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The Social Function of Reality in the Novels "The Da Vinci Code" by Dan Brown and "The Incomplete Manuscript" by Kamal Abdulla

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Abstract

The article analyzes the social function of reality in Dan Brown's "The Da Vinci Code" and Kamal Abdulla's "The Incomplete Manuscript" in the context of postmodern literature. The main goal of the study is to show how reality is constructed in both works not only as a system of objective facts, but also as an alternative, relative, and aesthetic category. The article emphasizes that both Dan Brown and Kamal Abdulla do not seek to distort reality, but to reveal its multifaceted and multi-meaningful essence. In the novel "The Da Vinci Code", alternative history, the interaction of religious and scientific discourses, the fact-hypothesis shift, and intellectual entertainment act as the main mechanisms that shape the social function of reality. In Kamal Abdulla's novel "The Incomplete Manuscript", myth, epic, and historical material are reinterpreted through postmodern metanarrative, and epic heroes are presented on the plane of alternative reality. In both novels, the main features of postmodern aesthetics - fragmentation, chaos, absurdity, and polyphony - define the social function of reality and transform it into both an intellectual and entertaining discourse for the reader. The article concludes by showing that the model of alternative reality is an important literary-strategic tool in these works that prompts a rethinking of society's perception of reality.

Keywords: Reality, Social Function, Alternative Reality, Postmodernism

INTRODUCTION

Literature is one of the leading fields that shapes and improves the social function of reality. The development and diversification of reality, which emerged as a philosophical term, over time has been parallel to the development of literature. In many texts written since Homer, reality has been described in various forms. In contemporary American literature, reality has gained value through postmodernism since the 1950s, and in relatively later periods through chaos, and has been walking alongside the themes of globalization and multiculturalism. In the novels of Dan Brown, one of the well-known representatives of contemporary American literature, reality also creates an aesthetic and intellectual atmosphere in the form of appropriate literary contours. The interpretation of the analysis of the problem of the social function of the concept of reality not only through Dan Brown's novel "The Da Vinci Code", but also through Kamal Abdulla's novel "The Incomplete Manuscript", of course, is not accidental. Dan Brown, as a representative of contemporary

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American detective-realistic prose, combines entertaining and intellectual lines in his novels. The author's novel "The Da Vinci Code" is of particular interest in terms of the realities of the modern era. In this sense, the analysis of the social function of reality in the novel in comparison with the novel "The Incomplete Manuscript" by the contemporary Azerbaijani writer Kamal Abdulla is important for a multifaceted analysis of the problem. In both novels, the central point of the social function of reality is alternative reality. In general, it would not be correct to imagine alternative reality separately from reality. Alternative reality can be in the form of an "exaggeration" of themes calculated for well-being and good. Alternative reality sheds light on more dubious hypotheses that need proof. In this sense, both novels provide serious material in terms of the social function of reality. In addition, the analysis of these two texts in the context of comparative literary criticism is also relevant in terms of examining the common aspects of two different literatures.

POSTMODERN TRENDS IN THE AESTHETICS OF REALITY

The postmodern elements in both novels highlight ideas that cannot be explained by logic – the absurd (Ismayilov & Najafov, 2017). Neither Dan Brown nor Kamal Abdulla aimed to distort reality. For this reason, the absurd side of the novels remains in the shadow of alternative reality. The confrontation of the concepts of dogma and anti-dogma is closely involved in the artistic interpretation of reality in both novels. It is undeniable that postmodernism, which has been formed since the 1950s, plays a role in the aesthetics of reality, albeit indirectly, in the present era. For example, Dan Brown's attempts to reveal the social function of reality are postmodern. The artistic play that Brown built around Jesus Christ and Leonardo da Vinci supports the aesthetics of reality with the influence of theme and event-based postmodernism. Kamal Abdulla, on the other hand, directly strengthens the aesthetics of reality by making postmodern theory literary on the basis of another text – "The Book of Dede Korkut". In this sense, the psychologism tendencies in Kamal Abdulla's approach to the epic create multifacetedness within the aesthetics of reality. The writer creates a shadow effect by shedding light on the points that are not touched upon in the epic through the novel. *"*In the epic 'The Book of Dede Korkut', as always, nothing is written about the psychology of the heroes of the work. Therefore, it is almost not talked about the internal conflict between the heroes participating in this work, their feelings of love and hatred. The writer Kamal Abdulla vividly described this process, skillfully using his artistic thinking" ("Afterword to "The Incomplete Manuscript", 2018).

