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ПРЕПОДАВАНИЯ ЯЗЫКА И ЛИТЕРАТУРЫ – METHODOLOGY OF
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HISTORICAL DISCOURSE AND ALLUSION

Abstract. Many studies have been conducted around the problem of allusion in the world and have not yet ceased to be relevant. The allusion is very complex, diverse, and the ways of transmission in the artistic text are different. Closely related to history. That is, it is reflected in the artistic text by indirect references to historical data. This article discusses the category of historical discourse and features of allusion and interpretation of historical facts in an artistic text.

By studying the allusion, researchers pay attention to its functions, typologies and types, and specific characteristics. If we consider history and allusion in a very close relationship, it is obvious that allusion has its own place in the transmission of historical discourse in the artistic text in a work of art. In this article, the historical inscriptions in the text of M. Magauin's work «Kypshak beauty» is 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 studied. The article is guided by the works of such scientists as N. Fateeva, A.N. Pasco, J. Weixlmann, A.G. Mamaeva, A.A. Pelttari, A.S. Adilova on the topic of discourse. Attempts are made to identify the features of the relationship between allusion and historical discourse. In the course of the study, methods of comparison, comparison-analysis, interpretation, semantic, were used.

Keywords: allusion, historical discourse, artistic text, discourse, institutional discourse, fiction, postmodernism, literary discourse, interpretation

Introduction. The historical attitude to the work of Word Art is formed in relation to the importance of its idea in modern society, its artistic and ideological connection with various phenomena. In today's literary process, the theoretical study of one work of an individual Illustrator requires studying a whole literary trend and considering its connection with other works and literary means. While reading a literary text in an artistic work, it is necessary not only to understand, perceive, analyze and evaluate it, but also to think critically, go to monologues and dialogues, immerse yourself in the world of characters, reveal the meaning of various hints and hidden meanings. This, in turn, gives rise to a literary, cultural, and historical «discourse». The first meaning of discourse appears from the transformation of the source information into text. And its history in neomiphological consciousness, the text formed on the basis of the presentation of ancient and ancient historical information, the transformation of history, the discourse of postcolonialism, the discourse of art history, the historical discourse in genetic discourse, the influence of the historical context in the novel on the political context are evidence of the complexity of the category «historical discourse».

Connections between artistic and historical texts have common features and their own codes, i.e. similarities and differences, common internal laws of a work of art. In a work of art (fiction), not

only a historical fact reveals its content, but also literary means that give it additional meaning. This is the concept of allusion, which assesses the level of formation of the reader's consciousness, the meaning hidden under the artistic text, and hints at situations familiar to society as a whole.

There are a lot of researches on allusion. What is allusion? [1], ancient allusion, influence on fiction [2], classical allusion, literary allusion, feature of allusion [3], stichometrics and allusion, the image of death and allusion, allusion poetry [4], internal allusion, types of allusion: memorized reference; phraseological adaptation [5], intertextual structure [6], thinking mechanism [7], allusion to the archetype [8], parodies and poetic allusions [9], art and allusions, historical allusions [10] etc. although the researchers pay attention, the relationship between historical discourse and allusions is not considered.

Methods. The transformation of a text into a thought, a thought into a text, shows the close relationship between the theories of «text» and «discourse». Elements that cause additional associations in the text are very common in prose works. It is quite possible that it is a well-known historical and cultural text that affects the reader (something that comes to mind). Nevertheless, even though we observe similarities in literary tools in works of fiction, it is important to remember that each has its own characteristics and meaning. This contributes to a comprehensive analysis and disclosure of the ideas of the work of fiction by considering the internal patterns of the literary text. The use of certain words in the artistic text for special purposes, an indication of the obvious fact-means of allusion.

Allusion—creating associations with other literary works in various methods and ways that help us evaluate the source or the use of words in the work of another author. Also, irony (teasing), by anticipating events occurring or taking place in the reader's familiar society, demonstrates another new aspect of allusion-oppositional possibility [11]. One of the relevant issues will be the consideration of its interpretation in a work of fiction.

Although there is a great deal of research on allusion, nowhere does it mention the connection with historical discourse. So, we will first of all compare the historical events in Mukhtar Magauin's work «Kypshak beauty» with historical data, as well as pay attention to the peculiarities of interpretation of allusion in the fiction text. Traditional, comparative, comparatively-analytical, interpretive, semantic methods were used in the course of the study.

