



Research Article

Historical and religious speculations in Dan Brown's The Da Vinci code: A postmodernist study

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ABSTRACT

Dan Brown is a postmodernist writer. He was born on 22Jun, 1964 in Exeter, New Hampshire US. Brown wrote a various number of what is called historiographic metafiction novel. This term has been equivalent to postmodernism in fiction and has become so popular trend of writing in the 70s and 80s. Dan Brown's Da Vinci Code (2003) is a "postmodern historical novel", in which he treats a large number of matters such as the questioning of the authority of Catholicism and conservative Protestantism. He used many sources to make his argument more believable and could be read as a realistic novel, such as Holy Grail and Holy Blood, The Dead Sea Scrolls, and The Gnostic Nag Hammadi. The paper will investigate the historical and religious speculations of Da Brown as reflected in Da Vinci Cod relying on the critical theory of postmodernism. The novel involves many postmodernist elements such as the use of textual and historical debate of the Holy Grail and Holy Blood. Dan Brown has challenged the Holy Writ "Biblical" authority when describing it as historically elevate, biased, and made to suppress Jesus's fact. The paper ends with a conclusion that clarifies how we could read The Da Vinci Code as a postmodern novel.

Keywords: *Jesus and Mary Magdalene; Opus Dei; Protestant; The Da Vinci Code; Dan Brown; Postmodernism*

1. INTRODUCTION

Postmodernism had come alongside modernism, namely had begun in 1970. In the last two decades, it was overbearing the civilized and ideological scene in numerous arena in the world. In philosophy, while numerous had begun to lionize the emergence of postmodern philosophy, the discussion was erupted about whether the conventional of modernist philosophy had been determined or not. Postmodernism was begun with the work of "Nietzsche, Heidegger, Derrida, Rorty, Lyotard, and others". The starting of postmodernism were generated fresh socialite and political notions, and also the critics attempted to clarify the complex issues of the postmodern phenomenon (Best & Kellner, 1991, p. 1). For Jean-Francois Lyotard, Post-modernism was described by suspicious which means that all the subjects were a matter of debate and this debate should hold eternally. Postmodernist theory prefers to see the world in an evincive way, which means that writers, authors, and critics have the right to give their point of view and attention but in a persuasive way. As in a book named "Singularities: Extremes of Theory in the Twentieth Century 1997", by Thomas Pepper said "a time of massive cynicism and universal lying, in which all qualities have been devalued, or rather suspended in a wave of reactive consumer

populism that seems both inescapable and never-ending . . . This is an age in which one must be classifiable so that everything one says can be dismissed as a mere point of view" (Lyotrad, 2004, p. 355).

In the postmodern period, religion becomes a matter of suspicion, the secular thought increases widely, Orthodox faith has come to be criticized by historical-critical writers. As it occurred in Brown's *Da Vinci Code*, there were a lot of passages that referred to religion and its history, and this novel wasn't the first novel that tackled the marriage between Jesus and Mary and suspects in the historical background of the Bible and its veracity. Many writers have argued the subject of religion in their novel along the centuries, for example, "The Last Temptation of Christ" by Nikos Kazantzakis, which caused a hustle for its explanation that Jesus instead of demising, he had a family with Mary. The reader of Brown's novel could read the novel as an attack on the evangelical "Protestant" and Romanist "Catholic" conception of the scripture "Bible", it criticizes the content of the bible, its historical facts, supremacy, and its origin.