In the novel "The Da Vinci Code", the social function of reality is measured by the author's attitude towards alternative history. Dan Brown's goal can be interpreted as a desire to convince people of the existence of alternative realities rather than to reveal the truth. The "Dan Brown Literary Triangle", consisting of religious, scientific and social lines, also has an applied character in terms of explaining the trends in the aesthetics of reality. In other words, Dan Brown searches for the social function of reality behind the scenes of reality. Using this method, the writer also directs readers to the possibility of other forms of manifestation of reality. Dan Brown uses Jesus Christ and Leonardo da Vinci as a bridge between reality and alternative reality. Dan Brown's view of reality on Leonardo da Vinci's paintings is unique and thought-provoking. This artistic game, which is based on postmodernism, is closer to reconstruction rather than deconstruction. Dan Brown aims to restore reality, not destroy it. Examples of art such as "The Last Supper", "Madonna

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of the Caves", as well as "Mona Lisa" have been and continue to be the subject of many studies for many years. By addressing this theme, Dan Brown sheds new light on the life of Jesus, in other words, he tries to bring it back to reality. In this sense, Dan Brown's attempts go beyond defining the social function of reality - they aim to expand its scope. The fact section of a few sentences mentioned by the author at the beginning of the work actually forms an aesthetic impression of how the novel will proceed. The writer skillfully combines the existing aesthetic approach with an attempt to reveal the secrets in the works of Leonardo da Vinci. Dan Brown's attitude to Leonardo da Vinci fluctuates between certainty and uncertainty throughout the work. Nevertheless, the social function of reality becomes even more transparent in the field of this seemingly contradictory duality. In this case, the author's reliance on the fact of the relativity of truth gains a secondary place. Dan Brown's use of the thesis "The World is a Text" as a point of postmodern tendencies in the aesthetics of reality also brings the problem of male and female harmony to the center of the novel. The postmodern reaction to the nature of the two sexes as the main pillars of society can be seen as Brown's contribution to the social function of reality. "The natural sexual union between man and woman through which each became spiritually whole—had been recast as a shameful act" (Brown, 2003, p. 81). In Kamal Abdulla's novel "The Incomplete Manuscript", postmodern tendencies in the aesthetics of reality gain artistic value in a similar way to the above-mentioned artistic games. The writer tries to clarify the social function of reality in terms of content and form by connecting the poetics of the epic to the aesthetics of reality. Both authors support the idea that reality is not simply one-sided, and that it is wrong to limit its social function to visible aspects. The novel "The Da Vinci Code" is an alternative and aesthetic reaction to reality as a new look at the work of Leonardo da Vinci ("Does The Da Vinci Code Crack Leonardo?", 2003). In the novel "The Da Vinci Code", the social function of reality is formed on the basis of intellectuality and entertainment. In the novel, the reconstruction of reality is integrated as a combination of the visible and the invisible. Although the novel "The Da Vinci Code" is a detective text, it maintains its seriousness as an aesthetic reaction to reality. Here, the main burden falls on the main character – Robert Langdon. Robert Langdon, as the main character, not only plays a leading role in the composition of the work, but also presents the author as Langdon's second self – alter ego. Langdon is as much real and humane as he is imaginary. Dan Brown tries to strengthen the pillars of existing reality by creating an alternative reality to reality. This initiative is supported by the writer's filtering of historical facts and assumptions through the filter of reality. "When writer adds extra details in the works that is historical novel genre or the ones containeven little attitude to historical facts, this is considered alternative history" (Jafarli, 2020, p. 23).

