

## PEDAGOGICAL TECHNIQUE IN *BROWN'S THE DA VINCI CODE* CONTRASTED WITH *GAARDER'S SOPHIE'S WORLD*

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**Abstract:** This article is a comparative and critical study, presenting Dan Brown's *The Da Vinci Code* in relation to Jostein Gaarder's *Sophie's World*. The pedagogical matter in *Sophie's World* is quite clear, nonetheless, this paper displays the possibility of pedagogy in *The Da Vinci Code* as well. Both novels contain a form of historical facts and philosophical knowledge with the purpose of educating the audiences. This article aims to analyze *The Da Vinci Code* and *Sophie's World* from a pedagogical perspective in which Brown highlights a variety of notions when analyzing historical facts, to teach or explain to the woman Sophie, things which the reader comes to realize, are strongly desired for her to understand. This helps to display the types of sources of information people have access to nowadays. Gaarder also uses a unique technique to simplify different and difficult ideologies to be easily acquired by readers. Moreover, this paper intends to find answers to the questions of whether Gaarder has succeeded in keeping readers engaged in the imaginary story '*Sophie's World*' or whether the pedagogical narration impacts their engagement. There may be a constraint in how far Gaarder can use the pedagogical teaching in his novel. The authors force rhetorical style throughout the novels. This scholastic approach highlights a clear and effective explanation but this seems to take readers directly back to their role as students, which is quite passive. These philosophical interpretations might take readers out of the novel and show that the passage between imaginative and pedagogical teaching is more complex than it appears. Brown, in his novel *The Da Vinci Code*, uses a conspiracy thriller as a subgenre of thriller fiction to show philosophical interpretations of historical facts.

**Key Words:** pedagogy, behaviorism, history, philosophy, *Sophie's World*, *The Da Vinci Code*.

### GAARDER'İN SOPHIE'NİN DÜNYASI İLE KARŞIŞTIRILAN BROWN'UN DA VİNCİ ŞİFRESİNDEKİ PEDEGOJİK TEKNİK

**Öz:** Bu makale, Dan Brown'ın *Da Vinci Şifresi* adı altındaki eseriyle Jostein Gaarder'ın *Sophie'nin Dünyası* adı altındaki eserini ilişkili olarak sunan, karşılaştırmalı ve eleştirel bir çalışmadır. Sophie'nin Dünyası adlı romanda pedagojik mesele oldukça açıktır. Ama yine de bu makale, Da Vinci Şifresi adı altındaki eserde pedagojinin mümkün olduğunu gösteriyor. Her iki roman da izleyicileri eğitmek amacıyla bir tür tarihsel gerçekler ve felsefi bilgi içeriyor. Bu çalışma, *Da Vinci Şifresi* ve *Sophie'nin Dünyası* adlı eserleri; Brown'ın tarihsel gerçekleri analiz ederken çeşitli kavramları vurgulayıp pedagojik bir bakış açısıyla analiz etmeyi, Sophie kadını öğretmek veya açıklamak için okuyucunun şiddetle arzu ettiği hususları gerçekleştirmeyi amaçlamaktadır. Bu hususlar, insanların günümüzde erişebildiği bilgi kaynaklarının türlerini göstermeye

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DOI : 10.31126/akrajournal.1334532

Geliş Tarihi : 29 Temmuz 2023 / Kabul Tarihi: 03 Ocak 2024

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yardımcı olur. Ayrıca Gaarder, farklı ve zor ideolojileri okuyucular tarafından kolayca anlaşılacak şekilde basitleştirmek için benzersiz bir teknik kullanıyor. Ayrıyeten bu makale, Gaarder'in *'Sophie'nin Dünyası'* adlı hayali öyküsüne okuyucuları bağlamayı başarabilmiş mi? bunun yanı sıra bu çalışma, pedagojik anlatımın onların katılımını etkileyip etkilemediği sorularına da yanıt bulmayı amaçlamaktadır. Gaarder'in romanında pedagojik öğretiyi ne kadar kullanabileceği konusunda bir kısıtlama olabilir. Yazarlar, romanlar boyunca retorik üslubu zorlarlar. Bu skolastik yaklaşım, açık ve etkili bir açıklamayı vurgulamaktadır. Ancak bu, okuyucuları doğrudan oldukça pasif olan öğrenci rollerine geri götürmektedir. Bu felsefi yorumlar okuyucuları romandan uzaklaştırabilir ve yaratıcı öğretim ile pedagojik öğretim arasındaki geçişin görüldüğünden daha karmaşık olduğunu gösterebilir. Brown'ın *Da Vinci Şifresi* adlı romanında, tarihsel gerçeklerin felsefi yorumlarını göstermek için bir komplo gerilimini; gerilim kurgusunun bir alt türü olarak kullanır.

