cutting his tongue out with a knife. However, the validity of this story remains mazy.

Some sources state that Captain William Morgan was not murdered.

In addition to those rumors and conspiracies, there have been various perceptions and definitions of Freemasonry. The Freemasonry members published substantial books which mostly describe the history and the philosophy of the Freemasonry. These books reveal that Freemasonry has different versions. Mark Stavish, a Freemasonry expert, in his book, *Freemasonry: Rituals, Symbols & History of the Secret Society*, states that Freemasonry defines itself as “A Peculiar system of morality, veiled in allegory and illustrated by symbols”. Therefore, “Freemasonry makes good men better”. The symbolism lies on the mystery and the secret. In addition, Freemasonry derives its system of initiation of three degrees from the techniques and methods of the stonemason’s trade, or those Operative Masons who actually worked with stone, as well as biblical accounts of the construction of the Temple of Solomon.¹

Stavish also states that some things unique to Masonry, such as “The Mason’s Word” and legend of Hiram Abiff (an architect of the Temple of Solomon), have been the sources of great deal of speculation. These sources suggest that Freemasons were privy to secret esoteric teachings and occult operation. Based on the history, Freemasonry is divided into two versions. First, *Operative Freemasonry* which refers

¹ Stavish, *Freemasonry: Rituals, Symbols & History of the Secret Society*, 3.

to stonemasons engaged in the building arts. The second division is *Speculative Freemasonry* which refers to members of Masonic guilds who were not Operative masons and saw in Masonry symbols and practices that they interpreted as having an esoteric, philosophical, or moral meaning.²

The second reason for selecting *The Lost Symbol* as my thesis object is its correlation with the legend of the *Lost Key of Freemasonry* written by Manly Palmer Hall, the 33rd degree Masonic author. He described Freemasonry as religion, but it is essentially religious, mysterious, ritualistic, ceremonial, representing abstract truth in concrete form.³ There was a story behind the incident of the lost key in relation to the murder of Hiram Abiff by three working men from the second degree of Freemasonry. Hiram Abiff, also known as *the widow's son*, was forced to reveal the secret word; however, he refused it and preferred to be killed by the three working men. Hence, the secret word became the legend of the lost key or the lost word. According to Stavish, the rituals of Freemasonry are composed mainly of scriptural references to the building of the Temple of Solomon, the specific Freemasonry Mythology.⁴

The term of The Lost Key has been labeled in various names such as The Lost Word, The Mason's Word, The Secret Word, and The Key of Solomon. In 2009, Dan Brown published *The Lost Symbol*, the third novel of the sequel of Robert Langdon's adventure. Dan Brown's version of the lost word is about Zachary Solomon, the villain who hunts out the lost word for his own purpose of *apotheosis*, the process in

²Stavish, *Freemasonry: Rituals, Symbols & History of the Secret Society*, 18.

³Hall, *The Lost Key of Freemasonry*, 2.

⁴Stavish, *Freemasonry*, 18.

which a human becomes God. Zachary pretends to be Peter Solomon, his father, and tricks Robert Langdon to meet up in Washington D.C. Peter Solomon who was Langdon's mentor and has a title as the 33rd master degree, the highest level of Freemasonry.

Robert Langdon, the Harvard's professor who teaches Symbolism, describes The Lost Word as the lost wisdom of the ages. This wisdom has long been considered as mankind's most sacred treasure which must be carefully protected. The enlightened sages who understood the true power of the wisdom learned to fear its awesome potential.⁵ For this reason, Peter Solomon believes that Robert Langdon is the enlightened sage although he is not a masonry. Therefore, Peter entrusts his tiny golden capstone in pyramidal shape, the key to the Masonic secret.

Peter asks Robert to guard it because a devastating effect will occur if this secret knowledge falls into uninitiated hands. It happens because this powerful tool can be used either for good or evil. To protect the ancient mysteries and mankind in the process, the early practitioners formed secret fraternities. Inside these brotherhoods, they shared their wisdom from sage to sage.⁶

Dan Brown's point of view about Freemasonry is reflected on Robert Langdon teaching scene. According to Langdon, a religion consists of three important things which is "A, B, C": Assure, Believe, Covert. Religion assures salvation, believes in precise theology, and converts nonbelievers. Langdon also states that Masonry denies these three values because masons make no promises of salvation. Further, they have

⁵Brown, *The Lost Symbol*, 88.

⁶ Brown, 88.

no specific theology and do not seek to convert you. The discussions of religion are prohibited⁷

The way Dan Brown explains the secret society by using the *Coca-Cola* company analogy is hard to be neglected. Professor Langdon claims that Masons are not the secret society, but they are society with secret. Being a member of Freemasonry is like working in *Coca-Cola* company⁸. In order to learn *Coca-Cola*'s deepest secret, people need to join the company, work for many years, prove the person was trustworthy, and eventually rise to the upper echelons of the company, where that the information might be shared and the person would be sworn to secrecy.⁹

Dan Brown combines the Freemasonry myth with the architectural of Washington D.C and the history of American founding father, and it is all directed into the monument of Washington D.C. This fact is the third reason in selecting this novel. Brown reveals that Washington D.C has a rich Masonic history. The corner stone of very building had been laid in a full Masonic ritual by George Washington himself. Washington D.C had been conceived and designed by Master Mason George Washington, Ben Franklin and Pierre L'Enfant-powerful mind who adorned the new capital with masonic symbolism, architecture and art.¹⁰

Many conspiracy theorists claimed that the masonic forefathers had concealed powerful secrets in Washington from the symbolic messages hidden in the city's

⁷Brown, *The Lost Symbol*, 138.

⁸Brown, 20.

⁹Brown, 20.

¹⁰Brown, 17.

layout of streets. It raises the issue of satanic when one of professor Langdon's students shows the street map of D.C. Streets had been highlighted to form of various shapes-satanic pentacles, a masonic compass and square, the head of baphomet – which proof apparently that the masons who designed Washington D.C were involved in some kind of dark mystical conspiracy.¹¹

Brown also reveals some myths related to the Freemasonry such as the hidden Masonic pyramid in the great fortress. Another myth is that Masons transported their secret wisdom from the old world to the new world (America), a land that they hoped would remain free from religious tyranny. The pyramid is designed to protect the ancient mysteries until all mankind are ready to handle the awesome power that this wisdom could communicate. Brown writes that according to the myth, the Masons crowned their great pyramid with a shining, solid-gold capstone as symbol of the precious treasure within-the ancient wisdom capable of empowering mankind to his full human potential, apotheosis, which is process of human becoming God.¹²

The contrast between Dan Brown's point of view about Freemasonry, his way in describing the Freemasonry elements, and the history of America is interesting. He is also interested in the clearly disturbing conspiracy theory for the Freemasonry members. The conspiracy theory that involves the satanic worship, the *New World Order*, also involves the secret service of America and the government.

¹¹Dan Brown, *The Lost Symbol*, 18.

¹²Dan Brown, 528.

The coincidences, familiarity and the mixture of past and present are elements which will be analyzed. Investigating the content involves the researcher's point of view. Dan Brown clearly presents his own perception of Freemasonry theories, history, and myth by combining the Freemasonry rumors, conspiracy and the real history of America. Those contradictive elements can be divided into two parts. The first part of the sharing of Freemasonry philosophy and knowledge is the serious part of Dan Brown. This element is what he admires from this secret society. In addition, the rumors and conspiracies are the elements to create dramatic effect on best seller novels.

The Freemasonry mythology consists of three levels, those are, the apprentice, the fellow craft, the master degree. The Freemasonry mythology is derived from the operative mason which has correlation with the temple of Solomon. Each level is the reflection of initiation. The element of the first degree is the corner stone meanwhile the element of the second degree is the winding stair case. The Lost Word is the element for the third degree.

Several scenes in the novel are related to Freemasonry mythology, and these scenes could be considered as parody. In *The Lost Symbol*, the tip of Washington Monument is the example of the Freemasonry mythology. This mythology is written on it. The re-creation of Abraham's sacrifice is the Freemasonry mythology. This element of mythology is not related to Freemasonry, but Brown constructs it into Freemasonry mythology. The last element which will be analyzed is the villain whom Brown has incorporated this character into the Freemasonry mythologies in

addition to other symbolic elements. This aims at creating an intellectual yet mentally destructed villain as the game maker and the key of the whole story's plot.

To prove that Freemasonry mythology depicted in *The Lost Symbol* is a form of parody, this research poses some research questions as follows:

1. How is the Freemasonry mythology constructed as parody in *The Lost Symbol*?
2. What is the meaning behind the parody in *The Lost Symbol*?

Dan Brown's publicity underlies the formulation of research questions above. The media publication tends to undermine, not to mention there are a lot of authors and scholars who have written and published books about Dan Brown's works or even the authorial of Dan Brown himself. Most of these books focus more on investigation of the real fact and history which are compared to Dan Brown's fictional creation. Further, almost all of them mark negative judgment on him as an "anti-Christ", "copy-cat", "irresponsible", "controversial", and none of them tries to reveal facts from different point of view.

This circumstance seems odd considering how they have undermined him, but those authors and scholars also show high effort in creating the books about Dan Brown's work, investigate it up close and personal. Thus, analyzing the novel from the perspective of parody, Freemasonry mythology, and the history of American founding fathers, also the architectural of Washington D.C, will present the different result.

Chapter 2 presents the theoretical approach that will be implemented in this thesis. This chapter contains the description of historiographic metafiction as the main theory, the theory of metafiction, hypertextuality, theory of parody, theory of the reader and the aesthetic of parody as the supporting theories. Furthermore, this chapter consists of the review of studies are related to the metafiction hypertextuality and parody

As the unlimited intertextual form of this metafiction novel, Hypertextuality is the theory that is implemented to investigate the construction of Freemasonry mythologies as parody of historiographic metafiction in chapter 3. By breaking the construction into several hypotexts as the original text, the transformation and imitation would be detected. Furthermore, the transformation and imitation is categorized into the form of parody. Regarding to the concept of Garard Genette's hypertextuality, *The Lost Symbol* is the hypertext derived from several hypotexts of the author Manly P. Hall : *The Lost Keys of Freemasonry*, *The Secret Teaching of All Ages*, *The Secret Destiny of America*, passages from the old Testament, and poem's verses.

Chapter 4 explains the theory of metafiction genre, particularly the form historiographic metafiction to find the meaning behind the parody from the reader point of view. The reader aesthetic is the main part of investigation of this chapter as the reader experience in decoding the parody in *The Lost Symbol*. From few elements of the theory, the aesthetic value and meaning behind the constructed parody are decoded. Chapter 5 contains conclusion regarding to the analysis of the research questions.

Chapter II

Review of Related Studies and Theoretical Frameworks

In this chapter, the theoretical framework has more portions of explanation and description due to the historiographic metafiction elements and techniques that implemented in this thesis. The following review of related studies is the compound of the literature journals and dissertation with reference to the study of metafiction, hypertextuality, and parody, along with the further explanation and contribution to this thesis.

A. Review of Related Studies

Alina Leonete “*The Clash of Two Worlds in Donald Barthelme’s Snow White*” argues that Donald Barthelme’s first novel, *Snow White*, underlines contemporary social problems by placing the well-known characters of fairy-tales in the postmodern consumer society in sixties. With the touches of *Rapunzel* and *Little Red Riding Hood*, Barthelme tempts his readers to become conscious and cautious about the narrative expectations. The implementation of Gerard Genette hypertextuality which deals with the relation between a text and a preceding 'hypotext' namely a text or genre on which it is based but which it transforms, modifies, elaborates or extends, is also evident in Barthelme’s *Snow White*. As Genette notes, Barthelme’s texts are not just reproductions of old stories but rather their transformation, even extension, what is generally referred to as parody. Therefore, the hypertextuality in this journal only reveals the general part of

transformation, particularly the fairy tale main characters that meet in one story with their characteristic. The famous icons such as Snow White, Rapunel and Little Red Riding Hood are not difficult to be detected. without the hypertextuality, readers already recognize the sense of parody within the story.¹

According to Capozzi in “*Palimpsests and Laughter: The Dialogical Pleasure of Unlimited Intertextuality in The Name of the Rose*”, the structure of *The Name of The Rose* is made of unlimited intertextuality. *The Rose* illustrates the notion that with an aesthetic text the semiotic practice of writing and reading, coding and decoding, constructing and deconstructing is an "interdisciplinary dissemination" (Eco, 1979) of linguistic and cultural codes and of encyclopedic competence, of both writers and readers. Parodies also indirectly focus on the author who uses repetitions for artistic reasons and as a way of transmitting and/ or repeating other writers' discourses. And thus, in *The Rose*, fully aware that there will be at least three types of readers-"those who will focus on the story, those who will look for analogies with their own historical time, and those who will chase after intertextual traces. This journal shows some important points of parody readers and also emphasizes the artistic reason. This journal is my source of idea and inspiration behind my thesis.²

Anne Marie White in “*Text and Palimpsest: Hypertextuality in the Later novels of Juan Mars*” discusses one of Juan Marse’s novels, *Si To Dicer Qua Cai*, with the history as the hypotext, the history of postwar in Spain. There is a metafictional component in Marse's earlier works but for the first time, in *Si To Dicer Qua Cai*;

¹Leonete, Alina, “The Clash of Two World in Donald Barthelme’s Snow White”, Diss. University of Constanta, 2013

² Capozzi, Rocci. “Palimpsests and Laughter: The Dialogical Pleasure of Unlimited Intertextuality in The Name of the Rose”, *Journal Italica* 66. 4 (2008)

this aspect of his writing is foregrounded by the use of the *avant-garde*, the most important of the metafictional *clin d'oeil* scattered throughout the text. These not only reveal how the text has been produced but also suggest ways of reading it. In *Si To Dicer Qua Cai*, there are many examples of intratextual transformations, used systematically by Marse and to draw readers attention to the process of narration, each one acting as small-scale representation of the method by which the novel has been constructed. At the most basic level, one finds phrases which are minimally changed and later repeated in the text. This dissertation shows the hypertext that belongs to real history and constructed into the new version of story with the transformation process.³

Nazila's research on *Jean Rhys's Wide Sargasso Sea as a Hypertext of Charlotte Brontë's Jane Eyre: A Postmodern Perspective* gains significance as the findings can shed more light on the postmodern concept of hypertextuality to show that there is no originality in literature and any literary work can be the repetition, continuation, or mixture of previous texts. In the case of this study, that is to show, how a twentieth-century literary work like Rhys's *Wide Sargasso Sea* can be related to and a parody of Brontë's nineteenth-century novel *Jane Eyre*. Moreover, such a postmodern perspective widens various ways of concentration on the literary works; so that, one could interpret in what ways two texts are united and grafted which results in either parody or pastiche. This study only focuses on parody. This

³White, Anne M, "Text and Palimpsest: Hypertextuality in the Later novels of Juan Marse", Diss. University of Stirling. 1993

journal is a sampel of a work that derived from a single hypotext, which is *Jane Eyre*,

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In conclusion of these review related studies ,Juan Marse's *Si To Dicer Qua Cai* is focusing on history as the hypertext; journal of *Wide Sargasso Sea* also derived from the single hypertext; Journal of Daniel Barthleme *Snow White* is the compilation of several hypertext fairtales and focusing on the several fairytales icons with the twist of characters. The similarity of these journals and dissertation is the form of parody that refers to the parody with the ridicule sense. The content and theoretical approach of this thesis are referring to Rocci Capozzi "*Palimpsests and Laughter: The Dialogical Pleasure of Unlimited Intertextuality in The Name of the Rose*". Umberto Eco's *In the Name of the Rose* has similiarity with Dan Brown's *The Lost Symbol*, with the combination of myth and history, along with the parody without ridicule and the artistic value. This journal explains the unlimited intertextuality combined with the readers point of view. To decode specifically about the unlimited intertextual form, the hypertextuality is implemented to find out the construction of parody.

