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(E-mail: adil91kz@mail.ru, sarzhan68@mail.ru)***Historical discourse in M. Magauin's «Kipchak Beaute»**

A lot of research has been done in the world around the problem of discourse and is not yet complete. In the works of scholars who speak about historical discourse, they talk about historical facts, historical events, historical writing, historical narrative, historical figures, but do not pay attention to the ways of transmission in the artistic text. This article discusses the features of the category of historical discourse and the interpretation of historical facts in an artistic text. In the interpretation of historical discourse, scholars attach importance to its differences from other discourses. If we consider discourse and text in a very close relationship, it is obvious that there are peculiar features that arise from the fact that artistic discourse and historical discourse intersect in a work of art. In this work, historical records in the artistic text are relatively analyzed within the framework of scientific-historical, socio-political, artistic-historical, and cultural discourses. The influence of a historical and artistic text on historical consciousness is assumed. The article is guided by the works of such scholars as R. Bart, A.V. Lubsky, A.P. Minyar-Beloruicheva, V. Plekhanov, A.S. Adilova. Attempts are made to identify the features of historical discourse in Kazakh prose of the postmodern era. In the course of the study, traditional methods of comparison, comparison-analysis, interpretation, semantic, classification are used.

Key words: historical discourse, artistic text, discourse, institutional discourse, fiction, postmodernism, literary discourse, interpretation

Introduction

The concept of «discourse» and «text» is recognized for its relevance not only in modern linguistics, philosophy, but also in many branches of science. The differences and connections between these concepts are widely discussed among scholars. Some say that the range of discourse is wider than the text others say that without the text, discourse does not arise. Scholars of discourse have proposed its typology. However, we can see that some types of discourse come from both individualistic and institutional. It is the meeting of features of another discourse in the definition of the space of one particular discourse that indicates that the concept of «discourse» is somewhat abnormal [1-3]. Since the category of «historical discourse» within discourse was first expressed in the 60th of the XX century, research on the part of the scientific community is still very much needed.

Speaking about the category of historical discourse, R. Bart proposed the shifts «listening and organizing», taking into account the fact that the historian can be forced or changed to speak by act [4], when A.P. Minyar-Beloruicheva classifies it into two categories: «primary historical discourse and secondary historical discourse» [5]. Here, listening shifts are distinguished by the fact that the historian perceives and transmits information that he has heard or seen directly, and through organizational shifts, the historian can adapt any information to himself. The original historical discourse includes the original historical data and is flexible in its fragmentation. And in the second historical discourse, the primary data depends on the perception and transmission of the consciousness of the historian or writer.

Some research has been done on historical discourse. Scholars presented their conclusions on the problems of various directions, such as the function of historical discourse in the formation of historical consciousness, historical events, historical data, historical genres, historical narrative, historical time, reality and falsehood of the historical text, the character of postmodernism in historical texts, fantastic history, and reconstruction of historical and cultural memory through transnationalism [6-9]. And in this article, we will focus on the historical discourse in M. Magauin's «Kipchak Beaute», the specifics of the authenticity and interpretation of historical data in it.

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Materials and methods

It should be noted that research on historical discourse began in the 60th of the XX century, but has not yet ceased to be relevant. As society progresses, we need to look at history from the point of view of a new methodology of scholarship. Thus, «historical discourse» will become a category of discourse that not only connects millennia, but will be studied continuously for thousands of centuries. Many scholars have considered the connection of historical discourse with linguistics, politics, society, communication, culture, and now a group of scholars has not compared or described the historical situation in a specific historical source and artistic text, although they have shown the manifestations, character, originality, similarities and differences in the historical narrative and time, records and events, accuracy and falsehood. In addition, theoretical concepts about the narrative of historical events and their evaluation are proposed, but their interpretation in the work of art is not provided.

In this work, using the comparative analysis method to fill in the above gaps, we have the opportunity to compare an event in historical data and events in a work of art, find similarities and differences between them, and analyze the theoretical features of historical and artistic discourses. As a rule, only one type of discourse is not found in a work of art. And the transmission of historical data in a work of art through various literary techniques and its identification is a complex process. It is not surprising that the author in one work gives historical data in fantastic, mythological, mystical, postmodern, existentialist, modernist, etc. methods. The author himself, being a hero, initially seemed easy to narrate, but the development of psychological tension (psychoopathic symptoms) in the consciousness of the author-hero not only complicates the work, but also arouses the reader's interest in adventure events, which are supported by historical data.

