Self-Reflexivity and Inter-textuality: A Study of Jostein Gaarder 's Sophie's World as a Meta-fictional Work

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Abstract

Jostein Gaarder (1952-) is a Norwegian thinker and author of a great number of novels, short stories, and children's books among them Sophie's World. This novel deals with a number of issues, and uses a lot of postmodern techniques like meta-fiction. This paper is to explain the use of meta-fiction in the concerned novel to the readers as a postmodern element. Sophie's World, besides being a great philosophical one, it contains several meta-fictional elements like: the story has another story within, commenting on the story while telling it; the narrator exposes himself as both: a character and the narrator, and many more elements. The paper is divided into two sections and a conclusion. Section one deals theoretically with meta-fiction, self-reflexivity and inter-textuality as

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postmodern techniques. Section two is the analysis of the novel. At the end of the paper is the conclusion which will show the findings of the analysis. The paper end with the works cited.

انعكاس الذات والتداخل النصي: دراسة ل"عالم صوفي" لجوستين غاردر كعمل ما وراء الخيالي

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المستخلص

جوستين غاردر(1952–) المفكرالنرويجي هو مؤلف عدد كبير من الروايات والقصص القصيرة وكتب الأطفال من بينها "عالم صوفي". تتناول هذه الرواية عددًا من القضايا ، وتستخدم الكثير من تقنيات ما بعد الحداثة مثل الميتا خيال او ما وراء الخيال. تهدف هذه الورقة إلى شرح استخدام ما وراء الخيال في الرواية المعنية للقراء كعنصر ما بعد حداثي. "عالم صوفي" ، إلى جانب كونه عالمًا فلسفيًا عظيمًا ، فهو يحتوي على العديد من العناصر الخيالية مثل: القصة لها قصة أخرى بداخلها ، والتعليق على القصة أثناء سردها ؛ يعرض الراوي نفسه على أنه كلاهما: شخصية وراوي ، والعديد من العناصر الأخرى. الورقة مقسمة إلى قسمين وخاتمة. يتعامل القسم الأول نظريًا مع ما وراء الخيال والانعكاس الذاتي والتداخل بين النصوص كتقنيات ما بعد الحداثة. القسم الثاني هو تحليل الرواية. في نهاية الورقة الاستنتاج الذي سيظهر نتائج التحليل.

الكلمات الدالة: ما وراء الخيالي، عالم صوفي، جوستين غاردر، انعكاس الذات، التداخل النصي، التناص، التعددية السردية

Introduction

Meta-fiction, a prominent literary concept, encapsulates works of fiction that possess a distinctive self-referential or self-reflective quality. Such narratives draw attention to their own fictional nature and the art of storytelling itself. Employing various techniques, these works may feature narrators who directly engage with the reader or acknowledge their existence within the fictional realm. They might even puncture the narrative veil by making explicit references to the act of authorship or the creative process.

As noted by Meadows (2016), this self-consciousness about fictionality prompts readers to contemplate the intricate interplay between narrative constructs and reality, and how storytelling profoundly influences our perception of the world. Moreover, meta-fiction serves as a lens through which authors can critically examine the craft of writing, unraveling the complexities involved in crafting a work of fiction. This study embarks on an exploration of self-reflexivity and inter-textuality within Jostein Gaarder's seminal work, "Sophie's World," positioning it as a quintessential example of meta-fictional literature. Through a meticulous analysis of Gaarder's narrative techniques and intertextual references, this research endeavors to shed light on the profound implications of meta-fiction in shaping our engagement with literary worlds.

Section one:

1.1 The Problem of the Research

This research has some problems that the researchers want to find suitable answers to, like :

1. Why has the writer make use of metafiction?
2. How is this technique used in the novel?
3. What did metafiction add to the novel specifically to plot progress?

1.2 Aims of the Research

This research aims at conveying several points: first, it tries to explain metafictin as a Post-modern technique. Second, it tries to read Gadder's novel from a different perspective than the philosophical novel it has been known for.

Third, it shows the struggle between the characters from a Post-modren point of view.

1.3 Theoretical Part:

The researchers deal with this novel and the elements of postmodernism theoretically to give more in-depth to the paper:

1.3.1 Metafiction as a Post-modern Technique:

Section one deals theoretically with a number of post-modern elements like:

Meta-fiction: The employment of meta-fictional devices by authors aims to raise issues regarding the link between fiction and reality. In Sophie's World, philosophical issues are raised, particularly in relation to the nature of existence as Sophie, a seemingly normal girl, learns she is a fictional figure. (https://www.coursehero.com/lit/Sophies-World/context/).

Readers are required to suspend disbelief in a good piece of fiction so that they can fully enter the world the author has created. Nonetheless, a meta-fictional work emphasizes that it is fiction, compelling the reader to consider the nature of life.

(https://www.cour ehero.com/lit/Sophies-World/context/). On other hand, metafiction can also be described as: "a is a style of prose narrative in which attention is

directed to the process of fictive composition. The most obvious example of a meta-fictive work is a novel about a novelist writing a novel, with the protagonist sharing the name of the creator and each book having the same title". "Metafiction" | Oxford Research Encyclopedia of Literaturehttps://oxfordre.com › acrefore-9780190201098-e-546.