B. Theoretical Framework

The description of theoretical framework in this chapter is implemented to answer the research questions regarding the construction and the meaning behind the parody which encompasses the historiographic metafiction as the main

⁴Herischian, Nazila. "Jean Rhys's *Wide Sargasso Sea* as a Hypertext of Charlotte Bronte's *Jane Eyre*: A Postmodern Perspective", *International Journal of Applied Linguistics & English Literature* 1.6 (2012).

theory followed by the supporting theories namely theory of metafiction, , theory of parody, hypertextuality theory, aesthetic theory, and theory of the reader.

Historiographic Metafiction

According to Patricia Waugh, metafiction is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality. In providing a critique of their own methods of construction, such writings not only examine the fundamental structures of narrative fiction, they also explore the possible fictionality of the world outside the literary fictional text.⁵

Linda Hutcheon states that historiographic metafiction is related with the postmodern architecture that resolutely parodies recalling of the history of architectural forms and function. It echoes the text and contexts of the past. The postmodern relationship between fiction and history is an even more complex one of interaction and mutual implication. Historiographic metafiction works to situate itself within historical discourse without surrendering its autonomy as fiction and it is a kind of seriously ironic parody that effects both aims: the intertexts of history and fiction take on parallel (though not equal) status in the parodic reworking of the textual past of both the "world" and literature.⁶

Metafiction always depends on the construction of something (a fiction) that it subsequently breaches (reflects upon, distances itself from: a metafiction), for instance, a story is first constructed and then suddenly interrupted by the authorial

⁵Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, 3.

⁶Hutcheon, *Historiographic Metafiction*, 3

voice stating the fictitiousness of the story. As Waugh writes, on the workings of metafiction: “Frames are set up only to be continually broken. Contexts are ostentatiously constructed, only to be subsequently deconstructed.”⁷

In this sense, all these novels may be considered representative of the postmodern discontent with traditional modes of representation, which remain inadequate in the face of contemporary ways of perceiving the world. Parody challenges the seamless quality of the history/fiction (or world/art) join implied by realist narrative, and exposes literary-fictional discourse as yet another construct that can be undermined through “metafictional deconstruction”.⁸

Derridean deconstruction is aimed at exposing ‘the illusion of presence’, the metafictional deconstruction is aimed at exposing ‘the illusion of reality’.⁹ Analogous to deconstruction, which does not aim to destroy its target, postmodernist metafiction functions through a continuous dynamic of construction and undermining. As Waugh writes:

Metafiction functions through the problematization rather than the destruction of the concept of ‘reality’. It depends on the regular construction and subversion of rules and systems. Such novels usually set up an internally consistent (...) world which ensures the reader’s absorption, and then lays bare its rules in order to investigate the relation of ‘fiction’ to ‘reality’, the concept of ‘presence’.¹⁰

⁷Dulk, *Existentialist Engagment in Wallace, Eggers and Foer: A Philosophical Analysis of American Literature*, 3.

⁸ Korkut, *Kinds of Parody From the Medieval to the Postmodern*, 151.

⁹ Dulk, *Existentialist*, 3.

¹⁰Dulk, 3.

The view of (traditional) fiction underlying postmodernist fiction, is that fiction is based on preserving the illusion of reality: the successful functioning of a fiction is based on its believability- we have to (temporarily) believe what we read (the so-called suspension of disbelief). The text has to conjure up a world feels 'real' to reader, or rather: the descriptions offered in the text have to experienced by the reader as, in a sense, 'credible' or 'realistic', meaning that the reader is able to project a world on the basis of his reading of the text. If this is not the case, a story is generally considered a failure, badly written. However, this believability is an illusion, and fiction itself is an illusion, according to the postmodernist metafictionists, and , in this sense, fiction is opposed to reality-it is unreal.¹¹

Nil Korkut, in "*The Kinds of Parody Medieval to the Postmodern*" also states that discourse is an essential object of parody in the postmodern novel, and this is not very surprising, given the significance postmodernism accords to exposing all discourses as constructs that can always be deconstructed and undermined. Like all novels, the postmodern novel, too, can accommodate many different kinds of discourse. Unlike all novels, however, the postmodern novel often situates these discourses within a parodic context, preventing any single discourse from assuming dominant qualities by suppressing others and making a claim to truth.¹²

In the term of reader's reception toward parody, Rose Margaret A in *Parody: Ancient, Modern and Post- modern* states that reader's reception of the

¹¹Dulk, *Existentialist Engagement in Wallace, Eggers and Foer: A Philosophical Analysis of American Literature*, 3

¹² Korkut, *Kinds of Parody From the Medieval to the Postmodern*, 80.

signals for parody that a prime feature distinguishing the imitation or the non-ironic, non-critical reproduction of the whole or a part of another literary work in a text from the literary parody is the establishment in the parody of comic discrepancy or incongruity between the original work and its 'imitation' and transformation. Even if some wish to believe that the reader cannot fully know the intention of the author, the experience of the parody text as comic will mean that the reader can look for structural and other such reasons for that effect in the text in question.¹³

In addition to being the object of reception by an outside reader, the parody can play upon the expectations of an imagined reader or recipient in the construction of its parody. In this sense, the discussion of the reader and parody has concerned not only with the external reader's reception or recognition of a parody, but also with the parody's own internal evocation of the expectation of the reader. While in most cases of parody the internal evocation of the expectations of the reader will be achieved by the quotation or imitation of the work to be parodied, in some cases the parody will also be found to have created and used a fictional reader's a mirror to some of those readers outside it.¹⁴

The existence of such different uses of reader in a parody will also make the reception of it and the understanding of its signals by the external reader even more complex than suggested previously. In brief, the work to be parodied is 'decoded' by the parodist and offered again (or 'encoded') in a "distorted" or changed form to another decoder, the reader of the parody, whose expectations for

¹³ Margaret, *Parody: Ancient, Modern and Post-modern*, 37.

¹⁴ Margaret, 38.

the original of the parodied work may also be played upon and evoked and then transformed by the parodist as a part of the parody work. If the reader of the parody already knows and has previously decoded the parodied target, they will be in good position to compare it with its new form in the parody, but if they do not already know the target text of parodist itself, and to understand discrepancy between it and the parody text through the latter.¹⁵

The main method of deconstruction of this term is by Linda Hutcheon terms of 'critical dimension of distanciation'. Distanciation is referring to distancing oneself to the object, therefore, the distinction among the original text and the new text become clear. From this distance, the reader employ a method which assumes that all texts are fragmented, de-centered, and contain the seed of their own negation, and free to generate their own interpretations. Hutcheon also adapt Derrida term of deconstruction, which is to break with every given context, engendering an infinity of new context in a manner which absolutely illimitable¹⁶,

In order to read this metafiction, as a reader, There are three ways of distanciation, namely : model readers for open text, inferences by intertextual frames and inferential walk. Based on Umberto eco, "open' text is the work of the authors peak revolutions per minute only when each interpretation reechoed by the others, and vice versa.¹⁷. In that case, it is our task as the reader to always aware about the context of the novel. The reference from the other texts is also

¹⁵Margaret ,*Parody: Ancient, Modern and Post- modern*,39.

¹⁶Hutcheon, *HistoriographicMetafiction*,7.

¹⁷Eco, *The Role of the Reader: Explorations in the Semiotics of Texts*,9.

important in order to understand and interpret the message. When the author distributes many sources into his work, such as the mixture of genre and familiar plot from other source, the familiarity is depend on the ability of the reader to read open text.

In Inferences by intertextual frames, No text is read independently of the reader's experience of other texts. Intertextual knowledge can be considered a special case of overcoding and establishes its own intertextual frames. Intertextual knowledge encompasses all the semiotic systems with the reader is familiar¹⁸. In that case, the more knowledge that own by the reader, the more the readers could connect to the author and the story;

In inferential walks, the reader was encouraged to activate by recording a lot of narrative situations (intertextual frame). To identify these frames the reader had to 'walk', so to speak, outside the text, in order to gather intertextual support (a quest for themes, or motives).¹⁹

Umberto Eco labeled this interpretative moves as *inferential walks*:

They are not mere whimsical inititaves on the part of the reader, but are elicited by discursive structures and forseen by the whole textual strategy as indispensable components of the construction of *fabula* (Eco, 1979: 32)

According to Umberto Eco, *fabulais* the basic story stuff, the logic of actions or the syntax of characters the time-oriented course of events. It need not necessarily be sequence of human actions (physical or not), but can also concern the temporal transformation of ideas or a series of events concerning objects.

¹⁸ Eco, *The Role of the Reader: Explorations in the Semiotics of Texts*,20.

¹⁹ Eco, *The Role*, 32.

Regarding the intertextuality form, historiographic metafiction is particularly doubled, like this, in its inscribing of both historical and literary intertexts. Its specific and general recollections of the forms and contents of history writing work to familiarize the unfamiliar through (very familiar) narrative structures (as Hayden White has argued ["The Historical Text," 49-50]), but its metafictional self-reflexivity works to render problematic any such familiarization.²⁰

The theoretical exploration of the "vast dialogue" between and among literatures and histories that configure postmodernism has, in part, been made possible by Julia Kristeva's early reworking of the Bakhtinian notions of polyphony, dialogism, and heteroglossia—the multiple voicing of a text. Out of these ideas, she developed a more strictly formalist theory of their irreducible plurality of texts within and behind any given text, thereby deflecting the critical focus away from the notion of the subject (here, the author) to the idea of textual productivity.²¹

As later defined by Roland Barthes and Michael Riffaterre, intertextuality replaces the challenged author-text relationship with one between reader and text, one that situates the locus of textual meaning within the history of discourse itself. A literary work can actually no longer be considered original; if it were, it could

²⁰Hutcheon, *Historiographic Metafiction*, 5.

²¹Dulk, *Existentialist Engagement in Wallace, Eggers and Foer: A Philosophical Analysis of American Literature*, 3.

have no meaning for its reader. It is only as part of prior discourses that any text derives meaning and significance.²²

Roland Barthes once defined the intertext as "the impossibility of living outside the infinite text" (Pleasure 36), thereby making intertextuality the very condition of textuality. Umberto Eco, writing of his novel *The Name of the Rose*, claims: "I discovered what writers have always known (and have told us again and again): books always speak of other books, and every story tells a story that has already been told" (20).

The intertextual parody of historiographic metafiction enacts, in a way, the views of certain contemporary historiographers: it offers a sense of the presence of the past, but this is a past that can only be known from its texts, it traces—be they literary or historical.²³ Historiographic metafiction manages to satisfy such a desire for "worldly" grounding while at the same time querying the very basis of the authority of that grounding.²⁴

Gerard Genette has his own terms of intertextuality, namely hypertextuality. In his book, *Palimpsests*, he defines hypertextuality as the hypertext, the derivation of text from another text by a formal and thematic process of transformation. Moreover, He delivers further explanation that hypertextuality is the combination of transformation and imitation practices with the three cardinal functions that are the ludic, the satirical, and the serious regimes which are

²²Dulk, *Existentialist Engagement in Wallace, Eggers and Foer: A Philosophical Analysis of American Literature*, 3.

²³Hutcheon, *Historiographic Metafiction*, 4

²⁴Hutcheon, *Historiographic*, 5

provided with the framework of a picture with double entries, dividing up and regrouping the innumerable manifestation.

Palimpsests contrasted the derivative, parodic ‘hypertext’, on the one hand, from the originating ‘hypotext’, which it sought to transform in some playfully comic fashion, on the other hand. Genette ultimately suggested a distinction between at least five different ‘types’ of ‘transtextuality’: intertextuality, paratextuality, metatextuality, architextuality, and hypertextuality.

The Palimpsests is a single writing surface with two texts on it, with “one wholly visible and the other less than wholly visible” as the metaphor of the kind of relationship between texts combine with the experience in reading. Genette examines that kind of intertextuality wherein one text is written intentionally as a transformation of a specific precursor text. He also examines great variety of literature, both ancient and modern, and categorizes a multitude of techniques that authors use to transform the texts of their precursors. Genette invents the word “hypotext” as the text below and “hypertext” as a text above, therefore, Genette proposes “hypertextuality” as an important subcategory of the larger phenomenon of intertextuality.

Hypotext is an earlier text as a source to be transformed is which chosen by the writer, the transformation can denote the relationship between hypotext and hypertext. The function of the transformation can be understood if the relationship among the hypotext and hypertext is identified and analyzed. The term of hypertext is related to the transformed text and requires the transparency to show

that the hypertext and hypotext is connected, therefore the earlier text (hypotext) is recognizable in the new transformed text. Hypertext is each text that was derived from a former text by means of a simple transformation (transformation) or by means of an indirect transformation (by means of imitation)”. (Genette, 18)

According to Genette, transformation is included in hypertextuality, on the other hand, intertextuality includes none. Within the category of hypertextuality, Genette distinguishes between two basic principles of transformation: simple transformation and imitation:

1. Simple Transformation:

Transformation is 'saying the same thing in a different way'

The form of transformation: Parody, travesty, and transposition

2. Imitation:

Imitation is 'saying something else in a similar way'

The form of imitation: Pastiche, caricature, and forgery

Those categories are depends on three modes: Playful, Satirical, and Serious

relation \ mood	playful	satirical	serious
transformation	PARODY	TRAVESTY	TRANSPOSITION
imitation	PASTICHE	CARICATURE	FORGERY

(Genette 1997: 28)

Table.1

In the ancient time, parody or parodiaas Aristotle labeled, was an imitative song and as mock-heroic poetry. Parody was also a form of mimesis with respect to the object that represents: parody, like comedy, represents men as worse than those we know in life, whereas epic, like tragedy, represent them as better. For Aristotle, parody belongs in the realm of the comic.

In the modernism era, parody was a form of aesthetic expression, supported by the characteristics of the literary modernism practiced by the writers, which are: A new emphasis on impressionism and subjectivity, that is, on how we see rather than what we see; A movement (in novels) away from the apparent objectivity provided by such features as:omniscient external narration, fixed narrative points of viewand clear-cut moral positions; A blurring of the distinctions between genres, so that novels tend to become more lyrical and poetic, for instance, and poems more documentary and prose-like.; A new liking for fragmented forms, discontinuous narrative, a random-seeing collages of disparate materials; A tendency towards ‘reflexivity’, so that poems, plays and novels raise issues concerning their own nature, status, role. Modernism was the era when all the new movement began, and it is also associates with the postmodernism era.

In the twentieth century, Gerard Genette, and Linda Hutcheon published study on parody that based on concern for describing parody from a modern perspective and foregrounding in their discussion the considerable form of parodies that had acquired over the past few decades. Nowadays, the object of

parody can be one text, a school, a genre, a group of works on the same theme, an author's entire corpus, and so on.

Modern parody requires critical distance from the reader if they cannot identify or notice the form by adapting it into the context of the work as whole. Modern parody also can be seen almost as an autonomous literary form which a conscious distinction or contrast is brought about by the incorporating or synthesizing of elements from an already existing text.