In literary discourse, it is possible to define the original text, and in historical discourse, the source itself is written through the perception and vision of a historian or writer. Historians give an interpretation of the recorded data, which is interpreted by the writer in the artistic text. The use of the interpretation method helps to make new judgments not only in relation to historical discourse, but also in the field of artistic discourse-artistic text.

Results and discussion

Historical discourse is created not only by historians. Any member of the society can be both an address and an addressee, as they can get into communication. Therefore, it is quite possible that society's understanding of historical events will change in the time of its existence. From this we can see the social, cultural, that is, the social function of historical discourse.

From the point of view of literary studies, it is more important not to convey historical events in a work of art, but to describe historical discourse in the memory of characters, language, dialogue, monologue, images, and the reader's assessment. It is obvious that the study of historical discourse in a work of art allows us to reflect the reality of the nation on the world stage.

The novel “Kipchak girl” by Mukhtar Magauin, one of the classic and unique Kazakh writers, is a work of art, imbued with historical data, combined with various genres (folklore, mythological, magical, postmodern, etc.), with the rational use of literary means, with psychoanalytic, mythopoetic finishes of the categories of author — hero, author-narrator [10].

We decided not to repeat the plot line of the novel, but to group the historical text in a work of art according to a number of discursive formulas characteristic of historical discourse proposed by O.G. Plekhanov [11]:

- Chronotopic discursive formulas:

... — *I will make a sculpture, and then we will go back to the old times. Exactly to 1173. Aisulu explained, and I checked the history of today's information again. Not a thousand, but eight hundred years ago.*

..... *In fact, until 1787 when we are finally crushed, we will live another six centuries without old age, without care, without attachment* [10; 49].

- Phase discursive formulas / discursive formulas for periodization of events / the life of a historical person:

... *Do you have this feeling? In the West says the age of Jesus Christ...* [10; 24]

- Discursive formulas of power (struggle for power, change and maintain power), bringing historical discourse closer to politics:

...The settlement of ancient Western Kipchaks — the Don, Dnieper, Caucasus, Volga by conquerors. «Filthy polovtsians» — the abominable Kipchaks, as they say, destroyed even the monument.

...A thousand years, a thousand and a half years ago, Ordos, a direct successor of the great Turkic people, who occupied almost the entire range from the Chinese fortress to the Danube, preserved the ancient way of life and traditions until the twentieth century, the last of which is us....At first, The Golden Horde grew, then degenerated, decreased, the last race shifted to each side, the main part of the preserved one was added to the Kazakh Horde [10; 35].

- Evaluative discursive formulas:

... — And where is the old kipchak? The Kipchak from the West-Dashti who made those sculptures, sat down in luxury, and irritated the Russians themselves? [10; 35-36].

- Discursive formulas for conducting military operations:

... The Khan defeated the Russians many times, destroyed the wooden ramparts, overwhelmed the population of the capital city with its golden church, turned the enemy's face away, and established peace in the country. After that, the Khan and Bahadur chased the Russian from the forest to the snowy valley, and the whole neighborhood was peaceful. A brotherly relationship was established with the Bulgarians and the Magyars [10; 42].

- Cause-effect discursive formulas:

...The crowd of enemies poured into the steppe of Kipchak-only yesterday there were fewer and fewer men, when they heard your name, they were angry, and now they are full, and the enemy is stronger and stronger than ever. Your man has been defeated, your land is dark. A few of the people who survived the bullets and fire left the Uze Darya and the Tan Darya in chaos. One of the paratroopers went first to the Crimea, and then to the White Sea. Only a small part. Many people moved to the settlement of East Kipchak, where they crossed the Volga River. Thus, the ancient place — a sleepy, dark desert valley — fell into the hands of the enemy [10; 44].

The basis of the «Kipchak Beaute» is «balbal», an incomparable historical icon in the art of sculpture, which scholars of the world called «Orkhon» in the deep folds of history.

Some historical events and actual historical facts in the work of art are presented in the table below.

Table .