Ishmael Reed's, "*Mumbo Jumbo Novel*", has discussed the subject of religion widely; the writer questioned the religious identity in the postmodern period. He said that the Bible "New Testament" was written by the pagans and behind this Christian ordinance laid a large number of pagan symbols. This means the festival, fast, and all Christian ordinance were originally pagan not true Christian days. Reed in his novel also tackled the subject of Jesus's bloodline rather than his blood, he transformed the matter from "consent" to be a subject of "descent", he believed that both the pagan with the Vatican deleted the role of "Secret Feminine" from the Bible. The book, "*The Holy Blood and The Holy Grail*" in 1982 that was written by three writers who were, Michael Baigent, Richard Leigh, and Henry Lincoln; they had been uncovered the whole true history of Jesus's life. Their book was considered by the historical-critical writer as the main source to depend on in criticizing the Bible. Brown used this book "*The Holy Blood and The Holy Grail*" as a main source to build his novel. The critic said that *The Da Vinci Code* novel was derivative from the pop history "*The Holy Blood and The Holy Grail*" which made its authors prosecuted Brown for the copyright violation (Christopher, 2016, p. 249-258).

Postmodern novelists have depicted an amazing interest in the framework and text-style of their novels, which involve the use of historiographic metafiction techniques. They discredit the 'metanarrative' fiction because they see such categorical narratives unfitting to depict the world we live it now. Postmodernism could be defined as a movement that came as a reaction against any fixed fact, whether in history or even religion, a lot of contemporaries dissented to the fixed knowledge of past time and ancient events. The presentation of history in postmodernism was not to bring a sense of nostalgia or revivalism, but it bore a "problematic and questioning" linked to both literary-criticism and history. In other words, in recent literary history, there was no reviving for traditional thought, but to raise a question, how these facts were built? Historiographic metafiction believed that truth and falsity were not based on true information, that meant any fixed basis in which acting and narration can be based in the previous narrations, whether in history or imagination must be neglected. In the postmortem, the historian or the writer of history introduces himself as a scholar, who reports the events from outside the story that

he tells, and from an outright and intensive supporter perspective, which sets out a worth framework for readers to verdict by themselves. In other words, the historian didn't introduce himself as a metaphorical witness or fictional sharer of the ancient events such as that in the 15th, 13th, century. The historian narrates the past events in a way that as if the events appear to recount or narrate themselves.

It is worthy to note that postmodernist historians believe that to re-write or revive the past or bygone events in both fiction and history is to prohibit these events or facts from being definitive (Hutcheon, 1988, p. 87-90, 105). A historical connectedness between "ancient, medieval, and modern" was revealed in the *Da Vinci Code* through defying determined histories and historians, who had been played in improvised lectures and arguments that began with Sophie and the reader in rotate and subversion history. For Linda Hutcheon, historiographic metafiction means to make a mishmash from both terms; the fictional elements and historical events. She wants to revise the past events as a fixed historical work, and the novels that shape the historiographic metafiction were likewise extremely self-reflexive. The self-reflexive was a dominant style that revived by the Enlightenment philosopher, which means to mirror upon the self, to create oneself as if he or she was the observer of the subject. The events in the novel dragged readers themselves to the self-reflexivity inside and behind the novel, which leads the novel to dilated Hutcheon's connotation of self-reflexivity among the text and the writer. The novel demands the reader to resume the explanatory work of stripe facts, by deciphering the codes and remodel an alternative, invisible chronicles. The mixture of "fact" and "self-reflexivity" found in the novel contributed to the success of the novel³. Jameson described the novel "as an attempt to think the present historically in an age that has forgotten how to think historically in the first place", so the use of history in the novel makes it a nominee for postmodernism. According to Lyotardian, the depiction of a postmodern, textual, and chronicle of the Holy Grail and Holy Blood, testimony make it a historiographic novel but it lacked the metafiction ingredient of Linda Hutcheon's notion (Butter & Reinkowski, 2014, p. 108-109).