Genette claims that to imitate a text directly is impossible because it is too easy hence insignificant. It can be imitated only indirectly by using its idiolect to write another text; that idiolect cannot itself be identified except in treating the text as a model that is, as a genre. Which is also the reason there can be only a pastiche [i.e. imitation] of genre, and why imitations of an individual work, a specific author, a school, an era, a genre are structurally identical operations and why parody and travesty, which do not go through that stage at all, can be defined in no circumstance as imitations but rather as transformations limited or systematic imposed upon texts. Genette argued that a parody or a travesty always takes on one (or several) individual text(s), never a genre. The notion, so commonly found, of a 'parody of genre' is a pure chimera. ... One can parody only particular texts; one can imitate only a genre (a corpus, no matter how narrow, that is treated as a genre) (Genette 1997: 84-85)

Linda Hutcheon has her own idea about the range of parody, which slightly contradictive although it accommodates Genette's Hypertextuality

technical. In her book titled, *A Theory of Parody: The Teachings of Twentieth-Century Art Forms* (1985). She opposes Genette's limitation of modern parodic form this reason:

Gérard Genette ... wants to limit parody to such short texts as poems, proverbs, puns, and titles, but modern parody discounts this limitation, as it does Genette's restricted definition of parody as a minimal transformation of another text ... (Hutcheon 1991a: 18).

The definition Hutcheon proposes instead is one that greatly widens the scope of parody. To her, parody, and especially modern parodic art can be defined as "imitation with critical distance" or as "repetition with difference" (Hutcheon 1991a: 36, 32).

With that scope, Hutcheon's version of parody is potentially embracing all forms of intertextuality. Hutcheon herself is aware of this problem, and she came up with adding an important element that differentiates it from theories of intertextuality. This element is the "encoder" (i.e. producer) of the parody, and to Hutcheon, the role of the encoder and the existence of shared codes between the encoder and the "decoder" (i.e. reader) are very essential elements in parody – elements which need not be so essential in general theories of intertextuality. This is, then, how Hutcheon justifies her definition of parody:

... although my theory of parody is intertextual in its inclusion of both the decoder and the text, its enunciative context is even broader: both the encoding and the sharing of the codes between producer and receiver are central [to my theory] ... (Hutcheon 1991a: 37).

The element that involves the role of the parody writer and the reader, along with her concept of "imitation with critical distance" or as "repetition with difference" are similar as the element and the concept of hypertextuality, which

involves the reader knowledge of the forerunner text, and the role of the author to imitate and repeat the old text with some twist and transformation. However, Genette's notion of parody is also very limited.

Regarding that case, Hutcheon opposed that parody does not necessarily involve comic elements. She blames the "stubborn retention of the characteristic of ridicule or of the comic in most definitions of parody" and argues that this is "a retention that modern parodic practice contests". She suggests, instead, "a range of pragmatic 'ethos' (ruling intended effects), from the reverential to the playful to the scornful" (Hutcheon 1991a: 26). This, then, is a further indication of the highly inclusive nature of Hutcheon's theory of parody. It is as though her definition allows us to regard all kinds of re-writing as parody.

Hutcheon argument is also supported by Simon Dentith, he suggests the following definition:

Parody includes any cultural practice which provides a relatively polemical allusive imitation of another cultural production or practice" (Dentith 2000: 9).

"Cultural" and "polemical" can be regarded as the keywords of this definition, and it should not be so difficult to figure out the importance of such keywords in a study looking into the cultural politics of parody.

The concept of parody that I would like to emphasize in thesis regarding to the theory of hypertextuality is only the transformation and imitation. In this term, transformation refers to "saying the same thing in a different way' and imitation that refers to "saying something else in a similar way". According to Genette, the form of Parody is a term of transformation with playful modes.

Linda Hutcheon invented the term parody without ridicule, which parody implies a distance between the background text being parodied than a new work, a distance, a distance usually signaled by irony. But the irony is more playful than ridicule, more critical than destructive. In this case, the act of parody dramatizes. This term of parody without ridicule is also implemented in her Historiographic metafiction, employ parody not only to restore history and memory in the face of the distortions of the "history of forgetting" (Thiher) but also, at the same time, to put into question the authority of any act of writing by locating the discourses of both history and fiction within the novel.²⁵

As mention in the historiographic of metafiction about art and aesthetic, the construction of parody could be analyzed from the Aesthetic Theory of Theodore Adorno, which encompasses three elements, namely : the concept of construction, aesthetic, mimesis and rationality aesthetic, and The utopia of construction.

Construction is the synthesis of the diverse at the expense of the qualitative elements that it masters, and the expense of the subject, which intends to extinguish itself as it carries out this synthesis. Construction tears the elements of reality out of their primary contexts and transforms them to the point where they are once again capable of forming a unity, one that is no less imposed on them internally than was the heteronomous unity to which they were subjected externally. By means construction, art desperately wants to escape from its nominalistic situation, to

²⁵Dulk, *Existentialist Engagment in Wallace, Eggers and Foer: A Philosophical Analysis of American Literature*,3

extricate itself by its own power from the sense of accidentalness and attain what is overarchingly binding or, if one will, universal.²⁶

Mimesis and Rationality aesthetic, in this term, Art is a refuge for mimetic comportment. Art subject exposes itself, at various levels of autonomy, to its other, separated from it and yet not altogether separated. Art's disavowal of practices-its antecedents- implies participation in rationality. Art is something mimetic. It is possible in the midst of rationality, and employs its means as a response to the faulty irrationality of the rational world as an over administered world. For the aim of all rationality-the quintessence of the means for dominating nature-would have to be something other than means, hence something not rational. Capitalist society hides and disavows precisely this irrationality, and in contrast to this, art represents truth in double sense: it maintains the image of its aim, which has been obscured by rationality, and it convicts the status quo of its irrationality and absurdity.

The utopia of construction with its fallibility, on the other hand, is that it necessarily has a penchant to destroy what it integrates and to arrest the process in which exclusively has its life. The loss of tension in constructive art today is not only the product of subjective weakness but a consequence of the idea of construction itself, specifically with regard to its semblance. Pursuing its virtually irreversible course, which tolerates nothing external to itself, construction wants to make itself into something real sui generis, even though it borrows the very purity of its principles from external technical functional forms.²⁷

²⁶Adorno, *Aesthetic Theory*, 58

²⁷Adorno, 58.

Chapter III

Dan Brown's Construction of Freemasonry Mythology as Parody

This chapter focuses on the construction of Freemasonry mythologies and in *The Lost Symbol* as parody. Dan Brown's interpretation of the Freemasonry elements depicted in the novel is the combination of Freemasonry mythologies with Washington D.C's architecture and the history of American founding fathers.

A. Freemasonry

Freemasonry is the world's oldest and largest fraternity, developed from the stonemason association of Middle ages in Scotland and England. The word Freemason is a contraction of freestone mason, meaning hewers of freestone, a fine-grained stone that could be carved equally well in any direction. In 1717 the first Masonic "Grand Lodge" (or governing body) was created in London, setting model for fraternal development self-governing organizational principles. Degrees were established as a type of initiatory ceremonial drama, using esoteric symbolism to teach lessons in philosophy and morality.¹

During the mid – 1700 many additional degrees were created and so-called haute-grade (high-degree) "Appendant" Masonry became popular. The most successful of these Appendant orders, in terms of membership, is the Ancient and Accepted Scottish Rite which was founded in Charleston, South Carolina, on May

¹ Burstein, De Keijzer, *Secrets of the Lost Symbol* , 38.

31, 1801. Its governing body today is called the Supreme Council, 33 degree. The Scottish Rite administers thirty-three degrees, the highest of which the thirty-third, is given to only a few as honor for faithful service, and to certain presiding officers. One does not need to be stonemason anymore to join the fraternity. The governing rules state that membership requires only belief in a Supreme Being, the one be of good moral character, and that one have a hope for future state of existence. Freemasonry has no unique religious dogmas, and offers no plan salvation. Indeed, religion and politics are not allowed to be discussed at lodge meetings.²

Since the 1730's, the Roman Catholic church and certain Protestant denomination have, at various times, labeled Freemasonry dangerous. The craft's combination of prayer, initiation rituals, obligations, symbolism, morality, and charity has caused the Church to see the fraternity as a rival, parallel, or false religion. Some believe Freemasonry is a religion because lodge meeting begins and ends with prayer, a holy book (in America most frequently the Bible) is open in the center of the lodge room during meetings, and a man swears to be good to his word by placing his hand on the holy book he holds sacred.³

American politicians, especially after the French Revolution and during the Napoleonic era, began to suspect and accuse the fraternity of conspirational tendencies. These attacks reached their most violent stage during the anti-Masonic hysteria of the 1820's and 1830's. Before the 1920s, Freemasonry was often called a secret society. Since that time, the negative assumption emerges with definition and

² Burstein, De Keijzer, *Secrets of the Lost Symbol*, 38.

³ Burstein, De Keijzer, 47.

conspirational image that refers as a society with secrets. In 1720's, the Freemasonry rituals were first exposed in London newspaper in 1730s. Benjamin Franklin as a leading Freemason in Philadelphia states about their grand secret is that they have no secret at all.⁴

The relation of American history to the Freemasonry myth is to show how the Mason have been involved for hundreds of years in the quest for knowledge, in preserving ancient wisdom, and in the encouragement of a more open, tolerant society. All of these themes have become part of familiar fabric and archetypal nature of our popular culture and our world.

B. Freemasonry Mythologies

Freemasonry has been defined as “a system of morality, veiled in allegory, and illustrated with symbols”.⁵ According to the Legend of Freemasonry chapter of *The Symbolism of Freemasonry*, the myths of Freemasonry are divided into three classes:⁶

1) The Historical Myth

The myth maybe engaged in the transmission of a narrative of early deeds and events, having a foundation in truth, which truth, however, has been greatly distorted and perverted by the omission or introduction of circumstances and personages.

⁴ Burstein, De Keijzer, *Secrets of The Lost Symbol* , 46.

⁵ Mackey, *The Symbolism of Freemasonry*, 73.

⁶ Mackey, 73.

2) The Philosophical Myth

The myth may have been invented and adopted as the medium of enunciating a particular thought, or of inculcating a certain doctrine

3) The Mythical History

The truthful elements of actual history may greatly predominate over fictitious and invented materials of myth, and the narrative may be, in the main, made up as facts, with a slight coloring of imagination.

The nature of masonic myth is constituted the foundation of ancient religion, that their source is to be found, for the most part, in oral tradition. The facts, history, and the invention of imagination are united in producing myth.⁷

There are three levels in Freemasonry mythologies, which are: The Apprentice (the first degree), Fellow craft (the second degree), and Master degree (the third degree). Each level of Freemasonry has its own myth. As depicted in the Legend of Freemasonry, the apprentice myth is the corner stone, which is connected with an important ceremony in the ritual of the first degree of Freemasonry. It refers to the north-east corner of the lodge and categorizes as a philosophical myth because of the relation with the high philosophical value.

The Fellow crafts myth is the myth of the winding stair which is considered as historical myth and refers to the stair that is connected the fellow craft degree and the master degree. The master degree myth is the myth of Hiram Abiff, *The Widow's*

⁷ Mackey, *The Symbolism of Freemasonry*, 73.

Son, as the architect of Solomon's temple that is murdered by three members of fellow crafts in order to protect the secret word, known as the lost word. It is categorized as mythical history.

According to Masonic legend, King Solomon's Temple was built by three classes of craftsmen: apprentices, fellow crafts, and master masons. Each class was paid according to its skill, and each possessed a password that identified his class. All were under the direction of Hiram Abiff, who was the widow's son of the Naphtali tribe. Three rebellious fellow crafts, dissatisfied with their pay, tried to extort the "master's word" from the chief architect who refused to submit and died martyr to his integrity. The word that Hiram Abiff refused to divulge became known as the "Lost Word". A variety of Masonic legends have grown up this word- some of which depict it as a symbol for philosophical truth.⁸

For ritual purposes, the lodge room is symbolically transformed into one portion or another of what the bible holds as the most venerable of all ancient stone building: the temple built my King Solomon. At lodge room's center is an altar, upon which sits a volume of the scared Law. At this altar, the candidate takes upon himself the obligation of the degree receiving.⁹

Within each of the first three degrees of Freemasonry, the candidate encounters symbols, some of the tolls of the stonemason trade that Masons have endowed with moral meanings. The morality taught here starts off with the very practical for example, exhorting the Mason to allow time for charitable work and religious

⁸ Burstein, De Keijzer, *Secrets of the Lost Symbol*, 40.

⁹ Burstein, De Keijzer, 43.

devotion, and moves on to encourage such interpersonal virtues as honesty, egalitarianism, and the need to put effort into the building of fellowship.¹⁰

The purpose for the ancient regalia (e.g., aprons, gloves), titles, rituals, and symbols, as well as the practical working tools (squares, compasses, etc.), is to teach life lessons philosophy and morality that will help the Mason reach higher degree and move closer to “the light” of self-improvement and moral perfection. It is not to protect themselves secret society.¹¹

A Man is never more of a Freemason than when he has received the third degree of initiation and become a Master Mason in a basic or “Blue” Lodge. However, from the earliest days of modern Masonry in early eighteenth –century Europe, other degrees of initiation have been developed to enhance the Masonic experience and provoke the Mason to further consider his intellectual, spiritual, and moral development. These are the province of so-called high-degree organization, or Rites, which offer their ritual initiations only to Master Masons.¹²

Regarding the Freemasonry myhtologies, Dan Brown specifically states that Freemasonry makes no promises of salvation, has no specific theology, and does not seek to convert people. In becoming a Mason, a person must believe in a higher power. The difference between Masonic spirituality and organized religion is that the Masons do not impose a specific definition name on a higher power. Rather than

¹⁰ Burstein, De Keijzer, *Secrets of the Lost Symbol*, 43.

¹¹ Burstein, De Keijzer, 38

¹² Burstein, De Keijzer, 43.

definitive theological identities like God, Allah, Buddha, or Jesus, the Masons use more general terms like Supreme Being or Great Architect of the Universe.¹³

C. Freemasonry, Washington D.C , and American Founding Fathers

Based on the *Secret of the Lost Symbol*, America was not founded by Christian country, and it became a Christian country. In the last thirty years of American history, the American society has come under the sway of powerful modern myth with the belief that America's Founding Fathers was animated by a Christian fundamentalist worldview similar to that of today's religious right. In *The Lost Symbol*, Dan Brown describes the role of Freemasonry to the early American experience because Freemasonry is a cohesive body of philosophical thought that recognizes a generalized God concept but rejects a specific definition of God and faith.¹⁴

George Washington, Benjamin Franklin, John Hancock, Paul Revere, and other numerous leading architects of American democracy were Freemasons. In *the Lost Symbol*, Brown states that the real America is the America of Washington, Franklin, and Jefferson, of Freemasons and deists. It is the America of the open mind and the insatiable desire for knowledge of every type. The American is open to all corners, ideas and traditions. The America where church and state are separate, shades of belief or nonbelief are personal choices, and no religious dogma prevents innovative minds from freely expressing themselves or advancing themselves through life.¹⁵

¹³ Dan Brown, *The Lost Symbol*, 29.

¹⁴ Burstein, De Keijzer, *Secrets of the Lost Symbol*, 12.

¹⁵ Burstein, De Keijzer, 14.

At least nine signers of the Declaration of Independence were Freemasons. Many of the early presidents were Freemasons (including Washington, Monroe, and Jackson). Numerous leading lights of the European Enlightenment were Freemason, from Voltaire to Diderot. Concepts, phrases, and symbols flowed freely from the philosophical world to Masonic thought of the new American nation. George Washington was sworn in for his first term on the Bible from the nearby Masonic lodge; he famously led a Masonic procession in his Masonic apron and regalia while presiding over a Masonic ritual to lay the cornerstone of the Capitol¹⁶

The Monument of Washington is the Masonic heritage with the actual linkage to ancient pyramid or temple builders. Robert Mills, the architect of the world's most famous obelisk "the Monument Wahington" was keenly aware of the importance of Egyptian civilization and its symbols to George Washington, and the Masonic heritage the monument was honoring. Washington Monument makes symbolic statements about humankind's aspirations to touch the heavens.¹⁷

It was no secret that Washington D.C had a rich Masonic history. The cornerstone of this very building had been laid in a full Masonic ritual by George Washington himself. This city had been conceived and designed by Master Masons- George Washington, Ben Franklin, and Pierre L'Enfant, the powerful minds who adorned their new capital with Masonic symbolism, architecture, and art.¹⁸

Dan Brown also presents some claims of conspiracy theorist that Masonic forefathers had concealed powerful secrets throughout Washington along with

¹⁶ Burstein, De Keijzer, *Secrets of the Lost Symbol*, 13.