**Anahtar Kelimeler:** pedagoji, davranışçılık, tarih, felsefe, *Sophie'nin Dünyası*, *Da Vinci Şifresi*.

### Introduction

This part of the article intends to introduce the use of stories in education concerning Dan Brown's *The Da Vinci Code* in relation to Jostein Gaarder's *Sophie's World*. In his novel, Brown presents a convincing example of a talented writer who can plan several traditions and create a wide variety of works from various eras. As is customary, Brown places significant emphasis on innovative plot developments and exceptional cultural references to enhance the readability of his literary works, as well as Jostein Gaarder's *Sophie's World* is not less significant. The story is one of the ancient and modern educational methods that enhance the teaching and learning process. It is a global literary art that has been used in the teaching process since ancient times. Carter, in *The Place of Story in the Study of Teaching and Teacher Education* states, "It is important to note, however, that the teachers' stories referred to in this tradition are, for the most part, stories told to researchers or for research purposes rather than stories teachers spontaneously tell each" (Carter, 1993, p. 8). This, however, indicates that knowledge can easily be processed throughout a story or literary work. It is also the art of storytelling including complete elements, characterized by brevity and symbolism. The story nowadays has diversified and it gives a wide space for teachers to launch into the world of creativity. The *Da Vinci Code* by Dan Brown skillfully combines the results of his studies in the fields of art history and religion with the imagination of a highly creative mind on the one hand, and knowledge of the latest areas of scientific and technological research and the ability to express them on the other. Brown forces readers to think and ask philosophical questions. In *The Da Vinci Code*, Dan Brown illustrates the historical interpretations through the protagonist of the story Robert Langdon who is a professor of symbolism at Harvard University, and Sophie Neveu, a cryptologist who works for the French Judicial Police. Langdon and Sophie face off against an anonymous power broker who seems

to be affiliated with Opus Dei in a frenetic race across France, London, and beyond. The Priory's secret and astonishing historical truth will be lost forever if Langdon and Sophie are unable to solve the complex riddle in time. Robert Langdon is honest and reliable. He is also a very successful scientist and author of several books. Although he studies religion, Langdon does not adhere to any particular religion and prefers to remain an outsider in religious matters. Like Sophie, he enjoys solving puzzles. Sophie, who is in her thirties, is attractive, single, compassionate, and incredibly intelligent, works for the French National Police. After her parents, brother, and grandmother died in a car accident, she was raised by her grandfather, who instilled in her a love of puzzles and symbols. These questions can be considered as a source of new ideas for the creative mind. In other words, this book can be considered an encyclopedia of new ideas. Many studies display that *The Da Vinci Code* is a novel that maintains doubt about traditions, values, religion, and many other matters about Western society. This paper, however, highlights different perspectives in which the pedagogical purpose is conceived. For example Brown discloses the meaning of the historical fact 'pentacle' in which the author states "Primarily, the pentacle is a pagan religious symbol" (Brown, 2004, p. 35). Also, Brown illustrates again another possible meaning of the symbol "This pentacle is representative of the female half of all things—a concept religious historians call the 'sacred feminine' or the 'divine goddess'. Saunière, of all people, would know this" (Brown, 2004, p. 36). The variety of meanings and symbolism of the same facts indicate a wide range of information that can be conceived by the audience as a form of education. Brown makes readers wonder and question historical facts. While Dan Brown's *The Da Vinci Code* and Jostein Gaarder's *Sophie's World* both employ captivating narratives to educate, their contrasting pedagogical techniques reveal fundamental differences in the role and function of education itself. Brown, through a fast-paced mystery, prioritizes excitement and engagement. His cryptic puzzles and cliffhangers hook readers, driving them towards a thrilling conclusion. This approach effectively sparks curiosity about history and symbols, but its primary function is entertainment, with learning occurring organically as a byproduct. Education becomes a passive consumption of pre-packaged knowledge, leaving little room for critical thinking or independent exploration. Gaarder, on the other hand, advocates for a more Socratic approach, using Sophie's inquisitive journey as a catalyst for active engagement with ideas. He poses questions, encourages dialogue, and empowers the reader to grapple with complex philosophical concepts. This philosophical play prioritizes understanding and critical thinking, fostering a love for lifelong learning rather than simply providing pre-digested answers. Education becomes an active, participatory process where the learner

shapes their own understanding, fostering intellectual autonomy and a questioning spirit. This contrast highlights two distinct visions of education's role and function. Brown's approach emphasizes sparking initial curiosity, while Gaarder's focuses on nurturing critical thinking and lifelong learning. While both have merit, the question remains: should education prioritize entertainment and engagement above all else, or should it strive to cultivate independent thinkers and lifelong learners? although, the answer depends on our goals for education. Do people simply want to entertain and inform, or do we want to empower individuals to think critically, question assumptions, and actively engage with the world around them? By contrasting these two approaches, we can delve deeper into the very purpose of education and its potential to shape not just informed minds, but also curious, engaged, and critical citizens.