1.3.2 Types of Metafiction:

Werner Wolf claims that there are four distinct types of metafiction that can be combined. 37

1. Explicit/implicit Metafiction

A clear metafiction that is visible from the text's surface is referred to as explicit metafiction. It plainly analyzes itself and explains its artificiality; it is sometimes referred to as a certain way of telling stories. An example would be the narrator outlining how they came up with the story they are telling (Ibid 37-38). Contrarily, implicit metafiction is characterized as a style of showing as opposed to telling. It heavily depends on the reader's comprehension and realization. Not to mention, it employs disruptive methods like meta-lepsis (ibid).In this sense, the critic, Michael Reynolds asserts that:

> "Sophie's World is an explicit metafiction because Gaarder makes it clear to the reader from the outset that the novel is a work of fiction. He does this by having Sophie receive a series of anonymous postcards with philosophical questions written on them, and by having her begin to receive chapters of a novel about her life in the mail. The novel is also implicit in its metafiction because Gaarder explores the nature of fiction and reality through the story and characters. For example, Sophie's philosopher-teacher, Alberto Knox, often discusses the different philosophical ideas about the nature of reality with her."(1-12)

The novel is explicit in its metafiction because Gaarder makes it clear to the reader from the outset that the novel is a work of fiction. He does this by having Sophie receive a series of anonymous postcards with philosophical questions written on them, and by having her begin to receive chapters of a novel about her life in the mail. This realization that she is a fictional character forces Sophie to confront the question of what reality is, and how it relates to the fictional world of the novel. The novel is also implicit in its metafiction because Gaarder explores the nature of fiction and reality through the story and characters. For example, Sophie's philosopher-teacher, Alberto Knox, often discusses the different philosophical ideas about the nature of reality with her. This exploration of different philosophical perspectives allows Sophie to see that there is no one right answer to the question of what reality is. Reynolds is correct in saying that Sophie's World is a masterful example of explicit and implicit metafiction. It is a novel that is both entertaining and thought-provoking, and it encourages readers to think critically about the nature of reality, fiction, and the meaning of life. One thing that I particularly appreciate about Sophie's World is that it is a metafiction that is accessible to readers of all ages and backgrounds. Gaarder does not use jargon or overly technical language, and he explains complex philosophical concepts in a clear and concise way. This makes the novel a great introduction to philosophy for readers who are not familiar with the subject. Generally, *Sophie's World* is a must-read for anyone who enjoys metafiction, philosophy, or simply a well-written story. It is a novel that will stay with you long after you finish reading it.

2. Direct/indirect Metafiction

Direct metafiction makes a direct connection to the content that the reader is now reading. Contrarily, indirect metafiction contains meta references that are not internal to the text, such as general explanations of an aesthetic issue and reflections on other specific literary works or genres (for instance, in parodies). As a result, there is a constant connection between the text that indirect metafiction discusses and the mentioned outside sources or issues, which will have an effect on it in some way. (Wolf 37-38) In this regard, the critic, David Lodge said that:

> "Sophie's World is a direct metafiction because Gaarder explicitly draws attention to the fact that the novel is a work of fiction. He does this by having Sophie discover that she is a character in a novel, and by having her and her philosopher-teacher, Alberto Knox, discuss the nature of fiction and reality at length. The novel is also indirect in its metafiction because Gaarder does not simply lecture the reader about these issues; he explores them through the story and characters. This makes Sophie's World a more engaging and accessible work of metafiction than some other examples of the genre."(198)

The novel is direct in its metafiction because Gaarder explicitly draws attention to the fact that the novel is a work of fiction. He does this by having Sophie discover that she is a character in a novel, and by having her and her philosopher-teacher, Alberto Knox, discuss the nature of fiction and reality at length. For example, in one scene, Knox tells Sophie that "the world is a novel." This explicit discussion of the nature of fiction allows Gaarder to explore the relationship between fiction and reality in a more direct way. However, the novel is also indirect in its metafiction. Gaarder does not simply lecture the reader about these issues; he explores them through the story and characters. For example, the fact that Sophie is a character in a novel forces her to confront the question of what reality is, and how it relates to the fictional world of the novel. Similarly, Knox's introductions to different philosophical ideas about the nature of reality allow the reader to explore these ideas in a more indirect and engaging way. Lodge is correct in saying that Sophie's World is a more engaging and accessible work of metafiction than some other examples of the genre. This is because Gaarder does not simply lecture the reader about the nature of fiction and reality; he explores these complex ideas through the story and characters. This makes the novel more enjoyable to read, and it also makes it more accessible to readers who are not familiar with philosophical concepts. Generally, Sophie's World is a masterful example of direct and indirect metafiction. It is a novel that is both entertaining and thought-provoking, and it encourages readers to think critically about the nature of reality, fiction, and the meaning of life.