Historical text in a work of art and Historical fact

№	Historical text in a work of art	Historical fact
1	<i>As the famous Rubruk said, kumans, i.e. Kipchaks, «build a high burial ground on the heads of famous people who have passed away and erect a stone statue facing the sunrise» Kipchaks of the XI-XII centuries [10, p.7].</i>	According to Rubruk, the Kipchaks poured mounds over the dead and built Kipchak balbals («stone statues»). In 1253, the ambassador of the Roman Pope, William de Rubruk, passed through the Kipchak steppe, and writes that the Kipchaks poured huge mounds and erected statues holding bowls on them facing east [12].
2	<i>«It is a widespread custom to calling people by animal names among Turkish people» [10, p. 7].</i>	«Each clan has certain names or several similar names that only the clan itself can use throughout the tribe, while the name of each member indicates what it is» says F. Engels. At the same time, we see that the names of early clans are associated with the names of animals. F. Engels said: «Some clans were called by animal names. The Senek tribe had eight genera: wolf, bear, turtle, beaver, deer, fisherman, blue heron, eagle. According to legend the other genera are common from bear and deer tribes». These animals' names were used as name of their leader. At subsequent stages, these names pass to the names of people [13].
3	<i>«Polovtsian stone sculptures» — «Kipchak stone sculptures». S.A. Polovtseva [10, p.16].</i>	Monograph of S.A. Pletneva on the stone sculptures of the Kipchaks. Information about 1323 sculptures has been collected, and about 300 sculptures are presented in the drawings. A comprehensive study of Kipchak sculptures is a work that allows the author to build a typological and evolutionary series of sculptures, as well as draw historical conclusions about the movement of the Kipchaks through the steppes of Eastern Europe, the political geography of the Kipchaks steppes of the XII century, relations between the Kipchaks and the Russians, etc. [14].

	Historical text in a work of art	Historical fact
4	«818. Found in Chernukhino-Pereval'sky district, Sum region. The neck is severed...» ...It is now in the Voroshilovgrad Museum of local lore [10, pp.29-30].	Voroshilovgrad Museum of local lore: Big gray Sandman. The head was opened (restored). Partially covered face, hand and back. Women. Sitting. It was discovered in 1971 by Chernukhino of Pereval'sky District [14].
5	...I looked around. Address of the former Kipchak people. Now you know Ukrainian and Russian. Almost all Russian. First of all... No, after all, Voroshilovgrad-Luhansk!.. Not only the ancient steppe, but also the modern city. Kherson, Dnepropetrovsk, Zaporozhye, Donetsk, there are a lot of them, then I went through Zhdanov to Rostov on the Don, Voroshilovgrad, back to Kharkiv, again Kiev — all [10, p. 31].	Desht-i-Kipchak or Polovtsian steppe, Kipchak steppe - The historical region of Eurasia, which is the Great Steppe from the lower reaches of the Danube to the Irtysh and Lake Balkhash. And from the Lower Syr Darya and the Crimea to the Volga-Kama Bulgaria. The territory of Western Kipchak is known in ancient Russian chronicles as «Polovtsian land» or «Polovtsian steppe», and in Byzantine and European medieval annals — under the name Komania (Cumania) [15, 16].
6	In the tenth century, the Western Kipchaks did not yet convert to Islam. — In the Tengri religion [10, p. 34].	The Cumans (Kipchaks) professed Tengrianism. This religion is based on the cult of Tengri Khan (Eternal Blue Sky). In addition to Tengri Khan, the Kipchaks revered the goddess Umai, who personified the earthly principle. They also worshipped animals, especially the wolf (a similar belief existed among the Torks), which the Kipchaks considered their ancestor-totem [17].
7	We immediately went to the gathering place of the ancient Kipchak people. What was the name of Dnieper... before? «Uze»,- I said. - The left bank of the Uze, Azov... «Azaw»,- I said. - The left bank and foot of the Uze, another surface of the Sea of Azov. Kherson, Dnepropetrovsk region, Zaporozhye, Donetsk, Rostov-on-Don... all regions and districts. «Kipchak people have a rich heritage»,- I said. — And your favor is the abode of Afghan balbals — between Uze and Tan, on the opposite side of the Black Sea and the Azaw Sea [10, pp.39-40].	Polovtsian stone objects, found on vast expanses from South-West Asia to South-Eastern Europe, are recognized as monuments of the sacred art of the Polovtsians (Kipchaks) of the IX-XIII centuries. The custom of erecting idols originated in the VI-VII centuries in Mongolia and Altai and spread to the Danube. Statues symbolized ancestors and were placed on the highest areas of the steppe, watersheds, burial mounds in sanctuaries specially built for them, which were sometimes fenced with stones [18]. Actually, the etymology of the word «baba» comes from the Turkic «balbal», which means «grandfather» [19]. Meanwhile, this ritual was transformed into a cult of leaders-patrons. Female statues symbolized the invincibility and immortality of warriors [20].