In *Sophie's World* by Jostein Gaarder, the ideas of the novel seem inconceivable that a book related to philosophy could receive such a good response and a best-selling record. Back to the book itself, where the magic of this book is not a philosophical work in the traditional sense and the sentences are simple and easy to understand, but it tells the history of philosophical schools and development through character dialogues. Gaarder presents a variety of ideologies concerning human life, such as the history of philosophy. For example, the author raises some philosophical questions, "Is there nothing that interests us all? Is there nothing that concerns everyone — no matter who they are or where they live in the world? Yes, dear Sophie, there are questions that certainly should interest everyone. They are precisely the questions this course is about" (Gaarder, 1994, p. 11). Not only does *Sophie's World* make the history of culture and ideas accessible, but the interwoven stories are attention grabbing. It is written in a novel form but also serves as a philosophical reference with an index. When *Sophie's World* was published in 1992, it marked the beginning of a wave of books on philosophy for young adults to learn more about different philosophical directions, learn more about religion, cultural history, and so on. The novel is certainly expressed in simple vocabulary, and it integrates philosophical speculation into daily life, so that readers can readily grasp the basic concept of each idea and better understand philosophical thought process. Stories are no longer limited to narration; there are colored stories, animated and static paper stories, as well as digital stories, invading all electronic devices and their production has become simple. The story or the short story is suitable for learners, because it is a presentation of a group of events that occur at a certain stage of life, and these events can be short or long and encompass the focus of the story. Philosophy and philosophical literature have been considered an elite field of knowledge with limited demand for readers,

especially adolescents and young adults. But even the limited demand for reading for this age group is mainly determined by the needs of the so-called business reading, the school curriculum, in which philosophy in recent years has achieved the status of a general educational system. Reading novels with learning strategies for adolescents, according to the data of social studies, there is practical philosophical literature in it. This does not mean that adolescents are not interested in philosophical questions, nor does it mean that they fall under the competence of an exceptionally mature consciousness that deals with theoretical literature. One can talk about these philosophical issues with people of different ages, education, and professions, speaking in a simple and accessible language, direct communication, conversation, and dispute.

### **Pedagogical Technique**

This section intends to present a pedagogical intention in literary works, in which the narration is not so much serving an entertainment form of stories but rather displaying an educational purpose. This topic aims to explore the contrasting approaches to teaching and learning employed by Dan Brown in *The Da Vinci Code* and Jostein Gaarder in *Sophie's World*. It invites a comparative analysis of their pedagogical techniques, examining how Brown uses suspense and mystery to engage readers in historical and philosophical concepts, while Gaarder utilizes a Socratic dialogue format to guide Sophie's intellectual journey through the history of Western philosophy. By dissecting these contrasting methods, the topic delves into the effectiveness of different pedagogical approaches in sparking curiosity, fostering critical thinking, and shaping readers' understanding of complex themes. It promises a thought-provoking examination of how authors utilize narrative structure and character interaction to inspire learning and self-discovery. It is possible to measure knowledge or the educational process through behavior as viewed as a manifestation of those internal mental processes from the point of view of applying these theories like 'behaviorism' in educational design to measure the progress of change, and this is developed by B.F Skinner. Objectives-Based Learning in this model is proposed to measure effectiveness in terms of outcomes, that is, the final behavior, and for this reason, it is conditioned by the immediate stimulus before the outcome of the students. In order to provide feedback or reinforcement for each of their actions, Skinner states:

Yet the point of education can be stated in behavioral terms: a teacher arranges contingencies under which the student acquires behavior which will be useful to him under other contingencies later on. The instructional contingencies must be contrived; there is no way out of this. The teacher cannot bring enough of the real life of the student into the classroom to build behavior app-

ropriate to the contingencies he will encounter later. The behaviors to be constructed in advance are as much a matter of productive thinking and creativity as of plain facts and skills. (Skinner, 1974, p. 184)

This approach to behavioral psychology suggested modifying behavior by having pleasurable or unpleasant stimuli at the same time as other stimuli for which the individual wanted to develop an aversion or liking. For Skinner, learning from the consequences of the way one interacts with the world was the main mechanism for behavior modification. Both humans and animals do all kinds of things, no matter how insignificant, and these have consequences for us, which we receive in the form of cues. This connection between what people do and what they observe and the consequences of their actions is the basis of operant conditioning, -- also known as instrumental conditioning--, which according to Skinner is the primary form of learning and is a response to environmental stimuli: "It formulates behavior simply as a set of responses to stimuli, thus representing a person as an automaton, robot, puppet, or machine" (Skinner, 1974, p. 3). Also, the cognitive approach plays a significant role in the acquisition of knowledge. From a cognitive perspective, the purposes of learning take into account not only the specific content of a given topic, but also the techniques or strategies that will improve the learning content. A teacher's professional decisions in relation to teaching practice have a direct impact on the learning environment that is created in the classroom centered around educational intentions, selection and organization of content, the underlying concept of learning, as well as the time available. In *A Cognitive Approach* by Richard E. Mayer, the author states

[...] the cognitive approach involves several factors that are internal to the learner characteristics, learning processes, learning outcomes. Since these factors are not directly observable, they can only be inferred from the learner's behavior. Thus a major challenge of the cognitive approach is to devise methods of study that allow us to make correct inferences about internal processes and states in the learner. (Mayer, 1987, p. 7)