2. LITERATURE REVIEW

Dan Brown's *The Da Vinci Code* (2003) has created a hard-to-count momentum of articles, studies, and TV programs, whose material represents a fertile research ground in the fields of comparative beliefs, history of civilization, myths, conspiracy theory, and plastic art. All of these fields revolve around the theme of elucidating the substantive aspects of the novel, as well as a debate over the issue of separating it from the places of the imaginative fictional genre. Because of its success and importance in the world of fiction, several books and studies have been published to discuss the main themes of the *Da Vinci Code* novel. The authors of these studies have tried to analyze many of the ideas contained in the novel due to their multiple perspectives of vision, using research tools that differ according to their precise scientific disciplines, taking different positions between support and rejection of the author's main idea in the novel. Among these writers is Paul L. Maier who attacked Dan Brown and the content of his novel, he saw his novel as big aggression to the Christian faith, asserting that the novel involves "attacks against the Christian faith" notwithstanding "ironically provide Christian with a unique opportunity for effective evangelism" (Maier,

2004, p. no.p). While John D. Hagen stated that both the novel and its movie were stuffed with "bizarre counterfactual proposition " and "a systematic attack on the divinity of Jesus Christ" (Hagen, 2006, p.no). Maier Eric Plumer described the novel as "a sign of the American culture wars " (Plumer, 2009, p.no), and "a direct attack against the foundation of the Christian faith," Norris confirmed that what spouted after the publication of the novel was "a thriving cottage industry: debunking the theories and revealing the errors in Brown's book" (Norris, 2004, 81-93). Ehrman concluded his opinion to this novel by revealing that to "in none of our early Christian sources is there any reference to Jesus' marriage or to his wife. List every ancient source we have for the historical Jesus, and in none of them is there mention of Jesus being married" (Ehrman, 2004, p. 47-49). The present study endeavors to investigate religion and history in the term of postmodern philosophy reflecting how Da Brown views religion and history in *the Da Vinci Code*.

3. INVESTIGATING RELIGION AND HISTORY SPECULATIONS IN DA BROWN'S THE DA VINCI CODE

By opening his novel by a list of facts made the naïve reader study it as a historical artwork, Brown said that "all description of the artwork, architecture, documents and secret ritual in this novel are accurate ". The dreadful novel contained a French "cryptologist " Robert Langdon the Harvard Symbolist who descent throughout known architectural places between England and France within a Treasure-Hunt for the Holy Grail. The Gospels of the 21st century for Brown presented a parallel report to Jesus's life, for Brown the New Testament was not composed by a truly Christian person, instead, it is written down by a pagan king. The first aggression showed the role of Protestant and the kirk's fathers in revising the Holy Writ "Bible", Brown said that the bible was written by the hand of human-being and did not descend from heaven. It is a human's creation to record historical events, conflicts, and disputes in those eras. He developed, changed, translated, and added many changes in a myriad way, which meant that it was written down by the monks and it faced many changes in its content through ages, as he mentioned in the novel:

"The Bible is a product of man, my dear. Not of God. The Bible did not fall magically from the clouds. Man created it as a historical record of "tumultuous times, and it has evolved through countless translations, additions, and revisions. History has never had a definitive version of the book. Said Teabing to Sophie" (Brown, 2003, p. no)

Christian fundamentalism rejected the investigation of both the biological valuation (science) and historical-critical style in analyzing the content of the Bible. For the Bible scholar, this was a big offensive on the historical reliability and sovereignty of the Bible. The bible was holy and it contained God's words not only for Catholics and conservative Protestant but even for the ordinary people. As in Bart Ehrman, "God is the ultimate Author of the Bible, even though He employed human prophets and apostles to write down what He revealed to them" (Archer, 1979, p. 67). Then Teabing added to Sophie

"The fundamental irony of Christianity! The Bible, as we know it today, was collated by the pagan Roman emperor Constantine the Great. Hardly," Teabing scoffed. "He

was a lifelong pagan who was baptized on his deathbed, too weak to protest.” (Brown, 2003, p. no)