The novel " The Incomplete Manuscript" also maintains its intellectual and entertaining role in terms of the social function of reality. The fact that the postmodern tendencies that determine the aesthetics of reality in the novel are text-based essentially strengthens the meta-narrative. Kamal Abdulla's attitude to reality is only mythical as a cause, and realistic as a result. Kamal Abdulla, by looking at the epic "The Book of Dede Korkut" and the life and legacy of Shah Ismail Khatai, removes reality from sociality and covers it in an artistic and philosophical form. For example, Bogazca Fatma who has forty lovers, one of the characters in the epic "The Story of Bamsi Beyrek, son of Bay Bure", is the mother of the spy in "The Incomplete Manuscript". Likewise, Gilbash in "The Story of the Revolt of the Outer Oghuz against the Inner Oghuz and of the Death of Beyrek" is one of the main characters in the novel. Dede Korkut himself is an ordinary person in the novel,

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he does not have extraordinary power. The author connects this uncertainty into the novel in an aesthetic form. The reader is able to generalize the concept of the hero in the epic without being overly tired or exposed to unnecessary details, and instead of evaluating the characters individually, they are presented as parts of a whole. This approach highlights the unifying role of the social function of reality. *"However, Korkut is not the hero of this work, nor can he really be called an image. He is a symbol - a symbol of the Turk's respect for the elder, the wise speaker. The common hero image for all tribes is the Great Oghuz people"* (The Book of Dede Korkut, 2004, p. 6). Unlike the mythical figure Dede Korkut, Kamal Abdulla directly supports the proposition that the social function of reality is relative by giving the power of the historical figure Shah Ismail Khatai to the disposal of Khizr. By approaching Khatai's life from two sides (before and after Chaldiran), the writer manages to successfully link these changes to the relativity of reality. The ideas that Shah Ismail Khatai died in the war, that Khizr who looked like him took his place, and that the poet was actually not Shah Ismail, but Khizr are the author's relative and alternative reactions to the social function of reality. "Palace life was very mild for Khizr until the Battle of Chaldiran. After this unfortunate battle, which suddenly did not please God, his life changed completely" (Abdulla, 2004, p. 142).

Kamal Abdulla, remaining faithful to the grandfather-grandson relationship between the epic and the novel, colors the metanarrative of the text with the naturalistic aspect of its reality. Since the epic belongs to oral folk creativity as a genre, the events that occur there can gain (extreme) metaphotic meaning by passing through the filter of folk thinking. The novel, on the other hand, as a reflection of reality in literature (not as an imitation!) gains its essence against the background of a sincere and transparent analysis of life events. For example, the text of the epic also includes the way in which Kazan Khan presents Beyrek's skill in hunting as the skill of the horse, not his. When Beyrek is offended by this and wants to leave, Banu Chichek tries to hinder him and push him back. In other words, the mythical narrative of the epic intersects with the realistic (even naturalistic!) narrative of the novel, creating the appearance of a postmodern discourse. Considering the polyphony of the novel, as well as its richness in postmodern elements, the claim that it is more of an artistic discourse than an ordinary text is strengthened. "His wife says: My hero, my lord! Kings are the shadow of God. The one who goes against his padishah will not do well" (The Book of Dede Korkut, 2004, p. 277).

In the novel "The Da Vinci Code", the fact-hypothesis shift reflects the aesthetic aspect of reality from a postmodern perspective. Although it is not the task of literature to determine whether events are real or not, it is artistically possible to preserve historicity in relation to reality. The confrontation between reality and falsehood plays a major role in all stages of the novel's development. Therefore, the reader is not satisfied with the novel's plot line alone, but is also "exposed" to the flow of historical, religious and cultural information. Approaching events in a literary text from both the perspective of reality and the absurd raises serious ideological and social questions (Solving the Da Vinci Code, n.d.). From this point of view, like the novel "The Da Vinci Code", the testing of existing models of reality in "The Incomplete Manuscript" can be interpreted as attempts to protect modern thought from conservatism. A similar attitude can be seen in Dan Brown's approach to the concept of the absurd. Thus, the author successfully links the absurd into the work as a postmodern tendency that shapes the aesthetics of reality. The narrative line built