¹⁷ Burstein, De Keijzer, 15.

¹⁸ Dan Brown, *The Lost Symbol*, 24 .

symbolic messages hidden in the city's layout of streets. Other conspiracies also describe the street map of Washington D.C, and which streets have been highlighted to form various shapes of satanic pentacles, a Masonic compass and square, the head of Baphomet. These proofs apparently show that the Masons who designed Washington, D.C, were involved in some kinds of dark and mystical conspiracies. Regarding to the coincidences, the cornerstone of the three structures makes a federal triangle- The Capitol, the White House, the Washington Monument.¹⁹

George Washington dressed in full Masonic regalia and stood before an odd-looking contraption- a giant wooden tripod supported a rope and pulley system which was suspended by a massive block of stone. A group of well-dressed onlookers stood around him. The picture portrays the the layout of cornerstone of the Capitol Building on September 18, 1793, between the hours eleven fifteen and twelve thirty.²⁰

The Washington monument obelisk or conceptual pyramid was intended for George Washington's tomb. The cornerstone of the Washington Monument was laid on July 4, in a full Masonic ceremony. Construction began, but it was halted in 1856 when only the first 150 feet had been built. The monument then sat as an eyesore for almost three decades until it was finally completed in 1884. At the time, it was the tallest structure in the world, and even today it is the tallest free-standing stone structure.²¹

The monument was funded by donations, and an invitation was made for citizens from all over the country and many civic organizations to donate decorative

¹⁹ Dan Brown, *The Lost Symbol*, 24.

²⁰ Dan Brown, 27.

²¹ Burstein, De Keijzer, *Secrets of the Lost Symbol*, 137.

stones that would line the interior walls. Altogether, some 193 stones were eventually installed, to be seen at landings along the stairs. Many of the stones were donated by Freemasons groups, but there were plenty of other organizations, such as Sons of Temperance, the Odd Fellows, and the Order of Red Men.²²

There are lots of symbols and symbolic references in the architecture of Washington. But these symbols are very old, and in most cases, the Masons did not create them but merely adopted or chose to emphasize them. The signs of the zodiac, as well as depictions of Greek and Roman gods, can be found all over Washington's architecture and art, but these are not the exclusive work of Masonic architects and artists.²³

One of themes held in common by Freemasonry and by the architecture of Washington is an attempt to go beyond differences between religions by tolerating all religions. Freemasons accept any man who believes in a supreme being but they avoid debate about specific deities. By avoiding overtly religious symbols (e.g., a crucifix) and by accepting classical Greek and Roman gods, the architectural tradition of Washington aims to achieve same thing. The separation of church and state is an American inheritance from the deists who were the Founding Fathers in the Age of Enlightenment. Not all deists are Masons and not all Mason are deists, but there is a strong connection and frequent overlap.²⁴

²² Burstein, De Keijzer, *Secrets of the Lost Symbol* , 138.

²³ Burstein, De Keijzer, 132.

²⁴ Burstein, De Keijzer, 132.

D. The Construction of Parody in *The Lost Symbol*

Regarding to the form the novel, *the Lost Symbol* is an unlimited intertextuality metafiction novel with the element of freemasonry, myth, architecture and history. Garard Genette's hypertextuality and Linda Hutcheon's overview on parody are applied in the analysis in order to decode the construction of parody. Genette defines hypertextuality as the hypertext which means the derivation of text from another text by a formal and thematic process of transformation. Moreover, he also delivers further explanation that hypertextuality is the combination of transformation and imitation practices.

relation \ mood	playful	satirical	serious
transformation	PARODY	TRAVESTY	TRANSPOSITION
imitation	PASTICHE	CARICATURE	FORGERY

(Genette 1997: 28)

Based on that chart, Gennete's version of parody is a form of transformation with playful mode, which is tend to involve comic and ridicule elements.

Linda Hutcheon has her own idea about the range of parody which is slightly contradictive although it accommodates Genette's Hypetextuality. In her book titled, *A Theory of Parody: The Teachings of Twentieth- Century Art Forms* (1985), she opposes Genette's limitation of modern parodic form:

Gérard Genette ... wants to limit parody to such short texts as poems, proverbs, puns, and titles, but modern parody discounts this limitation, as it does Genette's restricted definition of parody as a minimal transformation of another text ... (Hutcheon 1991a: 18).

The definition which Hutcheon proposes instead is one that greatly widens the scope of parody. To her, parody, and especially modern parodic art can be defined as “imitation with critical distance” or as “repetition with difference” (Hutcheon 1991a: 36, 32).

With that scope, Hutcheon’s version of parody potentially embraces all forms of intertextuality. Hutcheon herself is aware of this problem, and she came up with adding an important element that differentiates it from theories of intertextuality. This element is the “encoder” (i.e. producer) of the parody. To Hutcheon, the role of the encoder and the existence of shared codes between the encoder and the “decoder” (i.e. reader) are very essential elements in parody – elements which need not be so essential in general theories of intertextuality. This is, then, how Hutcheon justifies her definition of parody:

... although my theory of parody is intertextual in its inclusion of both the decoder and the text, its enunciative context is even broader: both the encoding and the sharing of the codes between producer and receiver are central [to my theory] ...(Hutcheon 1991a: 37).

The element which involves the role of the parody writer and the reader along with the concept of imitation with critical distance” or as “repetition with difference is similar as the element and the concept of hypertextuality which involves the reader’s knowledge on the forerunner text. The role of the author is to imitate and repeat the old text with some twists and transformations. However, Genette’s notion of parody is also very limited.

Regarding to that case, Hutcheon opposes that parody does not necessarily involve comic elements. She blames the “stubborn retention of the characteristic of ridicule or of the comic in most definitions of parody” and argues that this is “a retention that modern parodic practice contests”. She suggests, instead, “a range of pragmatic ‘ethos’ (ruling intended effects), from the reverential to the playful to the scornful” (Hutcheon 1991a: 26). This, then, is a further indication of the highly inclusive nature of Hutcheon’s theory of parody. It is as though her definition allowed us to regard all kinds of re-writing as parody.

Hutcheon argument is also supported by Simon Dentith. He suggests the following definition:

Parody includes any cultural practice which provides a relatively polemical allusive imitation of another cultural production or practice” (Dentith 2000: 9).

“Cultural” and “polemical” can be regarded as the keywords of this definition, and it should not be so difficult to figure out the importance of such keywords in a study looking into the cultural politics of parody.

The concept of parody that this thesis emphasizes regarding to the theory of hypertextuality is only the transformation and imitation. In this term, transformation refers to “saying the same thing in a different way’ and imitation that refers to “saying something else in a similar way”. According to Genette, the form of Parody is a term of transformation with playful modes.

The discussion of parody is regarding to the construction Freemasonry mythologies and the history of America in *The Lost Symbol*. The analysis is divided into several steps. The motion text of *The Lost Symbol* is hypertextuality, which is

the type of intertextuality that related to the derivation of the original text into the new version of text. The original text is known as hypotext, and the derivation of hypotext is hypertext.

In general point of view, *The Lost Symbol* is the hypertext of *The Lost key of Freemasonry* and the *Secret Destiny of America* by Manly Palmer Hall. However, in the discussion, we might found some other hypotexts that belong to the *Secret Teaching of All Ages*, old-testament, Bible and the passage of classic poetry. From the detail of hypertextuality analysis, the precise category of parody is revealed.

1) Hand of Mysteries

The scene in chapter 10, whose setting is located inside the Capitol, describes that Langdon discovers a cut of a real hand with tattoo on the fingertips and a familiar golden ring on the fourth finger. He recognizes this ring as Peter Solomon's Masonic ring. The severed right hand of Peter Solomon has been skewed onto a spiked wooden base, so it would stand up. Robert Langdon recognizes it as the recreation of *Hand of Mysteries*. It is also a sign of the beginning of the quest.

In the story, the villain uses the *Hand of Mysteries* as an invitation to Robert Langdon:

In ancient times, the hand of mysteries actually served as the most coveted invitation on earth. To receive this icon was sacred summons to join an elite group-those who were said to guard the secret wisdom of all ages. The Invitation not only was a great honor, but it signified that a master believed you were worthy to receive this hidden wisdom. (Brown, 2009:34)

The function of the hand of mystery is different from what is written in the *Secret Teaching of All Ages*:

A hand covered with numerous symbols was extended to the neophytes when they entered into the Temple of Wisdom. An understanding of the embossed upon the surface of the hand brought with it Divine power and regeneration Therefore, by means of these symbolic hands the candidate was said to be raised from the dead. (Hall, 1928: 78)

The hand of mystery transforms its function from a symbol of raised from the dead into the invitation to join the elite group which guards the secret wisdom. However, the description form of hand of mysteries is the same.

2) Akedah knife

In chapter 119, the climax scene, Mal'akh asks Peter Solomon to stab him with the Akedah knife. This scene recreates the submission of Abraham to the Supreme Being by proffering Isaac, his firstborn son. Mal'akh has spent a fortune by locating and obtaining the Akedah knife which was crafted over three thousand years ago from an iron meteorite fallen to the earth:

Iron from heaven, as the early mystics called it. It was believed to be the exact knife used by Abraham at the Akedah-the near sacrifice of his son Isaac on Mount Moriah-as depicted in Genesis. The knife's astounding history included possession by popes, Nazi mystics, European alchemists, and private collectors. (Brown,2009 :294)

It is also written that the Akedah belongs to masonic ritual:

The Akedah had always been sacred Masonic ritual. In the very first degree, Masons celebrated “the most august gift ever offered to God...*the submission of Abraham to the volitions of the supreme being by proffering Isaac, his firstborn...*” (Brown, 2009:295)

What is written in *The Lost symbol* is also found in the Hebrew Bible's

Book of Genesis:

Take your son, your only son Isaac, whom you love, and go to the land of Moriah, and offer him there as a burnt offering upon one of the mountains of which I shall tell you. (Genesis 22:2)

The source is derived from John Milton's Poem, *Paradise Lost*, which describes the fallen angel, Moloch. This inspires Zachary Solomon to change his identity into Mal'akh:

*First Moloch, horrid king besmear'd with blood
Of human sacrifice, and parent's tears*

The transformation of Akedah knife is not a Masonic ritual, but it is written as Masonic. Further, it imitates the sacrifice scene. The re-creation of the scene is taken from John Milton's *Paradise Lost* and Abraham Sacrifice.

3) Masonic pyramid

Masonic pyramid is written as the Freemasonry sacred object to protect the ancient mysteries and to empower human to be a God. The Masons transported their secret wisdom from the Old World to the New World—here, to America—a land they hoped would remain free from religious tyranny:

And here they built an impenetrable fortress—a hidden *pyramid*—designed to protect the Ancient Mysteries until the time that *all* of mankind was ready to handle the awesome power that this wisdom could communicate. According to the myth, the Masons crowned their great pyramid with a shining, solid-gold capstone as symbol of the precious treasure within—the ancient wisdom capable of empowering mankind to his full human potential. *Apotheosis.*” (Brown,2009:29)

On the other hand, *Secret Destiny of America* by Manly Palmer Hall explains the unfinished pyramid as a symbol of imperfect and incomplete society. No trace has ever been found of the cap of the great pyramid. A flat platform about thirty feet square gives no indication that this part of the structure has ever otherwise finished:

As the Pyramid represents human society itself, imperfect and incomplete. The structure's ascending converging angles and faces represent the common aspiration of humankind; above floats the symbol of the esoteric orders, the radiant triangle with its all-seeing eye. The triangle itself is in the shape of the Greek letter D, the Delta, the first letter of the name of God--the divine part of nature completing the works of men.....(Hall, 1944:46)

Hall also explains that the unfinished top represents the great architect of universe or God

The Pyramid then is the Universal house, and above its unfinished apex is the radiant emblem of the Great Architect of the Universe.....(Hall, 1944:45)

In *The Lost Symbol*, the hidden pyramid and the golden capstone are the keys to open the secret of the legend of Masonic Pyramid. However, in the hypotext, the pyramid is a symbol to represent the imperfect and incomplete human society as the universal house. Meanwhile, the absence of the capstone is a symbol of the great architect of the universe. The imitation lies on the appearance of unfinished pyramid and the capstone, and the transformation lies on the function.

4) The Cornerstone

The cornerstone is the first degree of Freemasonry mythology according to *Symbolism of Freemasonry Mythology* by Albert G Mackey. The square is an emblem of morality or the strict performance of every duty. The cube is the language of symbolism which denotes truth. The position of the stone is in the north-east corner of the building:

The Corner-stone of an edifice must be perfectly square on its surfaces, lest, by a violation of this true geometric figure, the walls to be erected upon it should deviate from the required line of perpendicularity which can alone give strength and proportion to the building. Perfectly square on its surfaces it is, in its form and solid contents, a cube. Now the square and cube are both important and significant symbols.²⁵ (Mackey, 2012: 58)

The cornerstone was mentioned in *The Lost Symbol* as the place to bury the lost word.

“I don’t *think*, Robert. I *know*. The Lost Word was buried in the cornerstone of this monument on July 4, 1848, in a full Masonic ritual.” (Brown ,2009:323)

The history of Washington Monument states the corner stone was laid on July, 4th, 1848

4th July, 1776. Declaration of Independence of the United States of America.

4th July, 1848. This Corner Stone Laid of a Monument by the People of the United States to the Memory of George Washington.

²⁵ Mackey, *The Symbolism of Freemasonry*,8.

James K. Polk, President of the United States and Ex-Officio
 President
 of the Board of Managerr
 William Brent, First Vice-President. William W.Seaton, Mayor of
 Washington, 2nd Vice-President.Gen'l A. Henderson, 3rd Vice-
 President. J. B. H. Smith, Treasurer; George Watterston, Sec'y.²⁶

The myth of cornerstone is part of Masonic ritual for the first degree. The transformation lies on the new version of cornerstone. Based on the myth, the cornerstone was the part of Solomon Temple. In this story, it is the part of the Washington Monument. Both texts mention about the precise time when corner stone was laid.

5) The Winding Staircase

The Winding staircase is the myth which belongs to the second degree of Freemasonry, the Fellow craft degree:

The winding stair begin after the candidate has passed within porch between the pillar of strength and establishment, as a significant symbol to teach him that as soon as he passed beyond the years of irrational childhood, and commenced his entrance upon manly life, the laborious task of self-improvement is the first duty that is placed before him. (Mackey, 2012: 78)

In *The Lost Symbol*, there is a scene about the winding staircase located below the capstone of the Washington Monument:

There is indeed a winding staircase....descending hundreds of feet beneath the massive stone. The huge capstone of this obelisk sat

²⁶ Japp, *The Monument of Washington*, 7.

directly over his head, and Langdon now recalled a forgotten bit of trivia that seemed to have eerie relevance: the capstone of the Washington monument weighed precisely thirty-three hundred pounds. ...again..the number 33..(Brown,2009:321)

The winding staircase is also mentioned inside the Bible, precisely in the 6th chapter of Book of King:

“the door for the middle chamber was in the right side of the house; they went up with winding stairs into the middle chamber, and out of the middle into third.”.