Constantine the Great was a pagan, throughout his life and he was not baptized till his last days on the deathbed. When the followers of Christ had increased “Three centuries after the crucifixion of Jesus Christ, Christ's followers had multiplied exponentially”, the Christians and the Pagan began to fight. The conflict between them escalated to the point that it threatened to divide Rome into two parts. In 325 A. D, he decided to unite Rome under the banner of a single religion, “Christianity”. Constantine was a very intelligent king that he could persuade the pagan people to convert to Christianity, by mixing both of, Christian and pagan, Constantine could produce a crossbred religion:

“He could see that Christianity was on the rise, and he simply backed the winning horse. Historians still marvel at the brilliance with which Constantine converted the sun-worshipping pagans to Christianity. By fusing pagan symbols, dates, and rituals into the growing Christian tradition, he created a kind of hybrid religion that was acceptable to both parties.” (Ibid)

He said also, the effect of paganism was found clearly in Christianity no one could be denied, there was nothing real in Christian religion all our ordinance was taken from that of Pagan,

“Langdon said. “The vestiges of pagan religion in Christian symbology are undeniable. Egyptian sun disks became the halos of Catholic saints. Pictograms of Isis nursing her miraculously conceived son Horus became the blueprint for our modern images of the Virgin Mary nursing Baby Jesus. And virtually all the elements of the Catholic ritual— the miter, the altar, the doxology, and communion, the act of “Godeating”— were taken directly from earlier pagan mystery religions.” (Ibid).

Bible scholar comments to these points and said that the bible had been written many centuries before Constantine the Great. Geisler and Nix alleged that “The whole New Testament was written between A.D. 40 and 70” (1986, p. 441). Then Ehrman wrote clarifying that: “is that the emperor Constantine had nothing to do with the formation of the canon of script. The formation of the New Testament was instead a long and drawn-out process that began centuries before Constantine and did not conclude until long after he was dead” (2004, p. 74)

Brown's explanation in his novel that there were “a thousand” of witnesses who write down and record Jesus's existence which produced more than eighty gospels. Teabing asserted these thousand eyewitnesses were concealed by the theology of “Gospels” of Constantine the Great, then he added that Jesus until that moment in the history of mankind, (before the New Testament that composed by Constantine the Great), was a man who was a mortal ... a great man with wide authority, in other words he wasn't the son of God as it mentioned in the New Testament. The idea of the Son of God was formally proposed, and it was voted on by the Nicaea Council and confirmation of the idea of the divinity of Christ was necessary to consolidate the Roman imperial unity and to establish the main rule of the Vatican authority:

"This, Teabing said, talking faster now. "Because Constantine upgraded Jesus' status almost four centuries after Jesus' death, thousands of documents already existed chronicling His life as a mortal man. To rewrite the history books, Constantine knew he would need a bold stroke. From this sprang the most profound moment in Christian history."

My dear," Teabing declared, "until that moment in history, Jesus was viewed by His followers as a mortal prophet... a great and powerful man, but a man nonetheless. A mortal."Not the Son of God?" "Right," Teabing said. "Jesus' establishment as 'the Son of God' was officially proposed and voted on by the Council of Nicaea" (Brown, 2003, p. no).

For Ehrman and other Biblical scholars, these facts were wrong. Ehrman mentioned in his book that there were no witnesses or peoples records for Jesus's blood, he and many scholars had said that the most people who lived in the first-century "Palestine" were illiterate and it was difficult to write a thousand of the gospels, even Jesus was an illiterate person and for this reason, he had no copy that was written by him, these facts that may be ignored by Brwon. The four gospel that found in the New Testament were written after thirty to sixty years of Juses's doom, these gospels were not written by an eyewitness, instead, they were written by authors who depended on the traditions and other documents as the main source, Other "gospels"—that is, early written accounts of Jesus's life—do exist, and there are at least a couple of dozen that we know about but not eighty" (2004, p. , 49). Then, *Teabing* continued and said :