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around Leonardo da Vinci becomes an intellectual discourse, and the multifaceted activities of this historical figure make alternative readings of reality possible. By choosing his life and work as the subject of the text, Dan Brown reveals the possibility and potential of intellectuality to be absurd. "His name is nowhere mentioned by Leonardo, and from the dates of the manuscripts from which the texts on astronomy are taken, it seems highly probable that Leonardo devoted his attention to astronomical studies less in his youth than in his later years" (Da Vinci, 2005, p. 701).

The attempt to prove whether the events in the novel are real or not is beyond the competence of literary criticism. In this sense, it is necessary to focus more on the author's incitement to the reader to obtain additional information than on the essence of the events. The remark "There are hidden codes in the works of Leonardo da Vinci" (Brown, 2003, p. 1), the information provided about Opus Dei and the Priory of Sion, as an artistic expression of the author's factual attitude, move reality from elementary to aesthetic. The author's factual prologue shows that the main plot of the novel is left to the reader. Therefore, the social function of reality develops with increasing intensity throughout the text. The addition of the Priory of Sion to the novel as one of the key locations in the novel, as well as the claim that this organization is led by scientists, writers, artists and other well-known figures, should be perceived as an approach that strengthens the social legitimacy of truth. Dan Brown's factual "The Secret Files" transforms the absurd information of the novel into the aesthetics of probabilities. And in this background, the social function of reality gains a transparent and objective status. "In 1975, a collection of manuscripts known as the "Secret Files" was found in the Paris National Library. The names of most of the members of the Priory of Sion are revealed in these files. Among them are Isaac Newton, Botticelli, Victor Hugo and Leonardo da Vinci" (Brown, 2003, p. 3).

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ENTERTAINMENT AS ONE OF THE SOCIAL FUNCTIONS OF REALITY

In the novels "The Da Vinci Code" and "The Incomplete Manuscript", entertainment is at the forefront as one of the main manifestations of the social function of reality. Thus, Dan Brown's attempts to shape reality reveal new trends in terms of the chaotic and informative nature of the modern era. Since the abundance of information has become a way of life for people as a social reality, society's interest in revealing hidden secrets is increasing. It is extremely important for art forms to preserve themselves in this abundance. Brown also set out on a journey taking this importance into account and set the goal that the social function of reality is not only to provide information, but also to ensure the perception of that information. "Of course, the criticism of modern bourgeois culture is extremely cautious in following them openly, but on the other hand, it is reassured by the differences between high culture and popular culture, art and entertainment, information and a non-obligatory worldview" (Adorno, 2014, p. 199).

As the concept of reality changes its identity individually and socially, the field of chaos and uncertainty also grows. Dan Brown's attitude towards uncertainty is understandable in this sense. Because he sees chaos and uncertainty as a threat, while accepting them as truth, he removes the problem from being an idol. It is not difficult to think that the main idea of the novel is also based on this goal. The fact that the main and auxiliary themes of the novel are also shaped in this direction is calculated for the conceptuality of entertainment. The affiliation of the theme and idea

aesthetically unites the content and form line of both novels. Postmodernism's "World is Text" thesis and its fondness for fragmentation, as a component of entertainment aesthetics, ideologically bring the novels "The Da Vinci Code" and "The Incomplete Manuscript" closer together. "In my opinion, the common thread that unites writers from Nietzsche to Derrida, who are called blind postmodernists, as well as contemporary postmodernists such as Jean Baudrillard, Jean-François Lyotard, Gayatri Spivak, and Julia Kristeva, is that they are anti-essentialist and anti-fundamentalist" (Abilov, 2009, p. 24).