The winding staircase is the legend of the fellow craft. The masonic legend is the part of Solomon temple near the two pillars, Jazhin and Boaz. It connects the fellow craft degree to the master degree, a symbol of human spine. It is transformed into the spiral staircase, the monument of Washington’s version of the winding staircase.

6) The Lost Word

The Lost Word is the highest myth of Freemasonry degree, the master degree. The Lost Word belongs to the divine truth or God or the Great Architect of the universe:

The *Word* itself being the symbol of *Divine Truth*, the narrative of its loss and the search for its recovery becomes a mythical symbol of the decay and loss of the true religion among the ancient nations, at and after the dispersion on the plain of Shinar, and of the attempts of the wise men, the philosophers, and priests, to find and retain it in their secret Mysteries and initiations, which have been designated as the Spurious Freemasonry of Antiquity. (Mackey, 1809: 306)

In *the Lost Symbol*, the lost word that Langdon finally discovered also refers God. The word “Laus Deo” means “Praise-God”:

Peter then took Langdon to a secret place where he could see the white dome of the U.S Capitol Building, He saw it from the Washington monument. Then Langdon discovered that the line of seven symbols is “Laus Deo”, the well-known Latin Phrase-meaning “Praise God”-was inscribed on the tip of the Washington Monument in script letters only one inch tall. On full display.....and yet invisible to all. (Brown, 2009:322)

Based on the history of Washington Monument, it reveals the evidence of the word:

North Face.

Joint Commission at setting of Cap Stone : Chester A. Arthur, W. W. Corcoran, Chairman ; M. E. Bell, Edward Clark, John Newton. Act of August 2nd, 1876.

West Face.

Corner Stone Laid on Bed of Foundation July 4th, 1848. First Stone at Height of 152 Feet, Laid August 7th, 1880. Cap Stone Set December 6th, 1884.

South Face.

Chief Engineer and Architect, Thos. Lincoln Casey, Colonel Corps of Engineers. Assistants, George W. Davis, Captain 14th Infantry ; Bernard R. Green, Civil Engineer; Master Mechanic, P. H. McLaughlin

East Face.

*Laus Deo.*²⁷

²⁷ Japp, *The Monument of Washington*, 7.

According to the Masonic legend, the Lost Word is ineffable name of deity or GOD. It has similar meaning as *Laus Deo* which is “the praise of God”. The Lost Word is not written anywhere because it is supposed to be hidden and remain secret. However, Brown is so genius to make it possible. The imitation of the text is “*Laus Deo*” which is written on the tip of Washington Monument.

7) The Villain (Mal’akh)

Mal’akh is the villain in *The Lost Symbol*. Mal’akh is the alter-ego since the real name is Zachary Solomon, Son of Peter Solomon. He is also well known as but Andros Dareios. Andros changes his name after he reads *Paradise Lost*:

It was not until Andros read John Milton’s *Paradise Lost* that he saw his destiny materialize before him. He read of the great fallen angel . . . the warrior demon who fought against the light . . . the valiant one . . . the angel called Moloch. *Moloch walked the earth as a god*. The angel’s name, Andros later learned, when translated to the ancient tongue, became Mal’akh (Brown, 2009: 193)

Mal’akh also decides to tattoo his full body with symbol of Freemasonry myth: *I am a masterpiece*. His massive body is shaved and smooth. He lowers his gaze first to his feet which are tattooed with the scales and talons of a hawk:

Above that, his muscular legs were tattooed as carved pillars—his left leg spiraled and his right vertically striated. *Boaz and Jachin*. His groin and abdomen formed a decorated archway, above which his powerful chest was emblazoned with the double-headed phoenix . . . each head in profile with its visible eye formed by one of Mal’akh’s nipples. His shoulders, neck, face, and shaved head

were completely covered with an intricate tapestry of ancient symbols and sigils. (Brown, 2009: 9)

Mal'akh also decides to leave a little space on the top of his head where he tattoos it with the Lost Word:

Mal'akh tipped his face down now and got an oblique view of the top of his head. There, within the crownlike halo, shone a small circle of pale, untattooed flesh. This carefully guarded canvas was Mal'akh's only remaining piece of virgin skin. The sacred space had waited patiently . . . and tonight, it would be filled. Although Mal'akh did not yet possess what he required to complete his masterpiece, he knew the moment was fast approaching. (Brown, 2009: 9)

In the term of the villain, Mal'akh name is derived from Moloch, the angel in the *Paradise Lost*. He also tattoos the two pillars, Jachin and Boaz, which belong to the legend of the winding staircase as the myth of the fellow craft degree. The double-headed phoenix belongs to American symbolism. It is taken from the chapter of *The Symbols of Great Seal of the U.S* from the *Secret Destiny of America*:

The Phoenix is the symbol of the Reborn in wisdom. ... The design on the reverse of the Great Seal is even more definitely related to the Order of the Quest (Hall 1944: 45)

Dan Brown applies all elements to create Mal'akh with the purpose to tattoo the Lost Word on the top of his head. At the end of the story, Mal'akh tattoos the symbol of circumpunct on his head. It does not turn out to be the correct symbol.

Based on the form, the whole concept of parody refers to historiographic metafiction parody because the original texts are related to the historical text such as

poem, Bible's passages, and history books. In *The Lost symbol*, the concept of parody is also an imitation and not always playful. Parody of historiographic metafiction enacts, in a way, the views of certain contemporary historiographers. It offers a sense of the presence of the past which can only be known from its texts. It traces whether they are literary or historical. From the details of the hypertextuality in relation to the construction of Freemasonry mythologies, the reader would find out the source of the construction. The hypertextuality form is basically a transformation and imitation of original texts into other kinds of text. The element of transformation refers to the change and the imitation refers to the familiarity.

From the details of the deconstruction above, the construction of Freemasonry mythologies and American history as parody are categorized into three kinds:

1) **The Construction of non-Freemasonry Myth into Freemasonry Myth**

- The hand of mysteries
- Akedah Knife
- Masonic Pyramid

2) **The Construction of Freemasonry Myth into the Monument of Washington D.C**

- The cornerstone (The myth of first degree)
- The winding staircase (The myth of the Fellow craft)
- The Lost Word (The myth of the master degree)

3) The Construction of Freemasonry Myth to the Villain:

- The tattoo of The winding staircase (including two pillars of Jahzin and Boaz)
- The tattoo of the circumpunct (false Lost Word)
- Tattoo of double-headed Phoenix (American symbolism)

The Lost Symbol is rich of myth which belongs to the Freemason. Metafiction concept is familiar with conceptualizing the myth. This term of conceptualizing myth is the motive behind the construction of Freemasonry mythology. The author applies the Freemasonry myth to the American architecture, to be more exact, Washington D.C .

Myth is a perfect element for a parody because it serves as the reflection of art and the politicized representation and image. Washington D.C is the center of American Government. According to the construction of parody, the freemasonry mythologies are embedded in that building. It is also a representation of the strong relationship between Freemasonry and the founding fathers of America.

Myth, which is prior to person and the society, is the common human fate from which there is no escape and of which there is finally no understanding. Myth is the fundamental reality presupposed by the recurrent patterns that manifest themselves in the actions of men in the world and in books. Myth then is anterior to the artistic and the political act. Modern self-consciousness about myth reflects the feeling that the

community of symbol land idea which was readily available to artist of previous time has disintegrated.²⁸

The construction of non –Freemasonry myth into Freemasonry myth mostly are the derivative of *The Secret Teaching of All Ages* and *The Secret Destiny of America* by Manly Palmer Hall. For instance, *The Hand of Mystery* is derived from the chapter of body part's symbol. There are also several additions from verse poems, passages from the Bible and Old-Testament. The Akedah knife is derived from the Hebrew Bible's Book of Genesis and the scene of Abraham sacrifice. Another version is the sacrifice of Moloch, the angel in John Milton's *Paradise Lost*. The Masonic pyramid is inspired by the unfinished pyramid on American dollar bill and the form of the top Washington Monument.

The construction of Freemasonry Mythology for Washington Monument is related to the history of Washington Monument taken from Japp Rudolf's book entitled *The Monument of Washington*. He describes the details and interior of Washington Monument. This hypertextuality involves the myth of Freemasonry is taken from the *Symbolism of Freemasonry* by Albert G Mackey. The reader can taste the historical sense in this part.

The implementation of The Freemasonry mythology in the Washington Monument supports the idea of the connection of Freemasonry mythologies and American history. Dan Brown has his own way to create the perfect coincidences by

²⁸ Goodheart, *D.H. Lawrence: The Utopian Vision*, 47.

dwelling with the details of Washington Monument's architecture and interior design which match with the three elements of Freemasonry mythologies.

Those three elements are the part of Freemasonry initiation rituals.

Freemasonry derives its system of initiation of three degrees from the techniques and methods of the stonemason's trade or those operative masons who actually worked with stone. It is also derived from biblical accounts of the construction of Solomon Temple.

The cornerstone is the emblem of morality, and the strict performance of every duty denotes truth. The position of the stone is in the north-east corner of the building. The winding staircase is a significant symbol to teach him. He passes beyond the years of irrational childhood and commences his entrance upon manly life. The laborious task of self-improvement is the first duty placed before the candidate. The *Lost Word* is the symbol of *Divine Truth*. The narrative of its loss and the search for its recovery become a mythical symbol of the decay and loss of the true religion among the ancient nations. Therefore, Washington Monument in the novel represents all elements. It is also the Washington's version of Solomon temple.

In the the construction of Freemasonry Myth to the villain, Dan Brown creates a masterpiece villain by combining every elements of Freemasonry myth and American history. Mal'akh name is derived from Moloch, the angel in *The Paradise Lost*. He also tattoos the two pillars, Jachin and Boaz, that belong to the legend of the winding staircase and the myth of the fellow craft degree. The double-headed phoenix belongs to the American symbolism. The last tattoo on his head is meant to

be for the lost symbol which he mistakenly misunderstood by tattoo the symbol of circumpunct.

The construction of Freemasonry mythologies and American history to the villain is related to the concept of the supplement. It determines the representative image harbors within itself and two significations whose cohabitation is as strange as it is necessary. The supplement adds itself. It is a surplus and a plenitude which enriches another plenitude. This is the *fullest measure* of presence. It cumulates and accumulates presence. It is thus that art, *technè*, image, representation, convention, etc., come as supplements to nature and are rich with this entire cumulating function²⁹

E. Historiographic Metafiction Parody

In that case, the type of parody emerged in *The Lost Symbol* is categorized as the historiographic metafiction parody. Historiographic metafiction works to situate itself within historical discourse without surrendering its autonomy as fiction. Further, it is a kind of seriously ironic parody that affects both aims. The intertext of history and fiction takes on parallel (though not equal) status in the parodic reworking of the textual past of both the "world" and literature. The ground of American history is related to the Freemasonry mythologies.

²⁹ Phiddian. *Are Parody and Deconstruction secretly the same thing?* "New Literay History", 28

As mentioned above, the term *seriously ironic parody* is the reflection of the anti mocking, ridicule type of parody. Historiographic metafiction appears to be willing to draw upon any signifying practices which it can find operative in a society. It wants to challenge those discourses to them with the mixture of documentation, obsession systems, the languages of popular culture, advertising, the rumor of conspiracy and the myth.

The textual incorporation of these intertextual past(s) as a constitutive structural element of postmodernist fiction functions as a formal marking of historicity—both literary and "worldly."³⁰ The combination of Freemasonry mythology and American history's elements represents the historical discourse of *The Lost Symbol*. In this term, the readers' competence is challenged to distinct the value of parody in the text. It offers a sense of the presence of the past, but this is a past that can only be known from its texts. Its traces could be whether they are literary or historical.

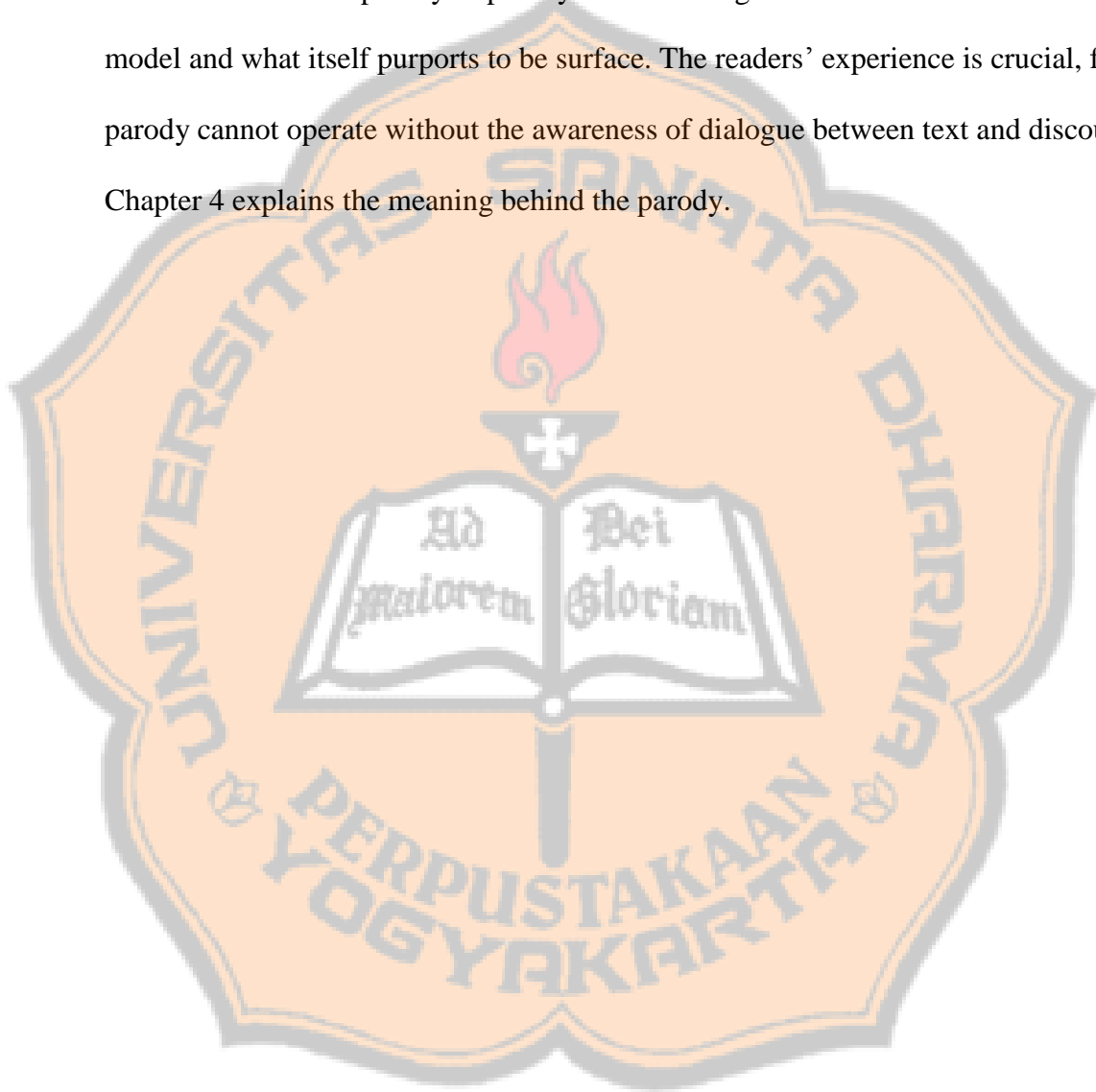
As in historiographic metafiction, these other art forms parodically cite the intertext of both the "world" and art. In so doing, it contests the boundaries that many would unquestioningly use to separate the two. Regarding to the sense of art and history, the contest of art and history is reflected on the construction of Freemasonry mythology along with the concept or Washington D.C architecture and American history. The beauty of poetry, architecture, myth and mystery is the combination of art and history.