"some of the gospels that Constantine attempted to eradicate managed to survive. The Dead Sea Scrolls were found in the 1950s hidden in a cave near Qumran in the Judean desert. And, of course, the Coptic Scrolls in 1945 at Nag Hammadi. In addition to telling the true Grail story, these documents speak of Christ's ministry in very human terms. Of course, the Vatican, in keeping with their tradition of misinformation, tried very hard to suppress the release of these scrolls. And why wouldn't they? The scrolls highlight glaring historical discrepancies and fabrications, clearly confirming that the modern Bible was compiled and edited by men who possessed a political agenda—to promote the divinity of the man Jesus Christ and use His influence to solidify their own power base" (Brown, 2003, p. no)

Some of the Gospels that Constantine tried to annihilate from existence, could be survived. Such as "The Dead Sea Scrolls" which were found in 1950 hidden in a cave near Qumran in the Judean desert and the "the Coptic Scrolls in 1945 at Nag Hammadi". Teabing said, these two scrolls contained real information, they described Jesus with Human terms, they contained the real story of the Grail and also revealed that the New Testament was written by pagans to support their political authority. The Vatican worked hard to find the gospels and hidden them from existence because they consider these opposed documents as untrue evidence. Bible scholar revealed that "The Dead Sea Scrolls" hadn't any Christian instruction, and "the Coptic Scrolls of Nag Hammadi" had a rival gospel and both of them were written after the canonical gospels, not earlier. Nag Hammadi also described Jesus as more divine and less human not as Teabing explained for Sophie, more human and less divine. Ehrman summarizes, "—

as far back as we have Christian writings (long before Constantine)—it became commonplace to understand that Jesus was in some sense divine. But there was always a stumbling block because most Christians understood as well that Jesus was also human” (2004, p. 17)

The last historical aggression that submitted by both Teabing and Langdon in Brown’s novel, was the marriage between Christ and Mary Magdalene and omitting female function “Sacred Feminine, or what called the “Holy Grail” from the Bible. Here, Brown in this novel interested in the bloodline of Christ instead of his blood, which means, Brown wanted to correct and change the case from being “consent” to be a case of “decent”. To reveal such matters and to support his claims, he used Leonardo Da Vinci’s encaustic “*The Last Supper*”. Teabing mentioned that the “The Holy Grail is a woman”, Langdon added “As it turns out, the Holy Grail does indeed make an appearance in *The Last Supper*. Leonardo included her prominently.” The long argument between Langdon, Sophie, and Teabing was led to uncover the fact that, the person sitting in the place of honor on the right of Christ in the painting was a woman, and this woman was Mary Magdalene. To erase her role as a Holy Grail The Vatican denigrated her name and they described her as a courtesan, and also the Church persuaded the world that the Prophet Jesus was divine and not a human being to have a wife, and this idea was generalized in all current Bibles:

“That unfortunate misconception is the legacy of a smear campaign launched by the early Church. The Church needed to defame Mary Magdalene in order to cover up her dangerous secret—her role as the Holy Grail..... Teabing clarified, “the early Church needed to convince the world that the mortal prophet Jesus was a divine being. Therefore, any gospels that described earthly aspects of Jesus’ life had to be omitted from the Bible. Unfortunately for the early editors, one particularly troubling earthly theme kept recurring in the gospels. Mary Magdalene.” He paused. “More specifically, her marriage to Jesus Christ.” (Brown, 2003, p. no).

“I beg your pardon?” marriage? said Sophie, then Teabing asserted: “It’s a matter of historical record,” Teabing said, “and Da Vinci was certainly aware of that fact. The Last Supper practically shouts at the viewer that Jesus and Magdalene were a pair”. (Ibid).