Entertainment acts as a practical formula of postmodern aesthetics. The lack of intertextuality in "The Da Vinci Code" rather than damaging its postmodern identity reinforces its elemental nature. The montage of Leonardo da Vinci's "secret" activities, as well as organizations such as Opus Dei and the Priory of Sion, as interthematic connections in the novel, allows for the conceptual presentation of entertainment and intellectuality in the novel. The narrative and metanarrative models of Dan Brown and Kamal Abdulla converge around the idea of destroying idols to create an entertaining textual model. In "The Incomplete Manuscript", facts remain in the shadow of probabilities, as in "The Da Vinci Code". One reason for this is that the novel is a literary genre, and another, of course, stems from the fragmentation of postmodernism. Although the epic "The Book of Dede Korkut" describes Tepegoz as a huge, gigantic being, and his mother Pari immortalizes him by putting a ring on his finger, Kamal Abdulla replaces the mythical reality of the epic with an alternative reality in the novel. Despite the ideal depiction of the Oghuz people in the epic, the writer makes a transition from idealism to rationality in the example of Tepegoz, as well as many Oghuz heroes. "The Oghuz gathered and came upon him. Seeing them Tepegoz became angry. He uprooted a tree and threw it from its place. Fifty or sixty people were killed. The leader of the heroes Kazan was struck with such a blow that his world shrank" (The Book of Dede Korkut, 2004, p. 66). The presentation of Tepegoz as a skinny, weak man in the "The Incomplete Manuscript" is interesting as the author's alternative reaction to the epic. In the novel, Korkut asks Basat how he defeated Tekgoz. Basat says that he did this with the help of Goghan Aslan. In other words, in "The Incomplete Manuscript", Basat is not a hero, he is just being lucky. "Don't ask, Korkut," he said. "This one-eyed monster you call a monster, a big, slender one, is not a monster at all. But he had magic. Tekgoz was a magician, have you ever heard of it?" (Abdulla, 2004, p. 239).

In the novel "The Da Vinci Code", the process of searching for the Holy Grail creates an impression of entertainment by transitioning from the material to the spiritual. It would not be correct to perceive the author's interpretation of the information about Mary Magdalene and Jesus Christ through Leonardo Da Vinci as an attempt to insure himself. On the contrary, the author tries to get help from readers by fighting against the truth. In addition to defending the possibility of alternative reactions to reality, the author also thinks about creating a cultural majority. The possibilities that reality is not an idol, and that there may be flaws in its essence, can be considered the core of attempts to create a cultural majority. Therefore, it is possible to understand the need for the writer to create a non-mythical fictional hero named Robert Langdon in the novel. The author tries to strengthen the factual image of the possibilities by analyzing the activities of secret organizations through Langdon. With the application of the "Dan Brown Literary Triangle", the social function of reality is enriched with new artistic shades on the basis of the novel's entertainment affiliation.

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In the novel, Silas, a loyal member of Opus Dei, as one of the secret organizations, is the person who killed Jacques Saunière. The author presents the character of Silas as the negative side of the relativization of reality, highlighting his "innocence". Silas' god of evil is overshadowed by Dan Brown's god of reality. "His service to God today had required the sin of murder, and it was a sacrifice Silas knew he would have to hold silently in his heart for all eternity. The measure of your faith is the measure of the pain you can endure" (Brown, 2003, p. 49). Silas's consequential pain takes on a causal nature for Dan Brown. For this reason, Robert Langdon remains in pain throughout the novel. Since the author's entertaining game aesthetics established through Langdon are calculated on the social function of reality, the cause-effect relationship essentially creates a difference. In "The Incomplete Manuscript", the religious and social lines of the "Dan Brown Literary Triangle" are determined by the historical line. The Oghuz people, while preserving ancient Turkic traditions, are also faithful to the Islamic way of life. It is known that there are dozens of examples in the epic, such as monogamy and women riding horses and shooting arrows. Dede Korkut in "The Incomplete Manuscript" draws strength from the Nur stone. Kamal Abdulla shows that reality is not one-sided by "minimizing" the epic's Dede Korkut, in other words, he creates an iceberg effect. "If it weren't for the wisdom of the Nur stone, who would I be?! I was only and only Korkut. If you called me Korkut, it would be enough then. Didn't the Nur stone make me Dede Korkut?! Didn't the Nur stone make me Dede?" (Abdulla, 2004, p. 70).