The main characters of the novel: Sarzhan Kobekov and Aisulu Begim. Sculptor and sculpture (balbal). Balbal is a monument in the form of a person carved out of stone from the ancient Turkic era. Most of them are designed in honor of the rulers and famous nobles. Balbals were designed by sculptors (stonecutter). S.A. Pletneva's monograph is about the stone sculptures of Kipchaks: 818 Image of mother — Aisulu Begim (the name given by the character stonecutter) found in Chernukhino-Pereval district, Sum region. What about Sarzhan Kobekov? Is he a prototype of Tolegen Dosmagambetov, a contemporary of the author, a famous sculptor who graduated from the Leningrad Institute of Painting, Sculpture and Architecture in 1965 and was awarded the State Prize at an early age? Tolegen Dosmagambetov's opinion that «a sculpture is a monument of thousands of years, and every artist should add his own innovation» [21] is unfounded, it is not unreasonable to agree with the position of the sculptor who sculpts new balbal stones in the novel. Why did the writer name the character «Sarzhan Kobekov»? Let's look at the meaning of the word «Sarzhan». Sarzha — 1) a type of ancient weapons; 2) a wooden measuring instrument (measured with this instrument, a length equal to three times (2 m 13 cm). L. Budagov, a lexicographer of the last century, defines *saryzha* as follows: in Kazakh sarzha, in Chagatai sary yai decorated with bone, painted yellow (bow) [22]. The ancient form of the name of this weapon has been preserved in the Kazakh language sarzha, and it is clear that this word was later «renovated» to sarzhai, and from there it moved to the form sarzhan [23]. Also, there is an underlying connection with the name of Sultan Kasymuli Sarzhan, grandson of Abylai Khan, one of the leaders of the national liberation uprising against the colonial policy of the Russian Empire in 1825-36. After the death of

Kasymuly Sarzhan, the struggle against the colonial policy of Russia was followed by the national liberation movement of the Kazakh people led by his younger brother Kenesary Kasymuly (1837-1847). Therefore, since the character is «badizshi» (stonecutter), his name is decorated with bones, painted yellow («yellow» color is associated with «nostalgia, longing for the past») bow is in harmony with the meaning of the arrow (that is, free floating between the centuries (in space) (in the XII, in the XX century), his longing for the freedom described by the artist, the unyielding spirit of his ancestors, his opposition to colonialism, subjugation, and totalitarianism seem to be combined with the goals and objectives of the critical character Sarzhan Sultan.

Kobek?.. «It is a widespread custom to name people with animals' name among the Turkish people...». That's right. And now this is nonsense. «...For example, Kobyak and Konchak are a dog...». It is true that Kobyak, i.e. Kobek, is a buck, and Konchak is a man's name, not Kanchik (female dog), but Konzhik is a bear's cub» [10; 7]. Kobyak — Kobek (hill). Kobek (Kobyak) — (year of birth is unknown — died after 1184) — Khan of the archer Kipchaks (West Kipchaks) located in the southeast of the lower reaches of the Dnieper, who attacked Russia several times in 1170-1180. It was in the 80s of the XII century. It is believed that the Kipchak Khan was the second khan after Konzhik (Konchak) Khan in terms of power. In 1184 Prince of Kyiv Svyatoslav together with other principalities defeated the Kipchaks in battle and captured Kubek Khan and his two sons and 7000 Kipchaks. In the novel, the writer says about Sarzhan Kubek khan-ugly's father Kubek khan and his brothers: «... Our khan has defeated the Russians many times, destroyed wooden ramparts, crowded the capital city with its golden church, turned the enemy's face, and established peace in the country. After that, our Khan and Bahadur chased the Russians from the forest to the snowy valley, and the whole neighborhood was peaceful. A brotherly relationship was established with the Bulgarians and the Magyars» [10; 42]. In the actual historical data that have come down to us, the Western Kipchaks were born in the XII century. It is given that there was a khan named Kobyak (Kobek) and his two sons. His middle son, Sarzhan Kobekugly, is not mentioned. In the dialogue between the sculptor-character and the writer-character in the novel, the writer M. Magauin says about the sculptor-character: «... — I will finish making the sculpture, and then we will go back to our old times. Exactly to 1173. Aisulu is seventeen. I am in my twenties. We have just joined. We will live until today, that is, until the year when the first statue was made.