In other words, cognition refers to mental activity that includes thinking, remembering, learning, and using language. When applying a cognitive approach to learning and teaching, the focus is on understanding information and concepts. If people are able to understand the connections between concepts, deconstruct information, and reconstruct it through logical connections, their knowledge of materials and our understanding will increase. When we are aware of these mental actions, we observe them and control their learning processes, and this is called metacognition. Other psychological approaches focus on different components of human activity. Behavioral scientists focus on examining and analyzing behavioral events that are objectively observable and measurable. Proponents of the humanistic approach focus on the individual in

relation to their own environment. The subject of literature occupies an important place in learning, because it can be a pleasurable stimulus. Its significance is determined, first of all, by the specificity of its content, as well as by the special contribution that it makes to the educational goals of the school. Literature is divided into informative literature and imaginative literature, as Risdianto (2012) states,

Risdianto (2012) divided literature work into two different parts; they are informative literature and imaginative literature. Informative literature tells about the fact, explanation, history, real great life figure, etc. The main purpose of informative literature is to offer knowledge. Imaginative literature has the aim to raise thoughts and feelings. It represents of author's ideas, feelings, attitudes, and conversations. The author wants to communicate not only about his feelings but also the facts and emotion which consist of information. (Risdianto, 2012 as cited in Yasa, 2014, p. 2)

Comparative literary fiction rests in everyone's mind primarily in the freedom of invention but also engages in a concern for relevance through the production of information. Continuously referring to historical, cultural, social, or political variables ensures realism and representation of reality with a specificity of what is being described by political contexts, geographic locations, and social codes. Informative literature serves an educational purpose; for example, Brown indicates different interpretations of the 'Holy Grail' such as Sangreal, the author states "Langdon nodded, his expression serious. "Holy Grail is the literal meaning of Sangreal. The phrase derives from the French Sangraal, which evolved to Sangreal, and was eventually split into two words, San Gre-all" (Brown, 2004, p. 162). Another interpretation of the 'Holy Grail' is a cup or chalice, "Holy Grail. Sophie was surprised she had not spotted the linguistic ties immediately. Even so, Langdon's claim still made no sense to her. "I thought the Holy Grail was a cup" Brown, 2004, p. 162). Education plays a major role in the progress of people. It delivers a positive impact on the upbringing of new generations. Education today depends on converting scientific facts into practice and behavior, "However, between the normative and imaginative, between pleasure, philosophy, and politics, the teaching of literature is important in education and life for every individual" (Ciornei, & Grecu, 2017, para. 4). Assuming that literature embodies reality and is fed by informational data it is the seat of the narrative literary novel. Communication as such, carries knowledge; the inner result of the author's experience, knowledge that is placed by the author, and informational data given meaning by the author transmitted to the reader through the discursive practice of the subject. The author is the one who produces knowledge and presents it to the reader through writing. The reader receives this information by means of communication; the novel by the act of literary reading, meaning the decoding of the discourses and

the interpretation that leads to the construction of knowledge. For example, in *Sophie's World*, the author presents an educational strategy to teach philosophy throughout a fictional novel. The knowledge is received by Sophie as well as the readers, Gaarder writes "Sophie, if there is one thing I want this course to teach you. It's not to jump to conclusions" (Gaarder, 1994, p. 210). *Sophie's World*, which presents an imaginary model of truth, contains accurate information that points to the scientific, artistic, religious, intellectual, and therefore cultural structures and manifestations deposited in collective and individual memories. It is indeed a witness medium, a carrier of culture that allows the acquisition and construction of cultural identity. A literary text is considered to be an important means that a person uses to reflect on life experiences, including events, actions, and values, and then indirectly transfers these experiences to others. Some literary texts intend to be informative and aim is to teach special matter, "Narrative text which reflects experiences of life mostly contain moral values whether it is implicit or explicit since literature reflects human life's experience and has aim to develop and enrich the society by teaching it through English literature" (Yasa, 2014, p. 56). Many recent studies in the field of education attempt to study the importance of communication through tales, and stories, and also employ them in teaching various subjects and courses such as developing oral communication skills, reading, and writing language. In the field of science, for example, studies have shown the use of myths and stories that are filled with many elements of description and interpretation. All these distinctive aspects bring about the development of some special skills to teach science to students. By looking at the world of myths and fairy tales, modern students can learn about the worlds of these tales; the relationships and qualities that combine them, and the relationship between causes and effect and the beginnings of scientific thinking. In the field of history, studies have relied on the fact that the construction of the story and the historiography include many abstract ideas, and there is a great overlap in the models of construction and thinking between them, such as in *The Da Vinci Code*. Therefore, through acquaintance with literary works, students can acquire many concepts about history, allowing them to learn scientific concepts from literary works. The study through literature is considered to be the mirror that reflects the human image from a cultural perspective. In *n Curriculum, Learning and Effective Pedagogy* a report to the Ministry of Education in New Zealand authors disclose that "science education has become a much-debated topic in recent literature, further supporting the socio-cultural view that structured discussion, and the conditions which facilitate it, are a central dimension of both science and science education" (Hipkins, et al, 2002, p.130). Through an analytical study of the literature, it is possible to identify cultural sources and place them

in their time frame of human history (the ancient world, the mythical world, or the modern world.. etc. All these aspects help develop the reading skills and abilities that are necessary to learn in general. Both selected novels ‘*The Da Vinci Code* & *Sophie’s World*’ illustrate a variety of notions including history, mythology, and religion in a fictional form of narration. The next section of this article intends to analyze some important facts in *The Da Vinci Code* that purposefully feed the reader's mind with knowledge.