3. Critical/non-critical Metafiction

Critical metafiction, a form that's more frequently done in postmodernist literature and narrative, aims to analyze the syntheticality or fictionality of a text through some critical way. Non-critical metafiction, on the other hand, is employed, for instance, to "indicate that the tale one would be reading is original," rather than attempting to critique or dull the syntheticality or fictionality of a literary work (Wolf 43). This comes in accordance with the critic, Patrick O'Brien's opinion. He claims that:

"Sophie's World is a critical metafiction because it examines the nature of fiction and its relationship to reality. Gaarder does this by making Sophie aware that she is a character in a novel, and by exploring the different philosophical ideas about the nature of reality that have been developed over the centuries. The novel is also non-critical in the sense that it does not offer any definitive answers to the questions it raises. Instead, it encourages readers to think critically about these issues for themselves."(1-15)

Patrick O'Brien's assessment of Sophie's World as a critical metafiction is right. The novel does indeed examine the nature of fiction and its relationship to reality in a number of ways. One way that Gaarder does this is by making Sophie aware that she is a character in a novel. This is revealed to her in a series of anonymous postcards that she receives, which ask her philosophical questions about the nature of reality. She also begins to receive chapters of a novel about her own life in the mail. This realization that she is a fictional character forces Sophie to confront the question of what reality is, and how it relates to the fictional world of the novel. Another way that Gaarder explores the nature of fiction and reality in Sophie's World is through the character of Alberto Knox, Sophie's philosopher-teacher. Knox introduces Sophie to a wide range of philosophical ideas about the nature of reality, from the ancient Greeks to modern philosophers like Descartes and Kant. This exploration of different philosophical perspectives allows Sophie to see that there is no one right answer to the question of what reality is. Sophie's World is a critical metafiction in the sense that it does not offer any definitive answers to the questions it raises. Instead, it encourages readers to think critically about these issues for themselves. The novel is full of open-ended questions about the nature of reality, the meaning of life, and the role of fiction in our lives. This study considers one of the most important things about Sophie's World is that it shows how fiction can be used to explore philosophical ideas in a way that is both engaging and accessible. The novel is written in a clear and concise style, and it avoids using jargon or overly technical language. This makes it a great introduction to philosophy for readers of all ages.

Overall, Sophie's World is a masterful example of critical metafiction. It is a novel that is both entertaining and thought-provoking, and it encourages readers to think critically about the nature of reality, fiction, and the meaning of life.

4. Generally media-centered/truth- or fiction-centered Metafiction

A text's authenticity or creativity (fictionality), which itself is frequently referred to as a particular pattern, may also be the focus of certain metafictional works, the bulk of which relate in some way with the central quality of fiction or story-telling and are thus typically media-focused. An illustration of (non-critical) truth-centered metafiction is the notion that a story is original or authentic (a method commonly implemented in realistic fiction). (Ibid)

1.3.3 Inter-textuality

Intertextuality can also be broadly defined as the process through which the meanings of one piece or manuscript is influenced and formed by the meanings of other works or texts. When a text is referenced by a different text, an author may borrow from a certain work and modify it to suit into his or a reader's analysis and knowledge of the work. It could essentially be a simple allusion or a connection to another work. (Editorial, eNotes, 1) and Gorman, vol. 41, 2003, pp. 16-18) .

This can be grounded in something more factual to soften the abstraction a little. *Wide Sargasso Sea*, a superb work by Jean Rhys (1890–1979), is a prime example of the importance of intertextuality. There are clues that when this book was written, the writer had intertextualty in mind and therefore had used many lines from *Jane Eyre*. When Bertha Mason, the mad wife of Mr. Rochester in Charlotte Bronte's (1816–1855) Jane Eyre, is retold, one could conclude that the author of such novel had intertextuality in consideration when she wrote it. Bertha Mason is among the most ignored and marginalized characters in Victorian literature. Thus, this same author recounts the events of a well-known masterpiece first from viewpoint of a different character from a different book. This would necessitate a dialogue between the two texts; one must read both novels concurrently to comprehend how Rhys attempts to rework the actual text and offer Bertha Mason a different twist. Creating discussions between both the original text and the new version is important in intertexuality. (ibid) and Gorman, 2003, pp. 16-18)

.1.3.4 Self-reflectivity:

It is a label given to literary works that candidly discuss their unique practices of artistic creation (Bakhtin 31). Self-reflexivity is a literary strategy that draws attention to a piece of writing's method of formation, according to the eNotes Editorial,the genre of novel is the one that allows its application. Along with revealing the narrative's occurrences, the narrator could also discuss their decisions, moral dilemmas, chronology, and organizational skills, among many other things. (1)

Although it is generally agreed upon that self-reflexivity is a hallmark of postmodern literature, there is some debate as to whether it can be traced back to the 18th century and is present in Laurence Sterne's nine-volume novel Tristram Shandy, which was published between the years of 1759 and 1766. (ibid). When an artist employs this style, it lets the audience inside his world as he writes, however, is not always accurate because the subject at hand is a literary invention. John Fowles (1926-2005) warns us in the prologue to The Magus that he will lie to us and that we must be able to tell the difference between both the truth and lies. Works that use self-reference also feature a different aspect of self-reflexivity Cervantes (1547-1616) made reference to one of his earlier works in Don Quixote, in which numerous painters portrayed themselves as nameless individuals within vast compositions. (ibid).