Teabing continues his talk, “gaze at the picture Sophie, you will notice that Christ and Magdalene wear identical clothes, but in contrasting colors. Jesus wears a red bosom, and on top of it is a blue cloak, while Maryam was wearing a blue garment and a red garb on top.” “Sure enough, their clothes were inverse colors. Jesus wore a red robe and blue cloak; Mary Magdalene wore a blue robe and red cloak” (Ibid). Teabing said to Sophie, if you look at Christ and Magdalene who is looking as synthetic elements in the picture and not as two persons, you will find that they form a clearer character, which was “M”. The existence of this letter in a hidden form was not by mistake in Leonardo Da Vinci’s encaustic. This letter symbolizes the word “Matrimonio” which means marriage or Mary Magdalene, for example, as letter “M” that was found in “Our Lady of Paris in London” that you couldn’t recognize unless it was checked carefully:

"if you view Jesus and Magdalene as compositional elements rather than as people, you will see another obvious shape leap out at you." He paused. "A letter of the alphabet."....The only certainty is that the hidden M is no mistake" (Ibid).

As a married man, Jesus is more logical than our traditional evangelical idea that he was single said Teabing, that their marriage is part of fact and historical records. Jesus was a Jew, and that the Jewish social norm in that era completely prohibits a man from being single and that abstaining from marriage was a sin punishable. To support what he said, he opened some pages from "Nag Hammadi and The Dead Sea Scrolls" which contained inside them the Gospel of Philip, this Gospel was the most important one that revealed the marriage between Christ and Mary. Sophie read a passage from the Gospel of Philip, "And the companion of the Saviour is Mary Magdalene. Christ loved her more than all the disciples and used to kiss her often on her mouth" (**Ibid**). If you ask any Aramaic linguist, he would inform you that the word companion in the ancient Aramaic language meant "wife":- "As any Aramaic scholar will tell you, the word companion, in those days, literally meant spouse." (Ibid). Ehrman wants to correct this by saying that the Gospel of Philip wasn't Aramaic, and the word "companion" was a Greek word "*koinonos*", that means friends or associates, "in fact means not 'spouse' (or 'lover') but 'companion' (it is commonly used of friends and associates). She was not only his wife but also she was the woman who gave birth to Christ. The story of the Holy Grail was the story of royal blood, the Grail story talked about Mary Magdalene, the womb that carried the bloodline of Christ as Teabing explained:

"Teabing looked excited now. "The legend of the Holy Grail is a legend about royal blood. 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" (ibid).

The Christ was not just married, but also he was a father and this the biggest secret that hidden from our history:

"Teabing proclaimed, "the greatest cover-up in human history. Not only was Jesus Christ married, but He was a father. My dear, Mary Magdalene was the Holy Vessel. She was the chalice that bore the royal bloodline of Jesus Christ. She was the womb that bore the lineage, and the vine from which the sacred fruit sprang forth! (Ibid).

All these facts were mentioned in the Sangreal documents included thousands of pages that talk about the story of the marriage of Christ and Magdalene and also contain the entire tree of the family of Christ. And also mentioned in these documents that the daughter of Christ belongs to Jewish origins and descends from the line of kings Solomon and David the bloodline of her father, and this, in turn, led to the sanctification of Magdalene to the Jews as a descending from a royal dynasty, where Mary belonged to the Benjamin family tree which was also considered a royal family. Contrary to what was mentioned in the Gospel of Constantine, erased its role and described Magdalene as a courtesan:

"The Sangreal documents simply tell the other side of the Christ story. In the end, which side of the story you believe becomes a matter of faith and personal

exploration, but at least the information has survived. The Sangreal documents include tens of thousands of pages of information. Eyewitness accounts of the Sangreal treasure describe it as being carried in four enormous trunks. In those trunks are reputed to be the Purist Documents—thousands of pages of unaltered, pre-Constantine documents, written by the early followers of Jesus, revering Him as a wholly human teacher and prophet” (Ibid).

It is also believed that there was another document in the treasure which tackled her true role as a holy women “sacred feminine” which named “*The Magdalene Diaries*”, it contained Mary’s personal account and her marriage from Christ, and also contain the Christ crucifixion, and her last period that spent in France:

“Another explosive document believed to be in the treasure is a manuscript called The Magdalene Diaries —Mary Magdalene’s personal account of her relationship with Christ, His crucifixion, and her time in France” (Ibid).

