



THEME OF CONFLICT BETWEEN FAITH AND KNOWLEDGE IN DAN BROWN'S THE DA VINCI CODE

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Abstract:

The Da Vinci Code, a novel written by Dan Brown, was published in 2006. Robert Langdon, a professor of art history and theological symbolism at Harvard University, made his film debut in *Angels and Demons* in the role of Robert Langdon. Jacques Sauniere is slain in the Grand Hall of the Louvre and the French authorities turn to Langdon for help decoding the symbols and clues that Sauniere left behind in the Grand Hall. Claims made by Sophie Neveu, a police cryptologist, that she has interpreted the completely arbitrary digits left by the body are debunked. A granddaughter of the man who left the clues is certain that they were intended for her and that Langdon is not only innocent but also helpful in solving the puzzles that Sauniere left behind. She believes that Langdon is not only blameless but also helpful in solving the puzzles that Sauniere left behind. It has been decided to form a circle around the deceased's naked body, which has been stretched out in the eagle posture. They view Sauniere's copy of "The Vitruvian Man," a famous painting by Leonardo da Vinci, which is on display at the gallery. The keepsake her grandfather had left for her is discovered by Sophie and her friends after they quickly analyse the information that leads them to a number of Da Vinci artworks. As they continue to unravel each new mystery and enigma that they uncover, Langdon and Sophie will be confronted with a succession of mysteries. Mr. Davinci was a secret society member who belonged to the Priory of Sion, which comprised members such as the Davincis, Botti-Cellis, Victor Hugos and Isaac Newtons of the world as well as other luminaries. The Priory of Sion's secrets, such as the grail, are sought after by practically everyone, according to its book, which does not reveal anything about them. It is coveted by some who wish to keep it hidden, while others want to expose it or destroy it. When you're in the middle of a high-stakes race, the challenges you have to solve seem incomprehensible. Sophie and the readers learn a tremendous deal about religious symbols, historical events, and the narrative of the Holy Grail as Langdon progresses through the novel.

Introduction:

The novel *The Da Vinci Code* was written by Dan Brown. On March 18, 2003, Doubleday published the first edition of this work. With 105 chapters and 454 pages in all, this book is a thorough read. *The Da Vinci Code* is a novel that combines elements of fantasy and mystery. In the United States, Dan Brown is a well-known novelist and author. His birthday is June 22nd of this year, which is a leap year (1964). He was born in Phillips Exeter Academy, a small town in the state of New Hampshire in the United States of America. The final three games in the series are *Digital Fortress* (1998), *Angels and Demons* (2000), and *Deception Point* (2001).

The novel *The Da Vinci Code* begins in Paris, where the curator of the Louvre Museum, Jacques Suniere, has requested to meet with Robert Langdon, a professor of religious symbolism at Harvard University. In collaboration with the American University of Paris, Robert Langdon will give a discussion on the buried pagan significance in the stones of Chartres Cathedral. Jacques Sauniere is accidentally killed in the middle of the night, and his body is discovered covered with a variety of codes and symbols, including the pentagon and the Fibonacci sequence. Sophie Neveu, a stunning police cryptologist, lends her assistance to Langdon. Sophie's grandfather, Jacques Suniere, is actually her uncle, according to Sophie. Bezu Fache, a police detective, was alerted to his true intentions by the captain, who then informed the captain. Langdon, on the other hand, managed to get away.

Sophie and Langdon have discovered an important piece of information that will aid them in their investigations: that Jesus Christ and Mary Magdalene were married and had children. Since the Middle Ages, the Priory of Sion, a millenarian sect, has kept that information hidden from the public. Additionally, Silas, an albino monk and member of the Opus Dei, pursues Langdon and Sophie in order to prevent them from discovering what happened to Christ and Mary Magdalene, as well as the true significance and location of the Holy Grail, which they believe to be in England.

Sir Leigh Teabing, a dedicated British researcher, will assist Langdon in his quest by exposing several symbolic meanings in



Da Vinci's masterwork *The Last Supper* and transporting them to mythological locations in the United Kingdom, such as The Church Temple, where a group of Templars Knights are believed to be buried, and Sir Isaac Newton's tomb at Westminster Abbey, where some of the most important keys to solving the Holy Grail mystery are positioned.