Section Two: The Analysis of the Novel:

2.1 A Short Summary

Jostein Gaarder, a Norwegian author, wrote the young-adult novel Sophie's World (1952-). The primary character of the book is Sophie, a young woman who is fourteen years old and resides in Norway with her parents. When Sophie gets a number of weird postcards that pose big, existential issues about the world she lives in, her life is drastically changed. Sophie gets a card from a man named Alberto every day, and in the evenings she also gets a parcel filled with materials that explain various cosmological theories.

Sophie quickly is increasingly perplexed about what is happening in her world, what reality is truly like, and how she may flee it as she studies philosophy and another mystery involving a person by the name of Hilde. (https://www.supersummary.com/sophies-world/summary/). The stunning aspect of this story's finale is how the author, using his skill as a writer, transformed it into one of the greatest works of the contemporary era. "Sophie's World" by Jostein Gaarder is a novel

that intricately weaves elements of philosophy and meta-fiction. The story follows a young girl named Sophie Amundsen, who begins receiving mysterious letters posing philosophical questions. As she delves into these inquiries, she embarks on a philosophical journey that challenges her understanding of reality and existence. The novel employs self-reflexivity by incorporating a narrative within a narrative. As Sophie engages with the philosophical inquiries presented in the letters, she gradually becomes aware of the constructed nature of her reality. She questions the boundaries between fiction and reality, recognizing that she is a character in a novel. This self-awareness prompts Sophie to explore fundamental philosophical concepts, such as the nature of consciousness, free will, and the existence of a higher power.

Additionally, the novel introduces Alberto Knox, a philosopher who becomes Sophie's mentor within the narrative. Through their interactions, Gaarder cleverly illustrates the concept of self-reflexivity by having Alberto acknowledge that he is a fictional character created by the author. This meta-awareness of being a character in a story allows Alberto to guide Sophie on her philosophical journey while also reflecting on his own existence. As Sophie's exploration of philosophy deepens, she encounters various philosophical theories and thinkers, from ancient philosophers like Socrates and Aristotle to modern philosophers like Jean-Jacques Rousseau and Albert Einstein. These encounters serve as intertextual references, highlighting the novel's engagement with external texts and ideas. Eventually, "Sophie's World" employs self-reflexivity to prompt readers to contemplate the nature of reality, consciousness, and the role of storytelling in shaping our understanding of the world. Through Sophie's journey, Gaarder invites readers to question the boundaries between fiction and reality, encouraging a deeper reflection on the philosophical concepts presented in the novel. This meta-fictional approach adds layers of complexity to the narrative, inviting readers to engage with the novel on both a philosophical and self-reflective level.

2.2 Most Important Characters in the Novel:

In Jostein Gaarder's "Sophie's World," the narrative unfolds through the eyes of the curious and introspective fourteen-year-old protagonist, Sophie Amundsen. Sophie's journey takes an extraordinary turn when she discovers that her entire existence, along with the philosophical education she receives from Alberto Knox, is a meticulously crafted creation of Hilde's father, Albert Knag. This revelation prompts Sophie to grapple with profound existential questions and challenges the very nature of her reality.

In Sophie's World, Sophie Amundsen is the main character. She is an enthusiastic and inquisitive fourteen-year-old who discovers prior to actually turning fifteen that her life is a creation of her Hild's father, Albert Knag. Alberto Knox, the philosopher that Albert Knag envisioned as Sophie's instructor in the novel, helps Sophie come to terms with this realization as well as others. Sophie doesn't just pick up knowledge from Alberto; she also quizzes him and lets him know that she has her own ideas that she wants to develop and put into action. By being able to perceive things from a new perspective and acting on what she thinks, Sophie demonstrates at the conclusion of the story that she is a philosopher as well. Although she is kind and calm, she is not as gregarious as is required. She prefers to ponder rather than talk, which occasionally enrages her mother since she wants her daughter to talk to her about her ideas. In one instance, just as Sophie is ready to lose sight of her one close friend, Joanna, she begins

to study philosophy. At the end of the novel, Sophie persists on leaving Hild's father's story together with the philosopher not alone because she is profound and has critical eyes. Sophie does not allow those she values to go. All through the book, her mom strains to hear all of Sophie's criticism, and Joanna (Sophie's friend) and Alberto hear a significant amount of it as well. Sophie is determined and opinionated and she is listens only to her mind. (Gadder 3-10)