Then Teabing, and Langdon conclude that the search of the Holy Grail was a tomb, coffin, who contained the remains of Magdalene, and who also contained facts and evidence documenting her right to succession and founding the church, the responsibility that Christ had for her. The search for the Holy Grail is precisely the desire to bow in front of the remains of Magdalene, a journey of prayer at the expelled feet, the lost holy female:

“Because the hiding place of the Holy Grail includes a sarcophagus.”... “It is. A tomb containing the body of Mary Magdalene and the documents that tell the true story of her life. At its heart, the quest for the Holy Grail has always been a quest for the Magdalene—the wronged Queen, entombed with proof of her family’s rightful claim to power.” (Ibid).

By this long conversation, two questions would be raised, the first one: did Jesus marry? Secondly: Did he have a child? the historical-critical tried to reset what happen in the past and to find a suitable answer and made the analyzing reliable, by using old sources. Brown said that Christ was married and have a daughter, the Bible scholar said this was wrong, he was never married. Both opinions may be wrong, maybe true because there was no evidence or reliable source that we could depend on to have a true answer, each one used his sources and his own point of view to make his opinion was the true one. As Ehrman commented by describing the historical methodology “knowing about Jesus is not simply guesswork, on the one hand, or a matter of coming up with an imaginative idea, on the other hand” (2004, p. 138). he continued:-

“It is always easy for someone—anyone!—to come up with a speculative or sensationalist claim about Jesus: Jesus was married! Jesus had babies! Jesus was a magician! Jesus was a Marxist! Jesus was an armed revolutionary! Jesus was gay! And I am not denying that people are perfectly within their rights to make any claim they want about Jesus, whether sensationalist or cautious. But if historians are to accept such claims, they need to look at the evidence. The only reliable evidence we have comes from our earliest sources, and we can neither simply take these at face value nor just read between the lines in order to make the sources say what we want

them to say. They have to be used critically, following established criteria and historical principles". (Ibid)

Then Ehrman concluded his opinion "in none of our early Christian sources is there any reference to Jesus' marriage or to his wife. List every ancient source we have for the historical Jesus, and in none of them is there mention of Jesus being married"^m. The characters, Teabing, Longdon, and Sophie had completed the novel by discussing the historical origin of the Bible and raise many questions about how these facts were composed. As a postmodernist study of the text, we could say that novel was a postmodern for its content, its historical claim whether in style or, in its facts.

4. 5- CONCLUSION

Brown used a historiographic metafiction element which came as a reaction against the fixed subjects that are narrated throughout employing using the technique of "metafiction", old historical sources such as, textual sources, to change the fixed belief about Christianity. Brown wrote his novels by using a large number of enigma which made his novels as an "Intelligent Design". He treated the method and knowledge of the bible critique as a series of a proficient language game. The postmodernist elevated method of criticism in the novel occurred not on the genuine bible scholar but it aimed rhetorically to find the convincing and actual origin of the bible and its historical and religious facts. Brown has counted upon many old historical sources to make his argument more persuasive and accurate such as the Sangreal documents, Leonardo Da Vinci's encaustic "*The Last Supper*", "*The Dead Sea Scrolls*", and "the Coptic Scrolls in 1945 at Nag Hammadi". The core of the novel's postmodernism laid in its large number of attacks against both of, the historical background of the Bible and the role of Constantine the Great in revising the Bible, and the role of the Vatican in omitting Magdalene's "sacred feminist" from the Bible and the secret of the Grail. Brown in his novel tackles also the marriage between Magdalene and Christ and having a daughter named Sarah which meant that the Christ had a family before his crucifixion, and Mary saved the family by going to France, and she lived in France till the of her life with her daughter.

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