A number of positive reviews have been written about this novel. In spite of the author's difficulties with the English language, Henk van Klaveren, the book's first critic, gave the book a positive review. The book is an excellent tool for getting people to think about religion in new ways, but don't expect it to be an exact depiction of actual religious events in the real world. Roddy Fraser offers a second opinion, noting that he enjoyed reading the novel since it was a work of fiction that looked at historical truths and concepts. Nicole Gaskin, a third reader, gave the book a positive review, citing the novel's evident connection to one of the world's greatest painters as well as the Holy Scriptures.

According to Chris Knight's assessment of the novel, it is impossible to comprehend how *The Da Vinci Code* managed to make it into print again without being flagged for infringement a hundred years after it was first published. According to Ashley, this is the worst and most irritating novel she has ever read in her lifetime. In the words of Daniel Shepherd, the book asserts to be based on historical material and factual information. Christians and Catholics both agree that many of these truths have been discredited; in fact, they have all been proven wrong.

Dan Brown and His Fictional World

Dan Brown's shift as a freelance copywriter came about as a result of his experiences in various stages of his life throughout the years. This section contains a thorough biography of the author, which will aid readers in comprehending both the material and the author's background. Brown's life story is fascinating to read since it reveals how his development as a writer was influenced by a variety of circumstances, and that his ascent to fame was not something that happened to him by chance or chance alone. One of the primary objectives of this dissertation is to study the writer's maturation and development; therefore, a biographical sketch of the author is required in this section.

Daniel Gerhard Brown was born on June 22, 1964, to Constance and Richard Brown, who were both in their early thirties at the time of his birth. He owes a great deal of his creative ability to them. His father worked as a math teacher at Philips Exeter Academy, while his mother worked as a church organist when he was a child. It is possible that Brown junior's interest in secret societies, codes, and genealogy was affected by the Academy's central Exeter location. This may be observed in his works, as well as his fascination with secret societies, codes, and ancestry. Exeter, New Hampshire, is a town on the eastern shore of the state of New Hampshire in the United States. New students quickly learn that the attitude at Phillips Exeter is based on a "Us vs. Them" mentality," according to the school's website. According to Lisa Rogak's biography of Dan Brown, *The Man Behind the Da Vinci Code: The Unofficial Biography of Dan Brown*, "Dan Brown is the author of the *Da Vinci Code*."

Brown was introduced to the world of mysticism and adventure when he was ten years old by Madeleine L'Engle, a well-known author. According to him, the book *A Wrinkle in Time* "had a significant impact in igniting" (Rogak 11) his interest in magic and the supernatural. Dan Brown's life revolved on music, and he intended to pursue it as a profession as soon as he finished from college. Dan entered at Philips Exeter Academy in 1978 as a ninth-grader, which was his first year there. This was the attitude of Dan Brown's English instructor, Jack Heath, when Dan was a student at this school. "Simpler is better," as Jack Heath put it (Rogak 11). A huge influence on Brown's religious ideas came from his upbringing in his mother's family. The Brown family provided him with an environment that allowed him to develop a wide range of skills. He is grateful for this stability. In their book *The Famous People*, the authors note that Brown grew up in a family where faith and science coexisted together. "Brown had a taste for the best of both worlds," they write.

Because music was Brown's first love, it's probable that he didn't consider the possibility of expressing himself through writing at all. When he graduated from Amherst College in Massachusetts, he met Alan Lelchuk, an author and instructor who "sparked his creativity," according to him (Rogak 15). After graduating from college, he concentrated on producing music CDs, and he was successful in launching a children's cassette entitled *Synth Animals*. The album included songs such as 'Happy Frogs' and 'Suzuki Elephants,' among others. He was, however, dissatisfied when his songwriter's career did not take off as he had anticipated. His employment required him to travel to Spain following all of these interactions, which resulted in an extensive tour of the nation.