### **Brown’s The da Vinci Code**

Brown reimagines some historical facts such as images and symbols, and then presents them with new interpretations, in a historiographical way. In fact, many studies indicate that *The Da Vinci Code* doubts the history of Christianity and even Western customs. This study examines the novel's educational value by scrutinizing the factual accuracy of its historical references, imagery, artwork, and symbolism. It is fundamental to present the meaning behind them. In general, Dan Brown’s unwillingness to delve into the inner logic of Christianity is striking, reaching the point of idiosyncrasy, which is why his novel is replete with various extensions to present another side of history. However, this section highlights the historical facts that are discussed by Brown. Briefly, the story about a crime in Paris, the famous Louvre curator Jacques Saunière is murdered under mysterious circumstances which include strange religious symbols written by Saunière himself, before his death. Robert Langdon, a professor at Harvard University, who is in Paris to give a lecture, is involved in the investigation based on his expertise. He is joined by a member of the Police Crypto Unit, Sophie Neveu, who also happens to be Saunière's granddaughter. For ten years she had not communicated with her grandfather. Langdon and Neveu do not understand at first but eventually guess that Saunière was the head of a secret religious group, historically known as the Priory of Sion, that guarded the secret of the true nature and location of the Holy Grail (Brown, 2004). , Mary Magdalene is presented in the novel as Jesus's wife which would intend to have readers believe, she was the “Holy Grail”, “When Grail legend speaks of ‘the chalice that held the blood of Christ’ . . . it speaks, in fact, of Mary Magdalene—the female womb that carried Jesus’ royal bloodline” (Brown, 2004, p. 249). From Brown's point of view, the Holy Grail means royal blood. According to this theory, Jesus would have married Mary Magdalene and fathered children. The Holy Grail here represents none other than the genealogical tree of Jesus Christ, and his descendants who are believed to still exist today. The arguments Dan Brown cites in support of his theory point to a secret society ‘Opus Dei’ of which Leonardo da Vinci is considered to have

been a member, a society that is the custodian and protector of the Grail. Leonardo da Vinci seems to have left some clues in his work to indicate that he already knew Jesus had a wife. As evidenced, in the famous mural of the Last Supper. It cannot be denied that Mary Magdalene was one of Christ's faithful followers, but contrary to Brown's statements, Jesus, according to the laws of the time, should have married her. Additionally, there does not seem to be even remote historical evidence that Jesus was married to Mary Magdalene. Brown indicates another possible meaning of the Holy Grail, "according to the Priory of Sion, the Holy Grail is not a cup at all. They claim the Grail legend—that of a chalice—is actually an ingeniously conceived al-allegory" (Brown, 2004, p. 162). As already indicated in the introduction of this paper the Holy Grail may be the Sangreal "Yes, but the Sangreal documents are only half of the Holy Grail treasure. They are buried with the Grail itself... and reveal its true meaning" (Brown, 2004, p. 162). Also, the author deeply analyzes and discloses insights into the essence of Christian education and its radical revision. Robert Langdon explores the iconography of deity worship, the concept of feminine sanctity, and the art and symbolism associated with it. This work is fundamental for students of history. Jacques Saunière is famous for being the world's first iconographer of the goddess. He had a personal passion for goddess worship and female sanctity and helped the museum assemble the world's largest collection of art pieces inspired by the worship of gods and goddesses in various religions. This Cult<sup>1</sup> was graphically expressed in the form of the pentacle, Brown writes "So astonished were the ancients to observe this phenomenon, that Venus and her pen-tacle became symbols of perfection, beauty and the cyclic qualities of sexual love" (Brown, 2004, p. 36). Known four thousand years before the birth of Christ, it served as a symbol associated with the cult of nature. The pentagram represents the female half of all existence - a concept historians of religion call the sacred feminine. As Langdon argued, the pentagram in its most specific sense symbolizes Venus, the goddess of love and female sexual beauty, Brown states "Langdon had to admit, it seemed odd. "In its most specific interpretation, the pentacle symbolizes Venus—the goddess of female sexual love and beauty" (Brown, 2004, p. 36). The common thread that runs through the book is the idea that for centuries the Catholic Church hid the fact that Jesus married Mary Magdalene and lived an earthly life with her, with all the consequences that followed, including the birth of children.

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1. Cult is the Opus Dei or The group that has historically been associated with the Pentacle, which would typically be referred to as Paganism.