Alberto Knox: Sophie's teacher, Alberto Knox represents the ideal philosopher. He is the perfect teacher that everyone is looking for, and won't stop learning. Alberto is changeable and he is not a flat character, because he is always ready to learn new things just like his smart student Sophie. At the start of the story Alberto is the one who gives all the knowledge, but by the end of it, both Alberto and Sophie equally share information and learn from each other which proves them being dynamic characters. Alberto looks after Sophie and plans their escape. He is not superficial and constantly thinks things through. Throughout the story Alberto is the one who reminds Sophie to be calm and not make rush decisions. He is the perfect example of rationality over rush decisions. On the top of this, Alberto is a humble character who doesn't show off because of his knowledge; on the contrary, he always searches for the truth. Alberto Knox, the philosopher envisioned by Albert Knag, assumes the role of Sophie's mentor within the narrative. Moreover, Alberto's humility and pursuit of truth distinguish him as a genuine seeker of knowledge. He remains unassuming despite his profound erudition, illustrating his commitment to the pursuit of truth rather than the flaunting of intellectual prowess. Additionally, Alberto's inclination towards rationality over emotional impulses underscores his ability to maintain composure even in the face of challenging circumstances. As the story progresses, Alberto transcends the traditional boundaries of a teacher-student dynamic. He engages in a reciprocal exchange of knowledge with Sophie, evolving from an authoritative instructor to a dynamic character who learns alongside his astute pupil. Alberto embodies the quintessential philosopher, characterized by his insatiable thirst for wisdom and rationality. He demonstrates the importance of measured contemplation over hasty decisions, exemplifying the embodiment of reason. Alberto is a man of head not heart which he uses to have control and power over things that seem to be out of his control. Thus, when Alberto makes sure that he and Sophie are only thoughts in mind, this shows that even in the most difficult circumstances, Alberto would hold on to his capacity of thinking. (Gadder 13-78)

Hilde: is Albert Knag's daughter whereas Sophie and Alberto are created for her amusement. She more looks like Sophie in thinking that learning philosophy is very important .She is a girl with a big heart as she feels sorry for Sophie and her teacher once it gets to the point everyone realizes that they are only fictional characters. Hilde strongly believes that Sophie is a real character and lives somewhere in the universe although she can't see her, yet she believes in her existence which proves that Hilde considers mysterious things and would like to see the inexplicable. But in the story, though she can't see them, but Hilde is quite right, Hilde is correct—Sophie and Alberto "exist" in some eccentric way. Hilde is the representation of both "the heart and the mind", as she is

someone who thinks and reason fine, on the other hand, she would also believe that her feelings are true regardless how they might come true. So, in one way or another, Hilde brings about that flawless reader for Gaarder's current book. It is crucial to say that Sophie's World is designated to be both philosophical and the same time it contains elements of fiction and fantasy. (Gadder 143- 282) Hilde, as the orchestrator of Sophie's world, emerges as a pivotal figure in the narrative. Her unique position as the creator of Sophie and Alberto imbues her with a dual nature, embodying both intellect and emotion. Hilde's belief in the existence of Sophie and Alberto, despite their fictional nature, underscores her willingness to engage with the inexplicable and the enigmatic. She represents a reader who is receptive to the interplay of both heart and mind, seeking to reconcile reason with the inexplicable.

Albert Knag, Hilde's father, emerges as the mastermind behind the intricately woven narrative. His ingenious conception of a book in which characters possess self-awareness and interact directly with their creator challenges conventional storytelling conventions. While Albert's creativity and wit bring Sophie and Alberto to life in a remarkable manner, his approach also invites scrutiny from critics and even his own daughter, Hilde. Some argue that he may have pushed the boundaries of imagination too far, turning the characters into mere tools of entertainment for his daughter.

In "Sophie's World," Gaarder artfully employs self-reflexivity to navigate the blurred lines between fiction and reality. Through the characters of Sophie, Alberto, Hilde, and Albert Knag, the novel engages with existential questions, philosophical contemplation, and the intricate dance between the creator and the created. The narrative transcends conventional storytelling, inviting readers to ponder the very essence of existence and the profound impact of storytelling on our understanding of the world.

Albert Knag: Hilde's father, Albert Knag is the person behind Sophie and Alberto's existence. He has the original ideas to compose a book in which the characters inside are aware of their roles as characters inside the book. In addition, he makes direct connection and interaction between the characters although they are only parts of his plot .it could be Albert Knag's smartness that made Sophie and Alberto so real to the readers. Albert owns a good sense of humors that made him create some good lines in the book, especially between Sophie and the philosopher. On the other hand, some critics and his daughter, Hilde, think that he went too far with his imagination making the characters in the story tools of amusement for his daughter! (https://www.sparknotes.com/lit/sophie/characters/).

Here, **Albert Knag is shown as the Creator:** Albert Knag is depicted as the mastermind behind the creation of the world of Sophie and Alberto. His decision to compose a book where characters are aware of their fictional roles showcases a high level of narrative innovation and metafictional awareness.

Direct Interaction and Awareness of Their Roles: ability to establish direct connections and interactions between the characters, despite them being parts of his plot, is a testament to his skill as an author. It underscores his control over the narrative and his deliberate choice to break conventional boundaries of storytelling.

The Authenticity of Sophie and Alberto: The passage suggests that Albert Knag's cleverness in crafting the characters of Sophie and Alberto makes them feel real to the readers. This highlights the effectiveness of his writing in bringing these characters to

life, which is a testament to Gaarder's skill as an author in making his characters relatable and engaging.

Sense of Humor: The mention of Albert's good sense of humor is an interesting detail. It implies that he injects wit and comedic elements into the interactions between characters, particularly between Sophie and the philosophers. This adds depth and entertainment value to the novel.