According to Rogak's book, *The Man Behind the Da Vinci Code: The Unauthorized Biography of Dan Brown*, Dan Brown employed a variety of strategies to maintain his level of creative productivity (46). His ability to devise clever strategies was



facilitated by the peace and calm he discovered in New Hampshire. Brown methodically planned every twist and turn because he was well aware of the thorny and unforeseen obstacles that would be encountered along the way. One of his primary objectives was to inspire interest and excitement in the audience. Brown's proclivity for conducting extensive research into his subject matter demonstrates his commitment to his craft as a writer. According to Dan Brown's favourite phrase, he began his research for each of his books as an atheist and ended up as a religious adherent (48). When Brown's debut thriller novel, *Digital Fortress*, became a financial success, the author decided to pursue a literary career full-time. Only in this novel are the two main characters – Susan Fletcher and David Becker – depicted in their complete form (55). Despite the fact that well-wishers warned him against leaving Phillips Exeter, he left in June of 1996. (51). The work was received by Weiser and Weiser, a small literary company with modest ambitions. Four months after the release of *Digital Fortress*, Blythe published *The Bald Book*, a compilation of jokes, on June 1, 1998, four months after the release of *Digital Fortress*.

Dan Brown's works have a number of suspenseful passages that are required reading for thriller fans. What method does the individual use to make educated guesses about the likely outcome? What are their perspectives on the matter? As a result of these inquiries, the reader is introduced to a pattern of events that can be followed. The researcher employs Barthes' interpretative code in order to unlock the narrative structure and gain a better knowledge of the text's culture. The hermeneutic code is referred to as the enigma code in this context. The text's structure is drawn from the enigmas that appear in the storey. This is described as giving "narrative coherence and permitting portions of plot, character, and descriptions to be extremely informally ordered without damaging the totality of the work" in Jonathan Culler's *Structuralist Poetics*, which is a literary theory (249). Dan Brown's novels are replete with references to the hermeneutic code. A mystery element is introduced at the start of every storey, and it is this element that sets the plot in motion. The reader is compelled to continue reading to find out how the conundrum is addressed in the rest of the storey. As he continues to read, he is drawn into a world of unexpected disclosures, restatement, and cultural meanings that are revealed to him in real time as well. (VARGHESE, 2020)

Faith and knowledge

In this case, the fact that *The Da Vinci Code* is a fictional book is not a defence. It is impossible for fictional depictions of historical figures to modify the fundamental facts without raising the ire of critics. If Doubleday published a novel in which Adolph Hitler is portrayed favourably, the audience would go into a frenzy, according to some estimates. Christians have a right to be enraged when fundamental facts about Jesus Christ are misrepresented or exaggerated. When a publisher distributes a book that is a parody of the most sacred beliefs of others, the backlash is likely to be far more severe.

Despite the fact that some aspects of the plot of *The Da Vinci Code* are unrealistic and that the theological background has been modified or created entirely from scratch, it is understandable why the questions raised by *The Da Vinci Code* have sparked debate, argument, and search. This chapter contains the opinions of a diverse group of experts on the Mary Magdalene controversy. Lynn Picknett and Margaret Starbird, among other authors, contributed to the inspiration for *The Da Vinci Code* by gathering primary source material. Their ideas have always been thought-provoking and provocative, no matter how ridiculous or illogical they may seem. Mary Magdalene and associated concerns have been studied in depth by a number of highly qualified researchers, including Susan Haskins, Esther de Boer, Deirdre Good, Karen King, and Richard Mc Brien, who have all delved into the most obscure details of the available literature on Mary Magdalene and associated concerns. Every member of her family and circle of acquaintances is unified in their belief that she has been the victim of injustice throughout her life. It is their intention to eschew radical readings of Mary Magdalene in favour of a more comprehensive, nuanced understanding that places her back in her proper historical context. Those who believe in tradition, such as Kenneth Woodward and Katherine Ludwig Jansen, are considered conservative. Ms. Mary Magdalene played a far more significant role in the formation of Christianity than was previously recognised, even within fundamentalist Christian groups.

The Da Vinci Code is being hailed as a worldwide expose of the secret essence of orthodox Christianity. The claim of factuality made by Brown has elicited a critical response from many Christian leaders and academics, who argue that Brown distorted the facts in order to promote his storey. It is critical to emphasise that the declaration of "truth" does not imply that the hypotheses advanced by those involved in the tale of Jesus, Mary Magdalene, and Christianity are correct.