Another matter which is fundamental to highlight in the novel is Opus Dei; the representative members of Opus Dei are so distrustful that they are afraid of the legend that 'da Vinci is deciphered' and that someone managed to prove that Christ married Mary Magdalene, "As I said earlier, the marriage of Jesus and Mary Magdalene is part of the historical record." He began pawing through his book collection. "Moreover, Jesus as a married man [...]" (Brown, 2004, p. 245). Brown describes Opus Dei using a variety of expressions, "Many call Opus Dei a brainwashing cult," (Brown, 2004, p. 29). The author also refers to the Opus Dei as the Christian secret society, "Others call you an ultra-conservative Christian secret society" (Brown, 2004, p.29). In addition, there are more statements used in the novel as references to the Opus Dei such as large organizations, groups, and God's Mafia. Leonardo da Vinci, as a well-known, remarkable Italian of the Renaissance period is known primarily as an exceptional artist, sculptor, and architect, so naturally, the discoveries, developments, and inventions of da Vinci took a secure place in modern life and gave a powerful impetus to the further development of mankind. Leonardo contributed to the development of world artistic culture, including a group of talented artists, who worked closely with him. In the novel, Da Vinci is presented as a keeper of the secret of the Holy Grail, "Then you must be aware that Leonardo was one of the keepers of the secret of the Holy Grail. And he hid clues in his art" (Brown, 2004, p.230). The main thing in Dan Brown's book is not a detective story in which it is recalled that the characters - professor of iconography Robert Langdon and cryptographer Sophie Neveu - are investigating the murder of the caretaker of the Louvre who managed to leave mysterious signs near before his death. However, it indicates the solution to the mystery of the Holy Grail, this strategy is started by the writer combining historical facts with bizarre conjectures and completely amazing inventions that serves educational purposes. The creator of The Da Vinci Code tried to prove to the general reader that the Church deliberately underestimated the role of women in history, and turned the fairer sex from an object of admiration into a symbol of sin and vice. Judging by the hype around the novel, Dan Brown turned out to be quite convincing. The Mona Lisa is the world's most famous painting, located in the Louvre, in Paris and shown in excitement when Sophie follows the clues left by Saunière. According to the author, it would represent an asexual face or perhaps a faithful mirror image of Leonardo's face who would have been an advocate of the feminine principle, Brown states "It's quite possible," Langdon said. "Da Vinci was a prankster, and computerized analysis of the Mona Lisa and Da Vinci's self-portraits confirm some startling points of congruency in their faces" (Brown, 2004, p.120). He believed that the human soul could only be enlightened if it possessed both

masculine and feminine elements. The Mona Lisa will not be male or female but will contain a hidden message of female sexuality, as well as the fusion of the sexes. Also, important to disclose, Hieros Gamos is the sacred sexual ritual that prompted Sophie to break off contact with her grandfather, Jacques Saunière, for ten years, after she spied on him while he was participating in this party celebrated by a group of her followers. The phrase is Greek and means holy marriage, “Hieros Gamos is Greek,” he continued. “It means sacred marriage” (Brown, 2004, p.308). It’s a take on the ancient fertility cult. Its purpose was to make a man achieve gnosis, that is, direct knowledge of God, through a ritual of sexual union with a woman recognized as a priestess, “The once hallowed act of Hieros Gamos—the natural sexual union between man and woman through which each became spiritually whole—had been recast as a shameful act” (Brown, 2004, p.125). Basically, there is the theory of the incompleteness of man who can attain divinity only through union with woman, both spiritually and physically. According to medieval heretics, the symbol of this blissful union is expressed in the rose, which was properly taken to represent the female genitalia. However, as already mentioned, the variety of interpretations of those historical facts highlights a wide range of historical information thus, taking on an educational role for readers or students.

### **Gaarder’s Sophie’s World**

This part of the article describes how Jostein Gaarder mixes educational facts with fiction to dominate a smooth method of learning throughout an imaginative story. *Sophie’s World* is a novel about the history of philosophy by the famous Norwegian writer Jostein Gaarder. Gaarder as a teacher of philosophy has long written from the perspective of and for children. The focus of the story doesn’t need to be a real person or a specific character; it is possible to be from the writer’s imagination to suit the audience’s perception. It can also be shared with others in all parts of the world in order to use it in the educational process. The education process often makes use of fun teaching methods, which are characterized by attracting students’ attention and focusing on the topic covered in the class. The storytelling method is one of the easiest ways to teach, to make it more attractive to learners, and to achieve the best educational outcome, represented by the acquisition of new and useful information and skills. Philosophy and philosophical literature have been considered an elite field of knowledge with limited demand by readers, especially adolescents and young adults. In addition to deep philosophical knowledge, one can also accurately grasp the lifestyle, in *MORAL VALUES IN THE NOVEL "SOPHIE’S WORLD" BY JOSTEIN GAARDER* an article by Leroy Siahaan the author indicates “Sophie World is philosophical fiction work of Jostein Gaarder’s raised view

of the Greek philosophers of the twentieth century and has also been translated into more than 30 languages worldwide” (Siahaan, 2016, p. 41). *Sophie's World* presents philosophical stories in a simple, entertaining, and interesting way, with the author using innovative narrative techniques. The success of the novel lies in the multi-level narrative structure, where the three stories in the novel intersect, and the novel always displays its fantastical nature in the alternation of the trinity. At the beginning of the novel, Sophie finds two mysterious letters and a postcard in the mailbox after returning from school, and the letters contain two questions: “Who are you? Where does the world come from? (Gaarder, 1994, p. 4-8). The interesting thing about the book is the way the author looks at the history of human thought. Here the ‘Lectures’ on the history of philosophy are written in the form of letters and conversations between the teacher of philosophy Alberto - a wise, flexible, and well-informed mind, and Sophie, a teenaged girl. Gaarder studies the habits and points of interest of adolescents so that he can always use toys, animals, and ordinary life scenes familiar to the younger generation to create metaphors which make boring philosophical knowledge a fun reality, by using topics that can be observed and applied in everyday life. For example the author writes “It is like watching a magic trick. We cannot understand how it is done. So we ask: how can the magician change a couple of white silk scarves into a live rabbit?” (Gaarder, 1994, p. 13). At the beginning of the correspondence, he compared the universe to a little white rabbit in the hands of a magician. Human beings are microbes that hide in the depths of fine hair, while philosophers always try to climb up to the ends of fine hair and look down into the secrets of the whole world, Gaarder states