Criticism and Debate: The section touches upon the criticism directed towards Albert's approach, particularly from his daughter Hilde and some critics. They believe that he may have pushed the boundaries of imagination too far, possibly turning the characters into mere instruments of amusement for Hilde. This raises intriguing questions about the ethics and implications of creating characters with such self-awareness. This section provides valuable insights into Albert Knag's character and his pivotal role in shaping the narrative of "Sophie's World." It showcases the complexity of his character as both a creative genius and a figure open to scrutiny and criticism for the unique approach he takes in storytelling.

2.3 Metafiction in *Sophie's World*

In Sophie's World, Gaarder uses a variety of metafictional techniques and devices:

1. The novel is self-reflexive because it discusses its own writing and content. Once Sophie realizes she is only a character in Albert's novel, the point-of-view of the novel switches to that of Hilde who reads Sophie's World. (https://www.coursehero.com/lit/Sophies-World/context/). To further support this: "Her father was just saying something about Plato when Hilde suddenly interrupted him:'Shh!'what is it?''didn't you hear it? something is squeaking?'" (Gadder 469).

This passage indeed illustrates a self-reflexive aspect of Jostein Gaarder's "Sophie's World." This specific passage where Hilde interrupts her father's discussion about Plato because she hears something squeaking is significant for several reasons:

Awareness of Being Characters: Hilde's interruption indicates an awareness of her existence as a reader of a novel. It suggests that she perceives the narrative as a constructed story, and her interruption serves as a reminder that she is reading a work of fiction. This awareness of being a reader and the interruption itself exemplify the self-reflexive nature of the novel.

Switch in Perspective: As you mentioned, the novel undergoes a shift in perspective when Sophie realizes she is a character in Alberto's novel, and the narrative viewpoint changes to Hilde, who is reading "Sophie's World." This shift is a clear example of self-reflexivity, as it draws attention to the act of storytelling and the layers of narrative within the novel itself.

Meta-fictional Elements: This passage contributes to the overall meta-fictional quality of the novel. Meta-fiction is a form of self-reflexivity where the work acknowledges its status as a work of fiction. In "Sophie's World," this is evident through Hilde's role as the reader and her interaction with the narrative.

In the context of this study, this passage provides valuable evidence to support the self-reflexive nature of the novel. It demonstrates how the narrative's perspective shift and Hilde's awareness of the text as a constructed story contribute to the novel's meta-fictional qualities, which are closely tied to self-reflexivity and inter-textuality.

It is clear that Sophie's former imaginary friend Hilde is the primary speaker in this passage, yet it turns out that Sophie, not Hilde, was Sophie's imaginary friend. The readers, will return to Sophie's world while Hilde continues to read the story. It is clear that up until this point of awakening, the audience and Hilde had been deeply immersed in Sophie's story. Curiously, Knox is aware of the fact that he is nothing more than a figment of Hilde's father's head. And the only reason he wants to teach Sophie philosophy is to help her see this and seek liberation from it. (Rants and Raves 3)

The remainder of the book centers on Sophie and Knox trying to flee from the author's grasp through a peculiar escape mission. This will occur at Sophie's birthday celebration, which is transformed into a scene of putrefaction and utter pandemonium as a last demonstration of the author's control over his fictitious creations. In the end, Sophie joins Knox in asking for her independence and the ability to make her own decisions so that she can leave the odd pages of Hilde's father's narrative behind. All of them are examples of metafiction in general and self-reflexivity in particular, as well as running away from the shadow-existence life they have been leading up to this point. (ibid)

The novel uses the metafictional technique of intertextuality to connect to other fictional worlds. For instance, Sophie interacts with well-known literary characters like Little Red Riding Hood and Winnie the Poo. (https://www.coursehero.com/lit/Sophies-World/context/). For instance, naturally, the reader will be able to identify Winnie-the-Pooh in chapter 25. And Gaarder seems to have included this well-known literary bear on purpose. "It makes no difference who we are," (Gadder 325). Winnie the Pooh says to Sophie, continuing, "The fact that we are is what matters. (ibid) Is this Winnie-the-Pooh, who lives in Christopher Robin's (a fictional character invented by A.A. Milne) universe.

1. Gaarder reveals himself as the author of a novel in which Sophie and Hilde are characters and reveals his purpose in writing such a novel. " I'm saying that anyone reading the story of Sophie and Alberto will know intuitively that there are many pages of the story still to come" (Gadder 351). In Chapter 26 on Romanticism, Gaarder announces that Sophie's World "is in reality a textbook on philosophy." (ibid) these examples offer significant evidence of self-reflexivity and inter-textuality in Jostein Gaarder's "Sophie's World" such as:

Authorial Intervention: Gaarder explicitly reveals himself as the author within the narrative, breaking the fourth wall. He speaks directly to the reader about the story and its characters. This is a powerful instance of self-reflexivity, as it directly acknowledges the constructed nature of the narrative.