I have thirteen years of life ahead of me...» [10; 48-49]. In the novel, the son of Sarzhan Kobek Khan and Aisulu Begim lived together for 13 years since 1173. The number thirteen is considered an unlucky number full of mysterious secrets among the peoples of the world, but in our knowledge, it has the opposite meaning. One cycle is 12 (the first cycle is 13) years. As it was said above in the second meaning of the word «Sarzha» — three times (2 m 13 cm) between the numbers with years, let's compare the writer's change of the work. 1173 and 2 m 13 cm. $1173 - 2 = 1171 + 13 = 1184$. When Kobek Khan and his two sons were captured, Sarzhan Kobekugly died, that is, he turned to stone (Aisulu Begim — 30, Sarzhan — at the age of 33 (33 — the age of Jesus Christ). Or «... in fact, until 1787, until we die forever, we will live another six centuries without getting old, without care, with our spouse» [10, p.49]. $1173 + 13 = 1186$. After Kubek Khan was captured and killed in 1185-1186 Konzhik (Konchak) Khan together with other khans defeats Igor Sviatoslav on the Kayal river. However, Konzhik Khan tries to achieve an alliance with Prince Sviatoslav and marries the prince's son who is in prison to his daughter in 1187. $1187 + 600 = 1787$. In 1787 The Ottoman Empire fails in its war against Russia to restore the Crimean Khanate and Georgia. The writer underlines that in the conflict of 1787, Russia destroyed the stones left by the ancient Turks in the land of the Crimean Khanate. «...And then, perhaps, today. The third round of our eternal life...» [10; 49]. Note again the meaning of the word «sarja» above «a measure of length equal to three times (2 m 13 cm)» between 3 cycles in the eternal life of 2 souls who lived in a living form for 13 years (1173, 1787, XX century).

The writer mixed the character with mystery, so he used the data differently. In the last dialogue between the writer-character and the sculptor-character: «... — Of course. When I went back, the time for that statue had not yet arrived. But I took it out a little earlier and depicted it. Seven years ahead of time. It was very difficult. This is the opposite of the challenge here. Aisulu is not thirty yet. But even though I don't have a title album, I portrayed her as a mother of the country in her thirties.

But I didn't stop there. I immediately started to dig myself. God must have revealed it in a dream. I graduated in March in 1180, not in a hurry, but urgently, working tirelessly. Although I did not reach Aisulu, I did well. Of course you didn't see it. By the end of the XVIII century, it was lost...» [10, pp. 95-96]. The character of sculptor says that he painted the statue from here 7 years ago. So $1173 + 13 = 1186$, the stone statue of Aisulu Begim (1186 — 7 =) was built in 1179, and his own stone was finished in March, 1180. As

the writer describes, this period is 1170-1180. Kubek Khan was lucky and the spirit of the Western Kipchaks is soaring. Perhaps due to the fact that his spirit penetrated the stone statue, in 1184 when he was captured with two sons, there was no inscription «Sarzhан Kobek Khan-ugly». A stone statue was a sign of passing away from this world according to the tradition left by the ancient Turks.

The first part, which is given by the words of the hero of the work, and the historical data in subsequent sections (1173, 1180, 1787, etc.) are found in the history of the ancient Turkic people and the Western Kipchaks. In historical discourse, the writer can use historical information as he wants, without making any changes to the original meaning.

The writer skillfully entangles the connection between the sculptor-character and the author-character with folklore, fantastic, mythological (neo-mythological) symbols and magical, mythopoetic finishes with historical data, using complex and deep mystification, psychiatry, psychoanalysis, parapsychology, history in the mind of the character and the perspective of the last century, postmodernist literary techniques (category of time and space, collage, game, self-irony, etc.), united the representatives of two great arts with a powerful imagination in the artistic work, and evaluated the existence of the present generation of the ancient ancestors.

Conclusion

Since the category of historical discourse is a part of the broad concept of discourse, we cannot completely separate it from its theoretical features and consider it individually. However, unlike other discourses, we do not deny that they have their own characteristics. Although one of the main criteria in historical discourse is historical fact (data), information (all texts related to history), it is clear that it cannot become a discourse without the influence of social factors and socio-cultural conditions. The vitality of the historical text is closely related to the emergence of the discourse. There are different ways in which discourse can emerge. Even the discourse itself is divided into sub-discourses. And it goes without saying that the writing and communication of the historical text without affecting other factors is a discourse itself. It is quite possible that this is the main characteristic of the secrecy and depth of the category of historical discourse. It is also true that with the progress of time, obscured historical events and situations will become relevant again and again in a new form. Therefore, since humanity cannot completely break away from the past, if the orientation of the future begins with the analysis of the past, then the «historical discourse» will never lose its relevance.