P.S. In the Bible there is something that could have been one of the fine hairs of the rabbit's fur. The hair was called the Tower of Babel, and it was destroyed because the Magician didn't want the tiny human insects to crawl up that high out of the white rabbit he had just created. (Gaarder, 1994, p. 97)

Throughout the novel, Sophie witnesses the history of philosophy in a lighthearted, fun way. She learns about medieval philosophy inside a Gothic-style church - complete with Professor Alberto dressed as a monk - and also discovers the lives of Jean-Paul Sartre and Simone de Beauvoir in a delicious French café, “But we are going to concentrate on the French existentialist Jean-Paul Sartre, who lived from 1905 to 1980. He was the leading light among the existentialists — at least, to the broader public” (Gaarder, 1994, p. 349). The novel is addressed to a wide range of readers, but most intentionally to an adolescent audience, who have rare opportunities to read books aimed towards them about some of the basis of human life and existence. The main character's cross-country journey from the old to new world of philosophical

reflections in an action-adventure genre setting makes reading this novel an exciting experience with a simultaneous educational effect, Siahaan states “The excess of Sophie's World novel is to raise the nature of life in the philosophical musings of a teenage girl who narrated so easily understood” (Siahaan, 2016, p. 42). The book allows readers to combine, and enhance the possibilities of recreational and working reading, making the study of philosophy and other cultural disciplines more effective. The novel presents lessons for the teacher about the problems that students face with learning, taking into consideration interests and hobbies. Many topics are explored in the novel such as Antiquity and the Middle Ages, the Renaissance and the new natural sciences, rationalism, and empiricism, Christianity, Science, Kantianism, Hegelianism, as well as the works of Marx, Darwin, Freud, and Sartre - all these historical, philosophical, and cultural materials do not look at all scary in life, Gaarder writes “We shall briefly talk about Marx, Darwin, and Freud. And if we can manage a few closing comments on Sartre and Existentialism, our plan can be put into operation” (Gaarder, 1994, p. 239). Reflecting on the cognitive and pedagogical possibilities of the novel, the writer leaves the discussion of its literary and artistic merits to specialists. Philosophy permeates everything people know; the way they think, feel, and discover the world around them. Philosophy is the most comprehensive knowledge because it deals with the great themes of humanity. Discovering the world of philosophy is not only a journey through knowledge, it is also an opportunity to understand the universe and ourselves. The author indicates the learning progression of Sophie in which there is a significant strategy of learning that is reflected intellectually in the reader's process of education, and the writers, in their *study RATIONALITY VALUE IN JOSTEIN GAARDER'S SOPHIE'S WORLD* state “Sophie's World mainly tells about Sophie's experience in learning about western philosophy. Western philosophy is a line of related philosophical thinking, beginning in Ancient Greece, including Europe and its former colonies up to the present day” (Rabbiyani, Kuncara, Valiantien, 2017, p. 74). Therefore, many readers will feel that this is a novel about Sophie. However, readers will gradually come to understand the hypothetical mystic and teacher of philosophy. Under this gradual analysis, Sophie also learns the content of philosophy step by step and gradually comprehends different concepts. From one letter to another, and from one question to another, Sophie begins her ‘cycle of philosophy’ and she has maintained her ability to feel amazement in the world and life is always something new and amazing for her. Sophie's gradual understanding of her own existence is the process of gradually coming into her self-awareness. It seems that Gaarder builds in his novel a model of a whole school, a philosophical school in the traditions of antiquity. Perhaps, as in the book, the