³⁰ Hutcheon, *Historiographic Metafiction*, 4.

As mentioned in the deconstructing method of parody, the meaning of parody is never a stable entity even in theory. It is a matter of relation and constant reference between the parody and its model, between the texts, and variety of other texts.

Readers cannot read parody as parody without being aware of how it differs from its model and what itself purports to be surface. The readers' experience is crucial, for parody cannot operate without the awareness of dialogue between text and discourse.

Chapter 4 explains the meaning behind the parody.



Chapter IV

The Meaning behind the Parody

As discussed in previous chapter, the construction of Freemasonry mythology is divided into three types, namely the non-Freemasonry mythology constructed into Freemasonry mythology, Freemasonry mythology constructed into the Monument of Washington, and Freemasonry Mythology constructed into the Villain. Based on the hypertextuality approach, the constructions belong to the form of parody, more precisely, the historiographic metafiction parody. Furthermore, the meaning behind the parody in *The Lost Symbol* is discussed in this chapter

Nil Korkut, in *The Kinds of Parody Medieval to Post Modernism* states that Discourse is an essential object of parody in the postmodern novel, and this is not very surprising, given the significance postmodernism accords to exposing all discourses as constructs that can always be deconstructed and undermined. Like all novels, the postmodern novel, too, can accommodate many different kinds of discourse. Unlike all novels, however, the postmodern novel often situates these discourses within a parodic context, preventing any single discourse from assuming dominant qualities by suppressing others and making a claim to truth.¹

The epigraph from *The Secret Teaching of All Ages* by Manly Palmer Hall appears before the first chapter of *The Lost Symbol*:

¹Korkut, *Kinds of Parody From the Medieval to the Postmodern*, 80.

*To live in the world without becoming
aware of the meaning of the world is
like wandering about in a great library
without touching the books*

The epigraph is the first clue for the reader that the whole idea of *The Lost Symbol* is influenced by *The Secret Teaching of All Ages*. Based on the passage, it reflects the search of the meaning of life. In *The Lost Symbol*, it represents the search of the lost word. This epigraph is also the discourse of Dan Brown's construction of parody that creates systems and structures of the novel. The plots of such narratives become other kinds of plots, that is, conspiracies that invoke terror in those subjects as we all are to the power of pattern.

The discourse of Dan Brown in *The Lost Symbol* is also the reflection of many American authors. According to Korkut, the paranoia in the works of contemporary American writers are directed to the terror of totalizing plotting is inscribed within texts characterized by nothing if not by overplotting and overdetermined intertextual self-reference. The text itself becomes the ultimately closed, self-referring system.²

A. Reading *The Lost Symbol* as Historiographic Metafiction Parody

The Lost Symbol is a form of historiographic metafiction. Linda Hutcheon states that historiographic metafiction is related to the postmodern architecture that resolutely parodic recalling of the history of architectural forms and function.³ It echoes the text and contexts of the past. *The Lost Symbol* also recalls the history of the American founding fathers, the architecture of Washington D.C and the myth of

²Korkut, *Kinds of Parody From the Medieval to the Postmodern*, 80.

³Hutcheon, *Historiographic Metafiction*, 3.

Freemasonry which belongs to the text and context of the past. Dan Brown echoes the value of the operative Freemasonry combined with the Present Freemasonry in the story plot. It is embodied in the intertext of history and fiction at the same time with the seriously ironic parody that Dan Brown has constructed from the intertext.

Patricia Waugh remarks on *Metafiction: The Theory and Self-Conscious Fiction* that Metafiction is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artifact in order to pose questions about the relationship between fiction and reality. The term of the particular fictional writing with the blurry line between fiction and reality is perceptible in *The Lost Symbol*, by presenting the combination of the real Washington D.C environment and buildings with the Freemasonry mythologies. Moreover, it also involves the element of conspiracy and scandal of the U.S Authorities.

The creation of parody in *The Lost Symbol* is the product of constructions. The parody does not mean to ridicule, mock or criticize. Instead, it emphasizes more about Dan Brown's interpretation about the Freemasonry in the playful manner, yet it still holds the philosophy and the value of the brotherhood.

Waugh explains that the metafiction tends to be constructed. Thus, the creation of *The Lost Symbol* is also the construction product of the past, namely Freemasonry Mythologies, Washington D.C, and the history of American founding fathers. Built upon that construction, Linda Hutcheon creates historiographic metafiction as her own term.

Reader's reception of the signals for parody has a prime feature that distinguishes the imitation or the non-ironic. Non-critical reproduction of the whole or a part of another literary work in a text from the literary parody is the establishment in the parody of comic discrepancy or incongruity between the original work and its 'imitation' and transformation. Even if some wish to believe that the reader cannot fully know the intention of the author, the experience of the parody text as comic will mean that the reader can look for structural and other such reasons for that effect in the text in question.

The sense of imitation and transformation would not be clear enough for the readers unfamiliar with the Freemasonry, the Freemasonry mythologies, the conspiracy of American government and American history, particularly the construction. In addition to being the reception object by an outside reader, the parody can play upon the expectations of an imagined reader or recipient in the construction of its parody. In this sense, the discussion of the reader and parody has to concern not only with the external reader's reception or recognition of a parody, but with the parody's own internal evocation of the expectation of the reader.⁴

If the readers of the parody have already known and have previously decoded the parodied target, they will be in good position to compare it with its new form in the parody. However, if they do not already know the target text of parodist itself, they may come to know it through its evocation in the parody itself, and to understand discrepancy between it and the parody text through the latter.⁵

⁴ Margaret , *Parody: Ancient, Modern and Post- modern*, 38.

⁵ Margaret , 39.

The hypertextuality works the same way as deconstruction in term of the intertext of history and fiction. Chapter 3 has mentioned that hypertextuality method can be applied to detect the history by tracing back to the hypotext or the original text and separating it to find out the process of transformation and imitation.

B. The Metafictional Deconstruction in *The Lost Symbol*

Thus, all these novels may be considered representative of the postmodern discontent with traditional modes of representation, which remain inadequate in the face of contemporary ways of perceiving the world. Parody challenges the seamless quality of the history/fiction (or world/art) join implied by realist narrative (Hutcheon 1991b: 53), and exposes literary-fictional discourse as yet another construct that can be undermined through “metafictional deconstruction” (Waugh 1984: 9).⁶ Derridean deconstruction is aimed at exposing the illusion of presence; the metafictional deconstruction is aimed at exposing the illusion of reality.⁷ Analogous to deconstruction, which does not aim to destroy its target, postmodernist metafiction functions through a continuous dynamic of construction and undermining.⁸

The view of (traditional) fiction underlying postmodernist fiction is that fiction is based on preserving the illusion of reality. The successful function of a fiction is based on its believability. We have to (temporarily) believe what we read (the so-called suspension of disbelief). The text has to conjure up a world feels ‘real’ to

⁶ Korkut, *Kinds of Parody From the Medieval to the Postmodern*, 151.

⁷ Dulk, *Existentialist Engagment in Wallace, Eggers and Foer: A Philosophical Analysis of American Literature*, 3

⁸ Dulk, *Existentialist*, 3.

reader, or rather: the descriptions offered in the text have to be experienced by the reader as, in a sense, ‘credible’ or ‘realistic’, meaning that the reader is able to project a world on the basis of his reading of the text. If this is not the case, a story is generally considered a failure, badly written. However, this believability is an illusion, and fiction itself is an illusion, according to the postmodernist metafictionists, and, in this sense, fiction is opposed to reality-it is unreal.⁹

Distanciation is the act of metafictional deconstruction for the reader. Distanciation refers to distancing one self to the object; therefore, the distinction between the original text and the new text becomes clear. From this distance, the reader employs a method which assumes that all texts are fragmented and decentered. It also contains the seed of their own negation and is free to generate their own interpretations.

Therefore, the readers of *The Lost Symbol* who are not familiar with the Freemasonry mythologies and the conspiracy rumors will find difficulty to understand the distinction because not all the readers have ability in distancing. This notion is also supported by Derrida’s description about Deconstruction. The point of parody is not to destroy the system, on which it relies, but to create a space of critical distance, that is, to produce a moment of difference or deferral meaning.

In order to understand metafiction, a reader has to be the model readers for open text. Umberto Eco explains that ‘open’ text is the work of the authors peak revolutions per minute only when each interpretation reechoed by the others, and

⁹ Dulk, *Existentialist Engagment in Wallace, Eggers and Foer: A Philosophical Analysis of American Literature*, 3

vice versa.¹⁰ In that case, the main task of the readers is to always aware about the context of the novel. The references from the other texts are also important in order to understand and interpret the message. When the author distributes many sources into his work, such as the mixture of genre and familiar plot from other sources, the familiarity depends on the ability of the readers to read open text.

In this case, the readers of *The Lost Symbol* are required to search information from other texts because the content of the plot and story is complicated. This novel consists of the mixture of history, myth and thriller. If the reader is aware of *The Lost Symbol*, the hints embedded inside the novel are useful to lead the titles or sources. For instance, The name of “Hiram Abiff” is mentioned several times. To show his/her awareness, a reader should use the name “Hiram Abiff” as the hint to find out more the history behind the lost key. By tracking the name through the library or the internet search engine, the readers will find another text which is related to Hiram Abiff such as “*The Lost Key of Freemasonry*” by Manly P Hall. The readers will acknowledge the ancient version of Freemasonry mythologies as the foundation of Dan Brown’s *The Lost Symbol*.

In the term of Inferences by intertextual frames, no text is read independently from the reader’s experience of other texts. Intertextual knowledge can be considered as a special case of overcoding and establishes its own intertextual frames. Intertextual knowledge encompasses all the semiotic system

¹⁰ Eco, *The Role of the Reader: Explorations in the Semiotics of Texts*,9.

with the reader is familiar¹¹. In that case, the more knowledge the readers have, the more the readers could connect to the author and the story. *The Lost Symbol* is a precise example because the novel clearly discusses the Freemasonry brotherhood, the history and myth of Freemasonry and the history of America. Therefore, the reader with little knowledge on Freemasonry or history of America will find difficulties to understand. On the other hand, the reader having a good knowledge on Freemasonry and the American history will get along with story.

In Inferential walks term, a reader is encouraged to activate by recording a lot of narrative situations (intertextual frame). To identify these frames, the reader had to 'walk', so to speak, outside the text, in order to gather intertextual support (a quest for themes, or motives).¹² Umberto Eco labeled this interpretative moves as *inferential walks*:

They are not mere whimsical initiatives on the part of the reader, but are elicited by discursive structures and foreseen by the whole textual strategy as indispensable components of the construction of *fabula* (Eco, 1979: 32)

According to Umberto Eco, *fabula* is, the basic story stuff or the logic of actions, forms the syntax of characters, and it is the time-oriented course of events. It is not necessarily as the sequence of human actions (physical or not), but can also concern temporal transformation of ideas or a series of events concerning objects. Eco also stated that the *fabula* is the result of a continuous series abductions made during the course of reading. Therefore the *fabula* is

¹¹Eco, *The Role of the Reader: Explorations in the Semiotics of Texts*, 20.

¹²Eco, *The Role of the Reader*, 32.

always experiences step by step. Evidently, the fabula in *The Lost Symbol* is regarding to the myth of the Lost Word, which is the highest myth in the Freemasonry Mythologies. Manly P Hall's *The Lost Key of Freemasonry* is the basic frame which is along with other texts.

In reading metafiction, then, where the literary norm(s) become the object of parody, the reader is educated in the relationship of historical and cultural to literary systems. Parody loans earlier literary norm, or mode unavoidably lays bare the relations of that norm to its original historical context, through its defamiliarizing contextualization within a historical present whose literary and social norms have shifted. Parody of a literary norm modifies the relation between literary convention and cultural historical norms, causing a shift in the whole system of relations.¹³

The reader of fiction is always an actively mediating presence; the text's reality established by his response and reconstituted by his active participation. The writers of narcissistic fiction merely make the reader's conscious of this face of his experience. All texts are to some extent "scriptable" that is, produced rather than consumed by the reader.¹⁴

Metafictional parody reveals how a particular set of contents was expressed in a particular set of conventions recognized as 'literature' by its readers, and it considers what relevance these may still have for readers situated at a different point in history. It exploits the indeterminacy of the text,

¹³ Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, 66.

¹⁴ Hutcheon, *Narcissistic Narrative: The Metafictional Paradox*, 141.

forcing the reader to revise his or her rigid preconceptions based on literary and social conventions, by playing off contemporary and earlier paradigms against each other and thus defeating the reader's expectations about both of them.¹⁵

Thus, the readers can draw out their point of view after reading *The Lost Symbol*. It seems that Dan Brown shares his own admiration about particular secret society, to be exact, the Freemasonry. The way Dan Brown connects the Freemasonry brotherhood with the analogy of *Coca-Cola* company is hard to be neglected. Dan Brown shares his knowledge about Masonic philosophy in the lecturing scene in which he compares it with the nature of religion. According to Langdon, a religion consists of three important things those are "A, B, C": Assure, Believe, Covert. Religion assures salvation, believes in precise theology, and coverts nonbelievers. Langdon also states that Masonry is against three of them that masons make no promises of salvation; they have no specific theology; and they not seek to covert you, and the discussions of religion are prohibited¹⁶

According to Professor Langdon in the story, Masons are not the secret society, yet they are society with secret. Brown also uses the analogy freemasonry as Coca Cola company¹⁷. In order to learn Coca Cola's deepest secret, people need to join the company, work for many years, prove the person was trustworthy, and eventually rise to the upper echelons of the company,

¹⁵ Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, 67.

¹⁶ Brown, *The Lost Symbol*, 138.

¹⁷ Brown, 135.

where that the information might be shared and the person would be sworn to secrecy.¹⁸

From the explanation above, Dan Brown shows some senses of respect toward the brotherhood. On the other hand, Brown also presents some twists by revealing some myths related to the Freemasonry such as the Masonic pyramid hidden in the great fortress. In *The Lost Symbol*, Brown writes that the Masons transported their secret wisdom from the old world to the new world (America) a land that they hoped would remain free from religious tyranny. The pyramid was designed to protect the ancient mysteries until the time that all of mankind are ready to handle the awesome power that this wisdom could communicate. Brown writes that according to the myth, the masons crowned their great pyramid with a shining, solid-gold capstone as symbol of the precious treasure within-the ancient wisdom capable of empowering mankind to his full human potential, apotheosis, which is process of human becoming God.¹⁹

The interesting part of Dan Brown is the way he combines the freemasonry myth with the history of America, and it is all directed into one building, Washington D.C Monument. The freemasonry mythologies are divided into three parts, and each of them holds important roles for the initiation of Freemasonry. The first degree is Apprentice. The second degree is Fellowcraft, and the third degree is Master degree. The elements of myth are the corner stone myth of the first degree, the winding stairs myth of the second

¹⁸Brown, *The Lost Symbol*, 136.

¹⁹Brown, 528.

degree and the lost word myth for the third degree. Washington D.C Monument has all those elements such as the cornerstone laid by the founding fathers, the spiral stair to the tip of Washington monument, and the lost word as the surprising element.

The contrast between Dan Brown's point of view about Freemasonry and the way he combines all the freemasonry elements with the history of America is worth to be the center of attention. The reader figures that the author is also interested in the conspiracy theory. This theory clearly disturbs the Freemasonry members because the conspiracy theory involves the satanic worship, New World Order, US Secret Service, and the government.