The Da Vinci Code, written by author Dan Brown, has enthralled people all over the world. In this imaginary work, we are challenged to examine our preconceived assumptions about Jesus and the early church. Brown's outrageous theories are made more realistic by the fact that he incorporates so many real-world historical events into his narrative. Several Christians have expressed scepticism about his assertions. Others may be troubled by the likelihood that Jesus held ideas about God's nature



that were later suppressed by patriarchal beliefs developed in the third and fourth centuries of Christian history, such as whether He was ever married or whether He ever had children.

'The Da Vinci Code,' written by Dan Brown, is an excellent illustration of how popular misconceptions about religion, and notably Christianity, can be exploited to deliver an engaging storey to the general public. Religious leaders are frequently aware of the facts but choose not to reveal them for fear that their followers will abandon Christianity, and women are almost always aware of aspects of reality that have been suppressed in christian Beliefs, which is a religion that is largely based on made-up specifics, and religious leaders are almost always aware of aspects of reality that have been suppressed in christian Beliefs These are only a few of the issues that have been brought up in relation to the official teachings of the church.

Critics of The Da Vinci Code, such as the two individuals mentioned above, have done an excellent job of pointing out factual inconsistencies and contradictions in Brown's text, but they have failed to recognise the larger context that has resulted in the book's enormous popularity in the first place. Brown's book "The Pursuit of Happiness" has been a best-seller for more than a decade, owing to his art of narrative and his ability to convey the scepticism about organised Christianity that is prevalent in popular culture at the time. Traditional leadership has become even more distinguishable among people both inside and outside organised Christian circles in the last two decades, and the rise of evangelical Christianity in positions of power and influence such as the White House has raised alarms among the large majority of people who have difficulty with numerous aspects of traditional Christian doctrine.

We believe this is due to the lavish, spiritually conspiratorial hypothesis that lies at the heart of Da Vinci's popular pulpy appeal. The Christian clergy hierarchy was unable to suppress the most positive option available at the time, which was women, the "sacred feminine," who possessed the ability to create and maintain new life in an era of decay and death, as long as they attempted to claim a spiritual Jesus as the only way to salvation in the 3rd century. When the genuine Jesus, a patriarchal divinity, was reinterred, women who had earned fairness and even dignity in the previous community of Jesus' disciples were forced to endure millennia of marginalisation and tyranny at the hands of the Church.

Even more heinous than the massive cover-up shown in The Da Vinci Code is the real-life persecution of Christianity's early inclusivity of women. A sudden, all-correcting enlightenment will not be able to free us from the millennia of prejudice that have accumulated throughout the centuries.

We are liberated by the truth, rather than being enslaved on Dan Brown-style treasure hunts around Europe in search of secret meanings and buried gold, as is often the case. However, even though Western patriarchal traditions were suppressed, the indigenous counter-tradition to Western patriarchal traditions was never totally suppressed as a result. Thousands of additional cultural cues and experiences from across Western history, including the early Christian stories, are replete with this information as well. Women seeking growth have embraced this alternative image of power and equality since the biblical stories of Ruth and Esther, and this trend has continued through the National American Woman Suffrage Association and into the modern era of globalisation.

A number of the earliest Christian disputes were centred on such fundamental issues as the content and language of Jesus' teachings, the nature of redemption, the significance of prophetic authority, the roles of women and slaves, and different visions of what an ideal society might look like. It is important to note that there was no New Testament, no Apostles' creed, no organised church structure or chain of command, no churches, and no one interpretation of Jesus among the earliest Christians. All of the elements that we now take for granted as being essential to the Christian faith did not exist at the time of Jesus' conversion. The Nicene Creed and the New Testament were the final outcomes of these debates, rather than the starting point for any of the earlier ones that preceded them. The fact that they are the conclusion of a great deal of trial and error as well as a great deal of difficulties is undeniably true.

In order to keep you from receiving the Gospel, or the Good News of what Jesus has done for you, the Da Vinci Code is designed to keep you from receiving it. When it comes to The Da Vinci Code, the "light" functions as a veil of mystery, rather than providing insight into God's will for your life.