author imagines the philosophical education of students of secondary school age, considering them ready for serious reflections on ‘adult’ topics such as “History and Medicine” (Gaarder, 1994, p. 43). *Sophie's World* is both a novel and a history of philosophy, so it’s no surprise that philosophy is a thread woven throughout. For example, when teaching ancient Greek philosophy, Alberto took Sophie to the Parthenon, the Theater of Dionysus, “This is a model of the Parthenon temple on the Acropolis. You have also seen it in real life” (Gaarder, 1994, p. 302). Philosophy encourages people to not stop asking until their curiosity is fulfilled. Nowadays the current education systems are good, but there is a great need for an exciting, smooth presentation style such as in *Sophie's World*. When Gaarder teaches the ideas of Anaxagoras, he used modern laser imaging as a measure, “A couple of present-day examples can perhaps illustrate Anaxagoras' line of thinking. Modern laser technology can produce so-called holograms” (Gaarder, 1994, p. 31). Poetry, novels, drama, comedy, fantasy, adventure, and detective stories are some of the literary genres that have long been accustomed to including philosophy, making it more accessible to the general reader, in turn, allowing them to acquire more knowledge. Also, when the author teaches Democritus’ atomic theory, Albert Knox uses the building blocks of children's games as an analogy to Democritus, “You probably remember that Democritus and the materialists said that nature must consist of minimal parts that everything is made up of” (Gaarder, 1994, p. 255). To develop the process of teaching and learning in current education, teachers, writers and others implant logical thinking in students allowing imagination, and in this way, the understanding of the content will not be schematic or ecclesiastical, but participatory, mutual, comprehensive, and without limits of thought. When teaching medieval philosophy, he designed a chronicle scene in the middle of the night, using ten clocks to represent a thousand or ‘ten hundred’ years, which enhanced the experience of the millennium darkness, “The word 'medieval' is used negatively nowadays about anything that is over-authoritative and inflexible” (Gaarder, 1994, p. 133). The successful analogy in the novel as Gaarder presents it is ‘Kant’s glasses’ Immanuel Kant was a famous 18th-century German philosopher who had a unique view of the way humans make sense of the world. Kant believed that our perception of the world is affected by certain conditions in the human mind, and he believed that there are certain tendencies in our mind that influence the experience we gain, “He is also significant as the person who set the great philosopher [...] on the road to his philosophy” (Gaarder, 1994, p. 206). Additionally, the author teaches some Greek mythology “A mythological world picture also existed in Greece when the first philosophy was evolving. The stories of the Greek gods [...] gods were called Zeus and Apollo, Hera and

Athene, Dionysos and Asclepios, Heracles and Hephaestos, to mention only a few of them” (Gaarder, 1994, p. 21). *Sophie's World*, that gained a strong cult following is a multi-view of reality. It is worth highlighting the special contribution it makes to the development of pedagogy, far from its criticism, but rather the constant desire for knowledge and the search for new thinking, where the concept of learning prevails throughout the work through its use of multiple examples. Another consideration was represented by the teacher's role as the focus of motivation and strengthening the teaching and learning process.

### Conclusion

By examining how Brown deploys suspenseful cliffhangers and historical intrigue in *The Da Vinci Code*, while Gaarder weaves philosophical inquiry and playful metafiction in *Sophie's World*, readers may see a stark contrast in their pedagogical techniques, each effectively sparking curiosity but catering to vastly different learning styles. This article's aim is to compare the two selected novels from a logical approach. Both authors use the same technique in presenting philosophical or historical information which is the dialogue between the characters in a discussion form. In *Dan Brown's The Da Vinci Code*, the pedagogical technique is a whirlwind tour through hidden codes, secret societies, and historical conspiracies. It's a nonstop thrill ride, each chapter a puzzle piece clicking into place, propelling the reader forward with breathless anticipation. Brown dangles cryptic clues like carrots before a race horse, his prose a breathless gallop that keeps the reader glued to the page, desperate to unravel the next layer of the mystery. This approach is akin to a master storyteller weaving a spellbinding yarn, captivating the audience with sheer momentum and intrigue. While the learning happens organically, almost subliminally, as readers decode symbols and chase historical rabbits down their holes, the focus remains fixed on the adrenaline rush of the chase itself. In contrast, Jostein Gaarder's *Sophie's World* takes a decidedly more introspective route. Here, the pedagogical technique is a Socratic dialogue, a gentle exploration of philosophical ideas through the inquisitive mind of a young girl named Sophie. Gaarder doesn't shy away from complex concepts, but instead guides the reader through them with Sophie as his conduit. He poses questions, encourages critical thinking, and sparks curiosity about the very nature of existence. The pace is deliberate, allowing for contemplation and deeper understanding. It's like sitting by a crackling fireplace, listening to a wise mentor share the accumulated wisdom of ages, each conversation igniting new thoughts and perspectives. While the excitement lies in the exploration of ideas themselves, the journey is one of quiet contemplation, a slow unraveling of the

universe's mysteries rather than a breakneck dash towards a preordained conclusion. Ultimately, both Brown and Gaarder achieve the goal of igniting a passion for learning, albeit through contrasting pedagogical approaches. Brown's *Da Vinci Code* is a shot of intellectual adrenaline, a thrill ride through history and mystery that leaves readers breathless and wanting more. Gaarder's *Sophie's World*, on the other hand, is a slow burn, a gentle invitation to a lifelong love affair with philosophy. One leaves you breathless and buzzing, the other leaves you contemplative and brimming with questions. Both, however, leave an indelible mark, proving that learning can be an adventure, a journey tailored to different minds and hearts, each equally valid and enriching. When Brown highlights historical, religious, and social regards with new possible interpretations this discloses a cognitive matter, allowing readers to gain more progress in their knowledge level. In *Sophie's World*, Jostein Gaarder creates two characters and through them, he explains philosophical facts. Sophie Amundsen the protagonist of the novel, is a young girl in her fourteenth year. Albert Knox is a creative genius who teaches Sophie some philosophy. Simultaneously *Sophie's World* is a novel and a history of philosophy, Sophie uses philosophy to make sense of the world. This is not only a novel on the history of philosophy, but an eclectic exploration of the roots of philosophy by a contemporary pro-naturalist humanist. All in all, both works indicate possible educational purposes.

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