The article drew attention to the significance of specific historical data in the work «Kipchak Beaute», that is, the use of numbers in the work of art. In general, it is impossible to cover the historical discourse of all historical texts in «Kipchak Beaute» in one article. The attractiveness of the novel is that it does not follow a single fantastical, mythological, gothic, or folkloric trend, but connects different genres, decorates time and space with mythopoetic finishes, creates a postmodern game, collages, does not bore the reader, at first convinces the reader as much as possible, and then skeptically, guides not only the reader but also the sculptor-character, travels to the deep layers of history and connects with today's life. The appearance of M. Magauin's novel in the reader's knowledge, its effect on the reader's mind is one of the questions that interest us. We still need to do basic research.

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М. Мағауиннің «Қыпшақ аруындағы» тарихи дискурс

Дискурс мәселесі төңірегінде әлемде көптеген зерттеулер жүргізілді және әлі де толастар емес. Тарихи дискурсты сөз еткен ғалымдардың еңбектерінде тарихи факт, тарихи оқиға, тарихи жазба, тарихи баяндау, тарихи тұлғалар туралы айтылғанымен, көркем мәтіндегі берілу жолдарына назар аударылмаған. Мақалада тарихи дискурс категориясының ерекшеліктері мен тарихи фактілердің көркем мәтінде интерпретациялануы қарастырылған. Ғалымдар тарихи дискурсты түсіндіруде оның басқа дискурстардан ерекшеліктеріне мән береді. Дискурс пен мәтінді өте тығыз қарым-қатынаста қарастыратын болсақ, онда көркем дискурс пен тарихи дискурстың көркем шығармада түйісетіндігінен өзіндік ерекшеліктер пайда болатыны айқын. Бұл жұмыста көркем мәтіндегі тарихи жазбалар ғылыми-тарихи, қоғамдық-саяси, көркем-тарихи, мәдени дискурстар шеңберінде салыстырмалы түрде талданған. Тарихи-көркем мәтіннің тарихи санаға әсері болжанған. Авторлар мақалада дискурста қатысты Р. Барт, А.В. Лубский, А.П. Миньяр-Белоручева, В. Плеханов, А.С. Адилова сынды ғалымдардың еңбектерін басшылыққа алған. Постмодерн дәуіріндегі қазақ прозасындағы тарихи дискурс ерекшеліктерін анықтауға талпыныстар жасалған. Зерттеу барысында дәстүрлі, салыстыру, салыстыру-талдау, интерпретациялық, семантикалық, жіктеу әдістері қолданылған.

Кілт сөздер: тарихи дискурс, көркем мәтін, дискурс, институционалдық дискурс, көркем әдебиет, постмодернизм, әдеби дискурс, интерпретация.

А.М. Жакулаев, С.У. Такиров

Исторический дискурс в произведении М. Магауина «Кыпшақ аруы»

Большое количество исследований во всём мире было проведено по проблеме дискурса, но их все еще недостаточно. Хотя в работах ученых, говорящих об историческом дискурсе, упоминаются исторические факты, события, сочинения, нарративы и исторические личности, они не обращали внимания на способы их передачи в художественных текстах. В статье рассмотрены особенности категории исторического дискурса и интерпретации исторических фактов в художественных текстах. При объяснении исторического дискурса ученые обращают внимание на его особенности, отличие от других дискурсов. Если рассматривать дискурс и текст в очень тесной взаимосвязи, то очевидно, что художественный и исторический дискурсы встречаются в художественном произведении. Авторами проведен сравнительный анализ исторических писаний в художественных текстах в рамках научно-исторического, общественно-политического, художественно-исторического и культурологического

дискурсов. Предположено влияние историко-художественного текста на историческое сознание. В статье проанализированы работы Р. Барта, А.В. Лубского, А.П. Миньяр-Белоручевой, В. Плеханова, А.С. Адиловой. Авторами статьи предпринята попытка определить особенности исторического дискурса в казахской прозе эпохи постмодерна. В ходе исследования использованы традиционные, сравнительные, сравнительно-аналитические, интерпретационные, семантические, классификационные методы.

Ключевые слова: исторический дискурс, художественный текст, дискурс, институциональный дискурс, художественная литература, постмодернизм, литературный дискурс, интерпретация.

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