Based on the contrast element, the combination of being serious and dramatic is the clue that his parody is not meant to ridicule or bring mockery to the brotherhood. Instead, it shows the aesthetic of parody. The third chapter has already explained the details about how the parody is constructed.

C. The Aesthetic of Parody in *The Lost Symbol*

Dan Brown seems to denote himself as a metafiction writer by observing his artifice in constructing the text aesthetically. The construction that he presented has successfully drawn a lot of attention from the readers and critiques. As a Modernist self-conscious writer or novelist, Dan Brown shows that his works are not stories of plagiarism or recording of any other forms or reality. Instead, it is signaled by the presence of parody. Another text will stand in the background of the author's work, against which the new creation

will be measured. It is not that one text fares better or worse than the other; it is the fact that they differ that the act of parody dramatizes.²⁰

Regarding to aesthetic of parody, Theodore Adorno, as the aesthetic theory expert, has his own viewpoints about the concept of construction and the mimesis. Adorno stated that Construction is the synthesis of the diverse at the expense of the qualitative elements that it masters, and the expense of the subject, which intends to extinguish itself as it carries out this synthesis. Construction tears the elements of reality out of their primary contexts and transforms them to the point where they are once again capable of forming a unity, one that is no less imposed on them internally than was the heteronomous unity to which they were subjected externally. By means construction, art desperately wants to escape from its nominalistic situation, to extricate itself by its own power from the sense of accidentalness and attain what is over-achingly binding or, if one will, universal. (Adorno, 1970:57)

As having been explained in chapter three about the construction, Brown has consciously constructed the mythologies of Freemasonry, which can be classified into three versions. Those versions are the non-Masonic myth constructed into Masonic Myth, the Masonic myth constructed to Washington D.C's history and buildings. Adorno also has a point of view about art. For him, art is a refugee for mimetic compartment. In art, subject exposes itself, at various levels of autonomy, to its other, separated from it and yet not altogether

²⁰ Hutcheon, *Parody Without Ridicule: Observations on Modern Literary Parody*,1.

separated. Art's disavowal of practices-it's antecedents- implies participation in rationality. (Adorno, 1970: 54)

That art, something mimetic, is possible in the midst of rationality. Art also employs its means in which it serves as a response to the faulty irrationality of the rational world as an over administered world. For the aim of all rationality-the quintessence of the means for dominating nature-would have to be something other than means, hence something not rational. Capitalist society hides and disavows precisely this irrationality, and in contrast to this, art represents truth in double sense: it maintains the image of its aim, which has been obscured by rationality, and it convicts the status quo of its irrationality and absurdity. (Adorno, 1970: 54)

The non-Masonic myth encompasses the appearance of the Hand of Mysteries at the beginning of the chapter. It serves as the dramatic invitation for Robert Langdon to join the quest of the lost word; The Akedah Knife represents the dramatic role as a tool to recreate the biblical story of Abraham's attempt to sacrifice Isaac. The third is the Masonic pyramid, which could create "mind-blown" effect to the readers, especially for those who are not familiar with conspiracy theory that resembles with the general curiosity about the unfinished pyramid symbols on the great seal of the United States on the Dollars Bills.

The Masonic myth is constructed into the Washington D.C history and buildings. The first is *The Lost Word* as the Master degree's (third degree)

myth of Freemasonry. Brown defines the lost word as “*LausDeo*” which is written on the tip of the Washington Monument that in coincidence has a pyramidal shape. The second is the myth of the winding staircase as the myth of the fellowcraft degree (second Degree). Brown describes it literally with the real winding staircase beneath the capstone of the Washington Monument. The third is the apprentice degree (first degree) myth, the myth of corner stone. Brown also describes it literally that the Masonic forefathers buried the lost word in the cornerstone of the Washington Monument on July 4, 1949.

Adorno also states about the utopia of construction; its fallibility, on the other hand, is that it necessarily has a penchant to destroy what it integrates and to arrest the process in which exclusively has its life. The loss of tension in constructive art today is not only the product of subjective weakness but a consequence of the idea of construction itself, specifically with regard to its semblance. Pursuing its virtually irreversible course, which tolerates nothing external to itself, construction wants to make itself into something real sui generis, even though it borrows the very purity of its principles from external technical functional forms.²¹

In accordance to the term of Utopia construction, the element of subjective weakness and resemblance is the basic of parody construction in *The Lost Symbol* whose targeted element is the Freemasonry mythology. In this case, the nature of mythology is weak. On the other hand, Myth resembles fact

²¹ Adorno, *Aesthetic Theory*,58

and history. Moreover, the concrete evidence supports the plausible of the story. These are the perfect ingredients to create a reality version of fairy tale.

The art term of mimesis is related to the construction of Freemasonry mythology and American symbolism to the the villain. Mal'akh is also the mimesis product of Moloch, the angel from John Milton's *Paradise Lost*. Mal'akh has transformed his body with tattoo that imitates the architecture of the Solomon temple, namely the Jacob ladder on his spine and two pillars, Jahzin and Boaz on his legs

D. The Meaning Behind The Parody

The deconstruction of the construction of parody in *The Lost Symbol* has been used to reveal the meaning of the parody. The analysis will be presented as follows:

1) As Parody without Ridicule

Linda Hutcheon states that parody without ridicule is categorized as modern parody. She claims that this kind of parody also requires critical distance from the reader if they cannot identify or notice the form by adapting it into the context of the work as whole. In this case is the Historiographic Metafiction.

Modern parody also can be seen almost as an autonomous literary form which a conscious distinction or contrast is brought. The literariness of the work which is signaled by the presence of parody in the background of the

author's work will stand another text, against which the new creation will be measured. It is the fact that they differ from the dramatized act of parody.

Hutcheon also states that parody implies a distance between the background text being parodied from a new work. A distance is usually signaled by irony, but the irony is more playful than ridicule and more critical than destructive.

In *The Lost Symbol*, Dan Brown constructs so many elements from old texts, art, history that are related to the Freemasonry mythologies and the history of America which blends with conspiracy theory. However, he also shares the philosophy and knowledge about Freemasonry in the positive way. Therefore, that combination is parodic, playful, yet critical.

Dan Brown shares his knowledge about Masonic philosophy in the lecturing scene and compares it with the nature of religion. According to Langdon, a religion consists three important things which is "A, B, C" referring to Assure, Believe, Covert. Religion assures salvation, believes in precise theology; and coverts non-believers.

Langdon also states that the Masons deny these three principles because they make no promises of salvation; and they have no specific theology. Further, they not seek to covert you, and the discussions of religion are prohibited²². According to Professor Langdon Masons are not the secret society, but they are society with secret. Brown also uses the analogy of Coca Cola Company to mock freemasonry²³. To learn Coca Cola's deepest secret,

²² Brown, *The Lost Symbol*,138.

²³Brown,135.

someone has to join the company, works for many years, proves the trustworthiness, and eventually rises to the upper echelons of the company where that the information might be shared and the person would be sworn to secrecy.²⁴

2) As Artistic Recycling

According to Phiddian, this artistic recycling is also the reflection of parody as the dangerous supplement. The concept of the supplement here determines the representative image harbors within two significations. The cohabitation is as strange as it is necessary. The supplement adds itself. It is a surplus and a plenitude which enriches another. It is the fullest measure of presence. It cumulates and accumulates presence. It is thus that art, *technè*, image, representation, convention, etc., come as supplements to nature and are rich with this entire cumulating function²⁵

From the details of the deconstruction above, the construction of freemasonry myhtologies and American history as parody is categorized into three groups:

- a. The Construction of non-Freemasonry myth into Freemasonry myth
 - The hand of mysteries
 - Akedah Knife
 - Masonic Pyramid

²⁴Brown, *The Lost Symbol*,136.

²⁵Phiddian, *Are Parody and Deconstruction secretly the same thing?* "NewLiteray History", 28.

b. The Construction of Freemasonry myth into the Monument of Washington D.C (American history)

- The cornerstone (The legend of first degree)
- The winding staircase (The legend of the fellowcraft)
- The Lost Word (The legend of the masterdegree)

c. The construction of Freemasonry mythologies and American history to the villain

- The tattoo of The winding staircase (two pillars of Jahzin and Boaz)
- The tattoo of the circumpunct (false lost word)
- Tattoo of Double headed Phoenix (American symbolism)

From the artistic recycling part, the artistic objects are the hand of mysteries, the Akedah knife, the Masonic pyramid, the Washington Monument, and the villain's tattoo. Those items are related to the readers' visual. Dan Brown also publishes the version with the illustrated objects.

The Hand of Mysteries:

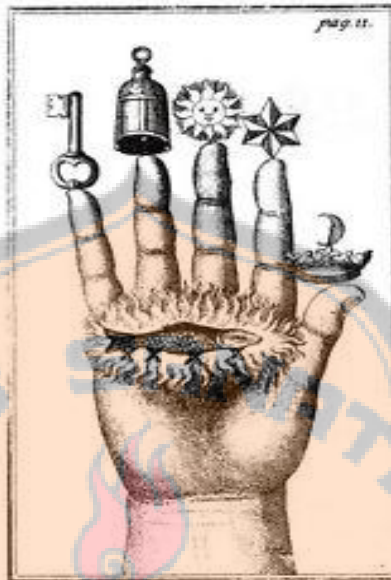


Illustration 1. Hand of Mysteries²⁶

The Lost Symbol explains that each finger has a unique symbol. The thumb has a crown, the index with a star, the middle finger with a sun, the ring finger with a lantern, and the pinky with a key.

The real hand of Peter Solomon which was cut by his son and displayed at the museum contributes to a dramatic opening of Langdon's adventure in searching the Lost Word. The unique design of the hand of mystery has an artistic value and also mystery.

²⁶ "Symbols and Religion". *Cityzenart: Hermetic Museum II*. Web. 27 Apr. 2011. <<https://www.pinterest.com/hadifarroukh/symbols-and-religion/>>

Akedah knife:

Illustration 2. Akedah Knife²⁷

It is said as the ,Mal'akh, the villain, tries to search the knife via internet and bought it from the internet. The Akedah knife is described as an artistic weapon with the high historical value, which was made from ancient stone. The Akedah knife scene reflects the Abraham sacrifice and the story of *Moloch* in *The Paradise Lost*. This scene is significant to create a dramatic ending.

²⁷ TC Jew Folk.com. web. 20 Dec. 2012. <<http://tcjewfolk.com/random-walk-rashi-rashis-missing/rashi-knife/>>

Masonic pyramid:Illustration 3. Unfinished Pyramid²⁸

It has been mentioned that there is no Masonic pyramid. What exists is the popular pyramid image imprinted in American dollar bill. The Masonic pyramid is an adornment in the story. The pyramid-shaped little golden capstone becomes a key to uncover the secret. In the novel, Peter Solomon mentions that when he was a young man, the pyramid had given him promise that it hid mystical secrets. It made him believe about the greatest mysteries in the world and open his mind about the ancient mysteries (Brown, 2009: 435). The artistic value of pyramid is more about being mysterious and mystical, not to mention that pyramid is strongly related to Egyptian culture.

²⁸ *New England Pastor*. Web. 5 April. 2011. <<http://newenglandpastor.blogspot.co.id/2011/04/ellen-white-on-free-masons.html>>

Washington Monument :



Illustration 4. Washington Monument²⁹

It seems that Dan Brown wants to make the Solomon temple of the United States as Washington Monument. The three elements of Freemasonry mythology such as cornerstone, the winding staircase and the lost word are built in the Solomon temple. As it has been explained in Chapter 3, it is another way to say that America is built in the masonic way. The “LausDeo” word. on the tip of Washington Monument is the answer of the lost symbol, which means “Praise God”.

Washington Monument is the masonic heritage with the actual linkage to ancient pyramid or temple builders. Robert Mills, the architect of the world’s most famous obelisk “ the Washington Monument” was keenly aware of the importance of Egyptian civilization and its symbols to George Washington.

²⁹ *Cutting Edge Ministries*. Web. 9 Oct. 2009. <<http://www.cuttingedge.org/free16.htm>>

The Masonic heritage honors the monument. Washington Monument makes symbolic statements about humankind's aspirations to touch the heavens.³⁰

Mal'akh the villain:

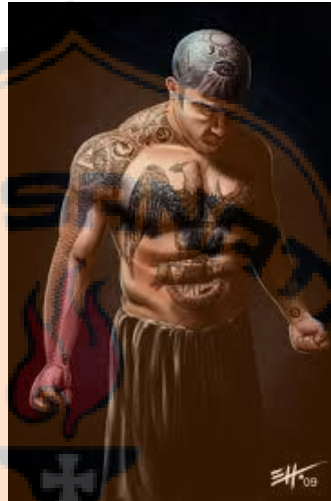


Illustration 5. Mal'akh³¹

Supplementary logics of criticism, reformulation, and homage are setup in parodies across many semiotic forms, from visual arts to drama, architecture to music, political rhetoric to lyric poetry. Zachary becomes the villain of the story after he decides to break out from prison and manipulates his own death by murdering his cellmate and setting the body to resemble his. During his moment as the free man, Zachary goes through a dramatic physical transformation and changes his name into Mal'akh. He is inspired by Moloch, an angel in John Milton's *The Paradise Lost*. These actions are the expressions of disappointment at Peter Solomon's refusal to bail Zachary out from prison.

³⁰Burstein, De Keijzer, *Secrets of the Lost Symbol*, 15.

³¹ *Gnostic Warrior.com*. Web. Nov 30. 2015. <<http://gnosticwarrior.com/wp-content/uploads/2013/11/Lost-Symbol-Malakh.jpg>>

It indicates how the villain appreciates the art. Another way to show his love of art and to declare what he believes is by tattooing all his body. Zachary literally interprets that “The body is the temple”. His tattoo is the details of the Solomon temple with two pillars, Jahsin and Boaz. He tattoos his spine with 33- step Jacob ladder. He also tattoos his chest with double-headed phoenix, the symbol of American wisdom reborn. The character of Mal’akh plays an important role in the story as the villain who is enlightened by new knowledge after reading various books. He interprets revenge purpose in the odd way. All five items, as the artistic recycle objects, are meant to present a possible construction with aesthetic value which is acceptable by the reader based on their knowledge.

Adorno states that this conception of artistic experimentation becomes accepted as obvious at the same time that it becomes problematic in its trust in continuity. The gesture of experimentation, the name for artistic compartments that are obligatorily new, has endured. Now, in keeping with the transition of aesthetic interest from the communicating subject to the coherence of the object, it means something qualitatively different. The artistic subject employs methods whose objective results cannot be foreseen.

The concept of construction, which is fundamental to modern art, always implies the primary of constructive methods over subjective imagination. Construction necessitates solutions that the imagining ear or eye does not

immediately encompass or know in full detail.³² This complication of the work's dissemination might economically be explained as cultural perversity, but its exact congruence to the play of dangerous supplementation seems to tell much more about the book and its reception.

The Lost Symbol is complicated due to the content and the reception to the readers. The parody in this novel recalls the history or architectural form and functions. It is also derived from the text from the past, such as Bible, not to mention the combination with the philosophy and mystery behind the American history and Freemasonry mythology.