The fact that history is not a linear process of development in turn strengthens the inevitability of an alternative reality. This possibility has a share in determining the social function of both novels in relation to reality. The narrative apparatus of both novels tends to direct unrelated events along the same line. In postmodernism, fragmentation characterizes the whole more than the part. It is known that the novel differs from the story not only in volume. The thesis that the story arises from a fragment, while the novel represents life, is another difference between these two genres. In the novels "The Da Vinci Code" and "The Incomplete Manuscript", the differences between life and fragmentation are identified in the service of entertainment aesthetics. Involving the novel "The Incomplete Manuscript" in the analysis without taking into account components such as fragmentation and chaos makes it difficult to perceive the essence and ideology of the literary text. In this case, the structural view of the novel is based on tradition, and innovation falls into the background. The same attitude can be said about the novel "The Da Vinci Code". "According to postmodernist poetics, history is not a linear process of development, but an attempt to bring together unrelated events in a single stream. The authors, who did not take into account the basic principles of this concept, such as fragmentation, chaos, etc., analyzed the novel "The Incomplete Manuscript" from a traditional scientific-theoretical perspective" (Garayev, 2019, p. 4).

Dan Brown's entertainment strengthens the intellectual basis of the novel by interpreting it through knowledge. The author dissolves the confrontation of science and religion in the narrative process. However, the writer's attempts to unite science and religion stand out ideologically. The concept of the search for truth, which is one of the main themes of the novel "The Da Vinci Code", also shows that entertainment in this sense has a full impact. Dan Brown's search for truth is calculated not only to transform reality into an alternative reality, but also to determine the social function of reality. Seeing religion and science as a duality of spirituality and materialism, Brown's desire to create an image of a pure believer is an example of his attempt to unite the boundaries of science

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and religion. The writer wants to achieve this unity by separating religion from superstition and science from idealism. The writer, who suggests that religion should be proven with spiritual evidence and science with material evidence, tries not to damage the harmony of society. This harmony is also crucial for keeping uncertainty under control amidst modern chaos. "What was the rationale for fusing science and faith? Unbiased science could not possibly be performed by a man who possessed faith in God. Nor did faith have any need for physical confirmation of its beliefs." (Brown, 2012, p. 177).

Kamal Abdulla, on the other hand, uses the science-religion conflict in "The Incomplete Manuscript" more as a myth-reality duality. This duality, which has the essence of social paranoia, thrives under the rule of fragmentation and chaos. Kamal Abdulla combines the assumption that Oghuz society is not always loyal to its patriotism with attempts to convince people that there are possible variants of reality. Dede Korkut is presented as a great personality in the epic, foretelling the future. In "The Incomplete Manuscript," the author uses this information as a means to find the spy, using the example of Kazan Khan. "– I found it. – Kazan was delighted. – Let's call Dede, Korkut. He always says that the God inspires his heart. He can give various news from the unseen. We never checked it" (Abdulla, 2004, p. 133). Characters such as Dede Korkut, Shah Ismail Khatai, Jesus Christ, as well as Leonardo da Vinci, did not remain only historical figures in the novels analyzed, the authors used their literary images to transition to an alternative reality. The relevant characters were united in the moral-material codex in both novels and gained value. The religious aspect of "The Incomplete Manuscript" can be attributed to the Islamic lifestyle of the Oghuz people, as well as Shah Ismail's sect affiliation. The authors save these characters from being untouchable by dressing them in an alternative reality. In this case, the idols of an ideal society and an ideal personality are broken in both novels. For example, in the epic, Dede Korkut names Bamsi Beyrek based on the braveries he showed. The writer underlines that reality is not a utopia by replacing the heroic motif with a trick. – Dede, let me just tell you this. Those so-called enemies were my own comrades. I sent them ahead, they made a fuss and scared them. Then I kicked them. I scattered them" (Abdulla, 2004, p. 63).