Exactly why does Dan Brown feel the need to present an alternative version of Christianity? Why don't you simply give up on your Christian beliefs? There will be some who have "a form of spirituality but refuse its power" in the end days before Jesus returns, as foretold in the New Testament narrative of the book of Revelation. "Also, stay away from people like that!" 3:5 (Timothy) If the dead do not rise from the dead, then Jesus Christ has not been raised. If Christ had not risen from the dead, your faith is useless, and you were still in your sins! This includes people who have given their lives in the service of Christ. If only we could find our hope in Christ right now, everything would be perfect. We are the most heinous and vile people on



the face of the world. In other words, if death was brought about by man, then death was also brought about by man in preparation for the return of Christ, because all died in Adam and all will be made alive through Jesus Christ. Everyone, however, at their own pace. At Christ's Second Coming, those who will be with Him will be the first to finish the race. (1 Corinthians 15:13,20)

It is because of the extravagant, spiritually conspiratorial hypothesis that strikes at the heart of Da Vinci's pericarp appeal that this is the case. The Christian clergy hierarchy was unable to suppress the most popular option at the time: women, the "sacred feminine," who had the ability to generate and maintain new identities in an era of deterioration and death as long as they attempted to claim a spiritual Jesus as the only way to salvation in the early third century. When the true Jesus, a patriarchal divinity, was reinterred, women who had already found fairness and even dignity in the initial community of Jesus's disciples were forced to undergo centuries of marginalisation and tyranny at the hands of the Church.

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According to Brown, Constantine invented the divinity of Jesus Christ in the year 325 AD. This claim has been refuted by academics. The early history of the church was significantly more complex than anyone anticipated, according to Joseph Kelly, director of religious studies at John Carroll University in Cleveland, Ohio. "Brown discloses anything that no one knew about the early history of the church," Kelly says. (Ratna, 2010)

Literature review

A small number of people have conducted research into Dan Brown's novel *The Da Vinci Code*. Zumira Fitriani's first paper, titled "Against the Religious Consensus in Dan Brown's *The Da Vinci Code*," was published in 2007 and was written when she was a student at Muhammadiyah University of Surakarta. She adopted a Marxist point of view.

Similarly, Raras Dwi Kristianti (2009) performed research at Muhammadiyah University in Surakarta on "The Anxiety of Sophie Neveu in Dan Brown's *The Da Vinci Code*," which was published in 2009. When it came to her treatment, she used a psychoanalytical approach.

The subject and point of view that separate this work from the other two are the same. Although a Marxist literary perspective and a feminist literary approach had previously been used to examine those who rebelled against the ecclesiastical establishment, Dan Brown's novel *The Da Vinci Code* is the first time that a sociological perspective has been used to examine the tension between religion and reason. Consequently, the investigator doing this study employing a sociological technique will have a distinct point of view. "Faith and Reason: A Sociological Approach to Dan Brown's *The Da Vinci Code* Novel" is the title of the paper.

Conclusion

It has been said that Dan Brown's books have a mysterious quality to them, and this mystery is linked with religious themes. In each text, there is a common theme: religion, and different aspects of religion are featured in each text. Every piece of writing has a captivating structure that follows a regular pattern, which aids in the development and maintenance of a sense of suspense and excitement for the researcher. It has been demonstrated that Roland Barthes' hermeneutic code corresponds to this pattern. Throughout the book, readers are taken on a voyage into the world of plot twists, which serve to increase the excitement of the text while also solving the mystery. Furthermore, Brown's use of religious aspects to both delay and engineer the unravelling of the riddle is demonstrated in greater depth later in the novel, as well.

As a background, the author addresses the common characteristics shared by all religions, which can be discovered by thoroughly reading the texts. Dan Brown's plot and topics are interconnected, and it is evident that interconnectedness is the author's driving philosophy throughout the book. It is the fact that each work concentrates on a specific element such as the relationship between science and religion, religious symbols and ritual, or a specific religious practise that distinguishes it from the others. Despite the fact that Langdon is portrayed as the one who answers the mystery in each chapter, he is actually assisted



by three different girls. The moment Langdon comes upon a maimed or dead body, he realises he has no choice except to rush to the scene of the crime and save the victim. A woman who has either been the daughter, grandchild, or even the sister of the man who is in or has been in crisis assists him in resolving the matter on each occasion he encounters her. In each action, the action takes place in a significant cultural venue. The inclusion of graphic representations of the structures and other important landmarks in each area has enhanced the value of this book.

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