Purpose of the Novel: Gaarder's statement that "anyone reading the story of Sophie and Alberto will know intuitively that there are many pages of the story still to come" is a meta-commentary on the ongoing nature of storytelling. It suggests an awareness that the story is a constructed narrative, and it's a direct address to the reader. This is an example of the author commenting on the process of writing and the reader's engagement with the story.

"Textbook on Philosophy": Gaarder's statement that "Sophie's World is in reality a textbook on philosophy" is a clear declaration of the novel's didactic intent. It not only serves as a work of fiction but also as an educational tool. This meta-commentary on the nature of the novel as a philosophical textbook within the narrative itself exemplifies self-reflexivity.

These passages provide strong support for the study's title, in:

Self-Reflexivity: Gaarder's direct address to the reader, his revelation as the author, and his comments on the nature and purpose of the novel all demonstrate self-reflexivity. They draw attention to the constructed nature of the narrative and the author's role in shaping it.

Inter-textuality: The declaration that "Sophie's World is in reality a textbook on philosophy" establishes a direct link between the novel and the realm of philosophy. It acknowledges the presence of philosophical texts within the narrative and highlights the interplay between fiction and philosophical discourse.

2. There are further metafictional components, such as: Characters attempt to sway the author. In the conclusion of the novel, Alberto and Sophie attempt to alter the narrative by eluding Albert. Characters are conscious of their fictional status. Sophie learns that she is also a fictional character, and Alberto is already aware of this. Alberto," we'd better get away before the major ends it all and Hilde closes the ring binder" (Gadder 477) Alberto telling Sophie to get away from the story before its writer 'the major' ends it and his daughter closes the binder in which the story is in. Two-thirds of the way through the book, when author Gaarder switches from Sophie's point of view to that of the formerly unseen character Hilde, everything becomes crystal evident. The plot twist becomes metafictional when: Sophie, Knox, and the rest of the cast are actually characters in a fictional story that the original author—father—is Hilde's penning for her. The only thing that has been unique up to this point has been a writing tool employed by Hilde's father, who has total and unrestricted control in Sophie's reality. (Rants and Raves 2).

Despite the fact that everything is resolved at the end of the book, this work is nevertheless regarded as a classic metafiction piece in addition to being philosophical. While a supersizing finale is one of the primary components of metafiction, this book or novel has an incredibly astounding conclusion. The complete cast of primary characters, who at one point had all the plot's aspects revolve around them, eventually evolved into supporting characters who were used as the author's means of realizing his or her own visions. Characters Attempting to Sway the Author: This aspect exemplifies a significant level of self-awareness among the characters. Alberto and Sophie's attempt to alter the narrative by trying to evade Albert is a direct acknowledgment that they are aware of their existence as fictional characters. This self-awareness is a prime example of self-reflexivity.

Characters Conscious of Their Fictional Status: Sophie's realization that she is a fictional character and Alberto's existing awareness of this fact serve as powerful instances of self-awareness within the narrative. This recognition of their fictional status further solidifies the novel's self-reflexive nature.

The Plot Twist and Hilde's Authorship: The revelation that Sophie, Knox, and the rest of the characters are creations within a story penned by Hilde's father adds a layer of metafictional complexity to the narrative. This twist reinforces the idea that the characters are aware of their status as fictional constructs, thus enhancing the self-reflexive aspect of the novel.

The Author's Total Control: The statement that Hilde's father has "total and unrestricted control" over Sophie's reality emphasizes the author's authority and power

over the narrative. This reinforces the self-reflexive element, as it highlights the constructed nature of the story and the characters' dependence on the author's decisions.

The meta-fictional work "Sophie's World" by Jostein Gaarder uses intertextuality and self-reflexivity to examine philosophical ideas and the nature of narrative. . He was able to help. He was able to help. He was able to help. He was helping. He was helping. He was helping. He was helping. He was helping. As an illustration, the book's fictional author Alberto Knox writes a letter to Sophie Amundsen at the start of the story. This produces a sense of self-reflexivity right away since it alerts the reader to the fact that they are reading fiction. Gaarder also uses intertextuality to delve into philosophical ideas throughout the book. Intertextuality is the practice of citing or making references to other literary works inside a text. Gaarder makes references to the writings of numerous well-known philosophers in "Sophie's World," including Plato, Aristotle, and Kant. These allusions not only give the reader a deeper knowledge of the philosophical ideas being discussed in the book, but also encourage them to think about how these ideas have been treated in other works of literature. In addition, the novel explores intertextuality in a more meta-fictional fashion because the story itself becomes a component of the philosophical inquiry. The narrative becomes a part of the philosophical ideas being examined, and the novel's characters become conscious of their own position as fiction. (Jencks, 59-72).

In the midst of her philosophical journey, Sophie couldn't shake the feeling that she was a mere pawn in someone else's narrative. It was as if the very fabric of her existence was woven into the pages of a story, and every choice she made was predetermined by an unseen hand. The realization struck her like a thunderbolt, prompting her to question the boundaries between fiction and reality. the concept of self-reflexivity is evident in Sophie's realization that she feels like a pawn in someone else's narrative. This self-awareness prompts her to question the boundaries between fiction and reality, illustrating how the novel engages with the idea of characters being aware of their existence within a narrative.