3) As Literary Game

Literary games are everywhere and the spirit of play. It might be said not only pervades literature, but it is that in absence of which the enterprise would be unthinkable. Play does seem to be an important, even a necessary, condition of literary production. It has been argued that the necessary, if insufficient, conditions of literature must include freedom, spontaneity, a willingness to accept some randomness or even the purely aleatory, an openness to engage oneself and one's potential audience in heuristic exploration or (if no more) some interplay, a capacity to invent rules and to draw out their implication, to see imagined experience within such rules, to see 'frames', spaces, or worlds as

³²Adorno, *Aesthetic Theory*, 24

self-enclosed, rule-governed, exploratory, open to shifts in context and in contrast to the marked otherness of non-literary nature.³³

The freedom of the reader and the willingness to be spontaneous is acceptable due to the readers' important role in reading this complicated novel. Reader must be open to other elements outside the text and add more references to understand the content. A reader *The Lost Symbol* might have an experience in playing the literary game, for instance tracing the originality of the fact in the book. It is so clear that the content of *The Lost Symbol* is strongly directed to the game pattern. As common game, the parody brings dramatic ending and beginning with fun in the whole parts. It is the mixture of puzzle and playing the adventure game. Based on the type of readers' inference walks, it is similar as playing puzzle. It represents challenge to search the missing part. Manly Palmer Hall's books, Bible and other sources play an important role as the clue to keep the game alive.

A reader of *the Lost Symbol* can play as an inexperienced reader and as an experienced reader. When reading *The Lost Symbol* in 2009 right after the first publication of the novel, the researcher had no adequate knowledge on Freemasonry and the conspiracy. *The Lost Symbol* was perceived as a thrilling novel with the perfect coincidences of the Washington's Architecture and American history. The Washington D.C Monument, the Capitol building, the unfinished pyramid on the American dollar were the familiar items of the novel.

³³ Wilson, *This is Not a Meta- Review of Three Books on Metafiction*, 292.

In 2012, the researcher began to have deeper understanding about Freemasonry after watching several music videos with the *all-seeing eye* symbol, the pyramid triangle, and *Baphomet*. The intense research on those symbols had resulted in some interesting information about Freemasonry, particularly the relation of Freemasonry with conspiracy. The initial perception was that Freemasonry was a dangerous elite group. In addition to those rumors and conspiracies, there have been various perceptions and definitions of Freemasonry.

In this thesis, Disneyland is used as the analogy of the experience after reading *The Lost Symbol* because Disneyland is the perfect prototype incarnation of a debased intertextuality, one that denies the historicity of the past. Disneyland is offered as a manipulative, consumerist-transgression of the boundaries of art and life, of past and present. Nevertheless, in itself, it is not a critical and parodic transgression that might provoke thought. It is intended for instant consumption as a spectacle void of historical and aesthetic significance.

The Disneyland term might be not so overwhelmed after all considering that Dan Brown describes Robert Langdon as a serious Harvard professor of Symbolism who wears his “Mickey Mouse” watch everywhere. The Mickey Mouse watch denotes Langdon’s reminder to always have fun in the middle of serious and tough life. It works the same way as parody in *The Lost Symbol* which is the matter of having fun with the art and history.

Chapter V

Conclusion

The admiration and curiosity of Freemasonry is the main reason of selecting Dan Brown's *The Lost Symbol*, instead of other titles such as *Angel and Demons*, *The Da Vinci Code*, and *Inferno* as the thesis subject. The selection is also based on the plausible construction of Freemasonry mythology with the architecture of Washington D.C and the history of American founding father. This novel also leaves the special impression in which Dan Brown explicitly shows his spiritual side.

The purpose of this thesis is to answer these research questions:

1. How is the Freemasonry mythology constructed as parody?
2. What is the meaning behind the parody?

To answer the research question, the theoretical framework implementation is described in chapter 2. It encompasses the historiographic metafiction as the main theory. Chapter 2 also contains several supporting theories such as the theory of metafiction, hypertextuality theory, theory of parody, the aesthetic theory, and theory of the reader.

Chapter 3 explains that the research on the construction of parody utilizes Gerard Genette's hypertextuality theory. This theory separates the hypotext from the hypertext. The term of hypertext is related to the transformed text and requires the transparency to show that the hypertext and hypotext are connected. Therefore, the earlier text (hypotext) is recognizable in the new transformed text. The transformation involves simple transformation and imitation. Based on the research,

the construction is categorized into three groups, namely: the construction of non-Freemasonry mythology into Freemasonry mythology, the construction of Freemasonry mythologies into the Washington Monument, and the construction of Freemasonry mythology into the villain.

The construction of non-Freemasonry mythologies into Freemasonry mythologies consists of the hand of mysteries, the Akedah knife, and the Masonic pyramid. The construction of Freemasonry mythologies into the Monument of Washington D.C is the cornerstone (the legend of first degree), the winding staircase (the legend of the fellowcraft), the lost word (The legend of the master degree); The construction of Freemasonry mythologies into the villain comprises the tattoo of the winding staircase (including two pillars of Jahzin and Boaz), the tattoo of the circumpunct (false lost word), and tattoo of double-headed phoenix (American symbolism).

The analysis of the construction of parody in chapter 3 aims at proving that the nature of parody embedded in the Lost Symbol does not intent to mock or to ridicule. The term of parody is based on Gerard Genette's hypertextuality theory is a transformation with playful mode. Therefore, it is comical or mockery. The intertextuality of Linda Hutcheon's version of parody is similar as the hypertextuality technique which offers a sense of the presence of the past. This is a past that can only be known from its texts, and it traces whether they are literary or historical. The text also undergoes the process of transfoamation and imitation. As a result, the type of parody in *The Lost Symbol* is categorized as the Historiographic metafiction parody.

According to Waugh, metafictional novels tend to be constructed on the principle of a fundamental and sustained opposition: the construction of a fictional illusion (as in traditional realism) and the laying bare of that illusion. The creation of parody in *The Lost Symbol* is the product of construction. The metafictional deconstruction is also required to find the meaning of parody in Chapter 4. The metafictional deconstruction of parody encompasses the “distanciation” and “under-erasure”.

The first step of deconstruction is distanciation which refers to distancing oneself to the object. Hence, the distinction among the original text and the new text becomes clear. This term of “critical dimension of distanciation” by Linda Hutcheon is adapted from Derrida’s term of Deconstruction. This term is to break with every given context, engendering infinity of new context in a manner which is absolutely illimitable. In *The Lost Symbol*, the readers have to assume that all texts are fragmented, and they are free to generate their own interpretation. In reading *The Lost Symbol*, the reader unfamiliar with the Freemasonry mythologies, American history, and the conspiracy rumors will find difficult to understand the distinction.

The metafictional deconstruction would not be conducted without the role of the reader, and the meaning behind the parody will not be decoded without the reader’s reception. This thesis employs Umberto Eco’s *The Role of the Reader: Exploration in the Semiotics of Text and Theories*. A theory on readers’ reception in parody by Rose A Margaret is also used. Based on *The Role of the Reader: Exploration in the Semiotics of Text*, four models of Umberto Eco’s theories related to this study are categorized. Those models are Model readers for open text regarding

to the readers' awareness to the context of the novel, Inferences by intertextual frames which requires reader's experience, and Inferential walks referring to the ability to record multi intertextual frames.

According to the readers' reception theory of Rose A Margaret, the readers of the parody who have already known and previously decoded the parodied target will be in a good position to compare it with its new form in the parody. On the other hand, if they do not already know the target text of parodist itself, they will not understand discrepancy between it and the parody text through the latter.

Inside *The Lost Symbol*, the reader will acknowledge the content about the legend and history and myth embedded in novel. The common readers, particularly the non-Masonic readers would probably believe in the Freemasonry mythologies which Dan Brown has constructed. In fact, there are a lot of contrasts from the Masonic readers who acknowledge the real myth and the real practice. In this case, Brown consciously constructs the Freemasonry mythology and American history and also combines it with the non-masonic myth. Therefore, the lines between the fact and fiction become blurry. Fiction differs from history in term of not making a claim truth.

Related to Inferential walks of reading, *The Lost Symbol* is the precise example because the novel clearly discusses about the Freemasonry brotherhood, the history and myth of Freemasonry, and the history of America. Therefore, the reader who are not familiar with Freemasonry or history of America will be difficult to understand. Evidently, the *fabula* in *The Lost Symbol* is regarding to the myth of the lost word,

which is the highest myth in the Freemasonry mythologies. *The Lost Key of Freemasonry* by Manly P Hall is the basic frame along with other texts.

The construction of parody which involves the myth and historical value can be analyzed from the theory of aesthetic. Theodore Adorno's aesthetic theory which encompasses the art of construction, mimesis and the utopia construction is also used. The term of construction tears the elements and creates a new form, and mimesis refers to the art of imitation. Those elements are embedded in the process of Dan Brown's construction of Freemasonry mythologies and American history. The construction is related to the utopia construction in which the element of subjective weakness and semblance are the basic of parody construction in *The Lost Symbol*. The targeted element is Freemasonry mythology, but the nature of mythology is weak. However, the myth has resemblance with fact and history. Moreover, the concrete evidence supports the plausible of the story. These are the perfect ingredients to create a reality version of fairy tale.

The discourse of parody in *The Lost Symbol* can be traced from the epigraph from Manly Palmer Hall's *The Secret Teaching of All Ages* written in the first chapter of *The Lost Symbol*. This thesis also employs Foucault's discourse term which is defined as a system of thoughts composed of ideas, attitudes, and courses of action, beliefs and practices that systematically construct the subjects and the worlds of which they speak. The epigraph is the first clue for the reader that the whole idea of *The Lost Symbol* is influenced by *The Secret Teaching of All Ages*. The passage reflects the searching of the meaning of life. In *The Lost Symbol*, this meaning of life is as the search of the lost word. This epigraph is also the discourse of Dan Brown's

construction of parody that creates systems and structures of the novel. The plots of such narratives become another kind of plots, that is, conspiracies that invoke terror in those subjects as we are the power of pattern

The meaning behind the parody depicted in *The Lost Symbol* is divided into three meanings, namely, parody without ridicule, artistic recycling and the literary game. In *The Lost Symbol*, parody without ridicule is shown from the effort of Dan Brown in constructed many elements, from old texts, art, and history concerning Freemasonry mythologies and the history of America. Dan Brown, then, blends it with conspiracy theory. In addition, he also shares the philosophy and knowledge about Freemasonry in the positive way. Therefore, the combinations are parodical, playful, yet critical.

Regarding an artistic recycling, five artistic items are depicted in *The Lost Symbol*. These items are the hand of mysteries, the Akedah knife, the Masonic pyramid, the Washington Monument, and the villain's tattoos. To support the visual of the readers, Dan Brown also publishes the novel version with illustrated objects. All five items are important to present a possible construction with aesthetic value which is acceptable by the reader based on their knowledge.

The hand of mysteries refers to the real hand of Peter Solomon which was cut by his own son and displayed at the museum. This is the way to make a dramatic opening of Langdon's adventure in searching the lost word. The Akedah knife, made from iron stone, has an artistic value as an ancient weapon. The Akedah knife scene is the construction of Abraham's sacrifice and the story of Moloch in *The Paradise*

Lost. This scene intends to create a dramatic ending. The masonic pyramid is an adornment in the story. The pyramid-shaped little golden capstone becomes a key to reveal the secret. This item represents the fact that the symbol of unfinished pyramid can be seen on the real American dollar. The Washington Monument is Dan Brown's creation of the King Solomon's temple in Washington D.C. The three elements of Freemasonry mythologies such as the cornerstone, the winding staircase and the lost word were built in the Solomon temple. The third chapter presents the idea that America was built in the masonic way. The "Laus Deo" word which means "Praise God" on the tip of the Washington Monument is the answer of the lost symbol.

Mal'akh is an artistic creation of a villain which denotes Zachary Solomon's alter ego. The word *Mal'akh* is derived from Moloch, an angel who appears in John Milton's *Paradise Lost*. It indicates how the villain appreciates the art. Another way to show his love of art and to declare what he believes is by tattooing all over his body. Zachary literally interprets that "The body is the temple". His tattoos are the details of the Solomon temple. The tattoos are two pillars of Jahsin and Boaz and the 33-step Jacob ladder found on his spine as well as double-headed phoenix on his chest as a symbol of American reborn of wisdom. The character of *Mal'akh* plays an important role in the story as the villain who is enlightened by new knowledge after reading various books. He interprets in the odd way for revenge purpose.

The most important meaning behind the parody is none other than a form of literary game. Literary games require the spirit of play. These games include freedom, spontaneity and willingness to accept more randomness. They also require a capacity to invent rules and draw out their implication. Further, they are also useful

to see imagined experience within such rules and to see ‘frames’, spaces or worlds as self-enclosed, rule governed, exploitative, open to shifts in context and in contrast to the marked otherness of non-literary nature.

The researcher also experiences the game, particularly in tracing the originality of the fact in the book. It seems that the novel is a game from the beginning. Like a game, the parody brings a dramatic ending and beginning with fun in the whole game. It is the mixture of puzzle and plays the adventure game. Despite being despised by scholars, authors or experts, Dan Brown draws avid admiration from readers all around the world. Dan Brown is also phenomenal because numerous authors and scholars have written and published books about his works or even about Dan Brown himself.

Most of the books’ content focuses more on the Dan Brown’s fictional creations and their relevance to the real fact and history. Almost all writers of these books have accused him as an “anti-Christ”, “copy-cat”, “irresponsible”, and “controversial”. None of them tries to investigate from different point of view. This circumstance seems odd considering how they have undermined him. In contrast, those authors and scholars also show their persistent effort in creating the books about Dan Brown’s work and performing up close and personal investigation.

The construction of Freemasonry mythologies brings the sense of adventure, mystery and conspiracy to life. The sense is visible when Brown connects the history of Freemason and American founding fathers. It answers the curiosity about the conspiracy of government which people call it “mind blown”. The mind blowing

effect is achieved by revealing the real history and fact with the fiction story. The deconstruction is performed by investigating and comparing them with the real myth and other credible sources written by masonic authors and philosophers. Then, the real value is revealed and blends with Dan Brown's interpretation about Freemasonry.

Those definitions and theories about aesthetic items related to the form of parody about Freemasonry mythologies result in an analysis which shows that the parody is the Dan Brown's ideology of aesthetic production. Dan Brown uses this to present the false consciousness to the readers and challenge the readers' competence to understand the truth behind the parody. In term of Aesthetic as beauty, the parody is also considered as art that adorns the novel. A reader totally perceives that the parody is entertaining as the moment of authorial liberation, particularly the blurry line between fact and fiction resulting from parody.

Symbolism is the essence in Dan Brown's work, particularly in *The Lost Symbol*. Brown's works about symbolism and conspiracies are based on the trending issue prevailed in the society about the conspiracy. Symbolism is also the construction of language and has a strong connection with the nature of ancient religion. The symbolism of Freemasonry also leads to the ancient myth and philosophy. Masonry strongly deals with the ethic and symbolism of the ancient mysteries.

Symbolism considers universal language as the wisest among all nations. Throughout time, readers read it in their own language. It is also written in parable and allegory so that the unlettered and common people might not be deprived of its wise precepts, and of its force in shaping character, dissipating ignorance, and inspiring hope

The discussion on the relevancies of myth and symbolism in *The Lost Symbol* is recommended for the further study. This thesis has correlation to the issues of reality because Dan Brown brings up the religion issue and uses the Freemasonry brotherhood as a body which has high tolerance towards the political view and religions difference. Freemasonry is also illustrated through symbols and strong relation to myth. According to Karen Armstrong, the imagination is the faculty that produces religion and mythology, that today mythical thinking has fallen into disrepute; we often dismiss it as irrational and self-indulgent..

For the academic purpose, this novel reflects the mixture of other texts, daily documentation, or even adaptation from other novels or books. This thesis will be useful for either literature or non-literature students to read and comprehend the metafiction novels with an unlimited intertextual contents as well as to conduct further studies about parody.

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