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By transforming the Holy Grail into a spiritual symbol at the end of the novel, the writer shows that reality is inherently changeable. In other words, by transforming the claim that the social function of reality can be based on infinite possibilities into a thesis, Brown gives entertainment an aesthetic identity. By highlighting the spiritual symbolism of the Grail, Dan Brown also highlights the factor of knowledge against the background of the shift of secrecy-revelation. In particular, the connection of the Holy Grail with the concept of the Sacred Feminine is important as an aesthetic pillar of the shift of secrecy-revelation. "The Holy Grail is arguably the most sought-after treasure in human history. The Grail has spawned legends, wars, and lifelong quests. Does it make sense that it is merely a cup?" (Brown, 2003, p. 105).

Although there is no special symbol similar to the Grail in the novel "The Incomplete Manuscript", Kamal Abdulla tries to generalize the social function of reality by replacing the shift of secrecy-disclosure with the shift of openness-disclosure. Explaining the shift of disclosure-disclosure against the background of epic reality and novel reality, the writer insists on the claim that they are simply identical in form. This approach is essentially new for Azerbaijani prose, which is based

more on the realism trend and realistic method. Moreover, the artistic-practical application of the conceptual theories put forward by postmodernism in the novel actualizes the presentation of "The Incomplete Manuscript" as the first postmodern experience and interpretation. "The Incomplete Manuscript" is the first conceptual example of an intellectual-philosophical artistic attitude to myth, epic and history in Azerbaijani literature, the first postmodernist interpretation experience…" (Hajılı, 2010, p. 54). In the epic "Kitabi-Dede Korkut" "During the plundering of Salur Kazan's house", Kazan Khan's property is plundered and his relatives are taken captive while he is hunting. In "The Incomplete Manuscript", Kamal Abdulla gives this information a new look and subjects Kazan Khan's attitude towards his mother to analytical criticism. By showing that Kazan's action does not correspond to the customs and traditions of the utopian Oghuz society, the writer indirectly turns alternative reality into one of the social functions of reality. Unlike Dan Brown, Kamal Abdulla seeks the social function of reality not in art, but in the past of the people. However, the individual and social models of perception of reality of both authors intersect in the context of entertainment aesthetics. "What you have stolen is yours. My wife is your maid, my son is your servant. Give me my mother – that's enough." Later, in the presence of Bayındır Khan, Kazan wrote down the reason for sending such news, saying, "I was tricking" (Abdulla, 2004, p.40).

Conclusion

The analysis of the social function of reality in Dan Brown's "The Da Vinci Code" and Kamal Abdullah's "The Incomplete Manuscript" shows that in both works, reality is constructed within the framework of postmodern aesthetics. In the aesthetics of reality, postmodern tendencies play the role of the basis for the social function of reality in the form of concepts such as fragmentation, absurdity, deconstruction and meta-narrative. Dan Brown creates an intellectual artistic game by expanding the social function of reality through the synthesis of alternative history, religious and scientific discourses. Kamal Abdulla's interpretation of myth and epic as a means of postmodern thinking actualizes the social essence of reality. In both novels, alternative reality is not a denial of reality, but its various possible artistic readings. In the novels "The Da Vinci Code" and "The Incomplete Manuscript", entertainment acts as an important component of the social function of reality and ensures the active participation of the reader in the text. In both novels, entertainment combines with intellectuality to reveal new manifestations of the social function of reality. Ultimately, both works prove that reality is not fixed and unchanging, but rather a mechanism that can be socially and aesthetically reconstructed. This approach expands the modern reader's perception of reality, adding new intellectual and entertaining nuances to his or her thinking.

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