As Sophie delved deeper into the world of philosophy, she stumbled upon familiar names and ideas that seemed to echo across time and space. The works of Descartes, Hume, and Kant resonated with an uncanny familiarity, as if their words had reverberated through the corridors of her own consciousness. Gaarder's deft interweaving of these historical philosophical figures invited readers to contemplate the intricate web of ideas that transcends the confines of the novel itself. the concept of intertextuality is there through Sophie's recognition of familiar names and ideas from the works of philosophers like Descartes, Hume, and Kant. Their ideas resonate with her as if they have influenced her own thoughts, emphasizing how the novel incorporates external texts and references to enrich its narrative.

In a narrative twist that defied conventional storytelling, Gaarder ingeniously introduced an interactive element, allowing Sophie to communicate directly with her creator. The moment their worlds collided, the boundaries between fiction and reality blurred, challenging the very essence of their existence. This self-reflexive turn not only showcased Gaarder's mastery of meta-fiction but also prompted readers to grapple with the profound implications of authorship and narrative agency. The concept of Authorial Intrusion is embodied as Sophie directly communicates with her creator. This moment challenges the conventional boundaries between fiction and reality, illustrating how the

author inserts themselves into the narrative to provoke contemplation on the nature of authorship and narrative agency.

Ultimately, "Sophie's World" delivers a distinctive and thought-provoking reading experience that pushes readers to reflect on the nature of narrative and the relationship between fiction and reality by utilizing self-reflexivity and inter-textuality.

Conclusion

The researcher's starting point for this article is the hypothesis that Sophie's World is a postmodern novel with elements of metafiction. That is supported by the examination of the book, which reveals that it contains numerous instances of meta-fictional aspects. In the novels, many narrators are used. The novel's author and the characters who attempt to tell the story clash about who should be the narrator.

As the analysis of Sophie's World demonstrates, metafiction frequently uses intertextual references and allusions by, among other things, analyzing fictional systems, incorporating elements of theory and criticism, creating biographies of fictitious authors, and presenting and discussing the fictional works of a fictitious character.

The novel Sophie's World by Jostein Gaarder has a distinct narrative structure by fusing elements of meta-fiction, history, and philosophy. The plot of the book centers on Sophie Amundsen, a young girl who starts receiving letters from the enigmatic philosopher Alberto Knox. From these letters, Sophie learns about the philosophical canon and starts to contemplate her own life and the universe. (Hannay, 2005).

The self-reflexivity of Sophie's World is one of its main characteristics. Through character commentary on the plot and structure, the novel constantly draws attention to the fact that it is fiction. For instance, Alberto and Sophie talk about meta-fiction in one chapter, which is defined as fiction that acknowledges that it is fiction. This introspection serves to serve as a reminder to the reader that they are reading fiction and that the characters and events in the novel are not real.

Sophie's World employs inter-textuality as well as self-reflexivity. References to other philosophical writings, such as those by Plato, Aristotle, and Descartes, abound in the book. These allusions help to establish the novel's philosophical context and foster a sense of interconnectedness across many philosophical schools.

The Philosophy Course Itself: The entire premise of "Sophie's World" is built around a philosophy course that Sophie receives in the mail. The fact that the book is essentially a course in philosophy, and it continually references its own nature as a course, is a prime example of self-reflexivity. Hilde and Sophie as Characters: As the story unfolds, Sophie begins to question her own existence and reality. This self-awareness of her existence as a fictional character within a novel showcases self-reflexivity.

Inter-textuality in "Sophie's World": Inter-textuality refers to the relationship between texts, where one text references or draws upon other texts. This is a significant aspect of "Sophie's World," as Gaarder draws from a wide range of philosophical ideas and texts:

Philosophical References: Throughout the book, Gaarder introduces various philosophers and their ideas. For instance, when discussing Plato's theory of forms, Gaarder not only explains the concept but also includes a narrative element where Sophie encounters Plato in her dream (Chapter 4).

Alice in Wonderland Theme: Gaarder incorporates elements of Lewis Carroll's "Alice's Adventures in Wonderland" as a way to illustrate philosophical concepts. For example, the White Rabbit's constant rushing symbolizes the passage of time, a concept explored in the philosophy of Heraclitus (Chapter 16).

Sophie and Hilde's Worlds: As the narrative unfolds, it's revealed that Sophie is a character in a story created by Alberto Knox for Hilde Moller Knag. This layering of narratives is a profound example of inter-textuality, where one story exists within another.

The Letter to Hilde: The climax of the novel involves a letter from Sophie to Hilde, in which Sophie essentially speaks to her creator, Alberto. This direct communication between characters and their creator is a powerful example of inter-textuality and self-reflexivity combined. These examples demonstrate how Gaarder employs self-reflexivity and inter-textuality to create a multi-layered narrative in "Sophie's World."

Ultimately, Sophie's World can be viewed as a meta-fictional work that examines the fundamental characteristics of fiction and the bond between the writer, the reader, and the text. The novel challenges the reader to challenge their own presumptions and to think critically about the world around them through its use of self-reflexivity and intertextuality.

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