Results and discussion. We take Mukhtar Magauin's work «Kypshak beauty» as the object of our study. The history of the Western Kypchaks has its place in world history. The relationship between the sculptor and the writer is related to historical events and stone signs that have survived from our ancestors.

There are several articles about M. Magauin's novel «Kypshak beauty», in which scholars express scientific opinions and try to reveal its content and essence. Thus, researchers E.S. Adaeva and A. Sultanova consider the conceptual field in Mukhtar Magauin's novel «Kipchak beauty» on the basis of the concepts «art», «freedom», «man», «woman», «beauty» and consider the individual conceptosphere of the writer. Zh.K. Kishkenbayeva drew attention to the author's image in «Kypshak beauty», the concept of narrator-hero, the integrity of the author-narrator-hero. «Kypchak girl» was among the works of the postmodernist trend, sought the connection of old and new in the novels of M. Magauin, the disclosure of folklore applications and activities of traditional cognition in the novel. Literary scholar S. Zhambek considered «Kypchakbeauty» as one of the transgressive works in Kazakh literature, associated with folklore knowledge, mythopoetic knowledge, and the free movement of characters in space as a transgressive approach in postmodernism, in their articles Zh. Asanov and K. Tlemisova also used mythopoetic approach. Researcher A.D. Kabulov: «An outstanding writer M. Magauin, successfully using mythological and phantasmagoric elements in the story «Kypshak beauty» and the novel «Zharmak» are becoming a new technique of artistic image.

These works are, in fact, the first examples of Kazakh prose of the new generation, which managed to rationally combine folklore knowledge and reality. In the aesthetics of M. Magauin, «ironic cognition» occupies a special place. It appears as a tool of a special attitude towards birth with a grotesque-ironic (or tragic-ironic) pathos, sometimes coupled with fantasy-fantastic lyricism («Kypshak», «Zharmak»), and the scientist A. Toyshanovich writes «New composition of M. Magauin written during the years of independence became a kind of phenomenon, creating a new channel of exploration of the artistic world and shaking up the national spirit». The classic writer, who brought the breath of the Turkish spirit to the world literature, especially recently noted that any work written by him is completely complex in form, methodically surprising, K. Zhanuzakova considered the stylistic features of M. Magauin's story «Kypshak beauty» in continuity with the ancient Turkic idea.

In this study, as we have already mentioned, we will compare historical events in a work of fiction with real historical data, and relate indirectly to the past and to commonly known circumstances in society, look for hidden meanings, irony, mockery.

Since the historical facts in the work of fiction is more common, we have presented only some historical events and specific historical facts in the table below.

№	The historical text in a work of fiction	Historical fact
1	<i>...If in Moscow shhh, here we have an invasion. You know the chaos in the manege. All world art news is foreign to us. No search allowed. Even though Khrushchev is gone, everything remains the same. The whole front and back part... closed [12, 14].</i>	The Moscow Manege (Central Exhibition Hall) is a historical building. The history of the manege construction is connected with the fire in Moscow in 1812. In the 1830s, concerts and exhibitions began to be organized regularly in the Moscow Manege. After the Revolution, the Manege is used instead of a prison. Then the Manege will turn into a parking lot for the State Automobile Inspectorate. Since 1957 the Manege has been regularly used for exhibitions, concerts, and other public events. On December 1, 1962, the world-famous avant-garde exhibition «30 Years of the MOSH» of the studio «New Reality» (1960) was held here, which Nikita Khrushchev was visited and criticized. In 1967, the manege was awarded the status of the Central Exhibition Hall of the capital. From 1967 to 1981, more than 110 art exhibitions were held in the manege, had about 22 million visitors. On the day of the presidential election on March 14, 2004 there was a serious fire in the building of the Manege, after that came other facilities on a new project [13; 14].
2	<i>Monument to the «virgin lands» [12, 17].</i>	On November 12, 1973, a closed All-Union competition was announced for creative teams to design the monument. On May 12, 1975 - the author's team of sculptor from

		Moscow, Mikhail Smirnov, architect Anatoly Semenov and Kustanai architect Alexander Timoshechkin was declared the winner. In 1976, the Art Expert Council of the USSR Ministry of Culture approved the main provisions of the monument. On October 13, 1984, the monument to the «virgin workers» was unveiled with the participation of party and Soviet officials, foremost workers, Komsomol and virgin workers [15].
3	<i>...The Monument to October Revolution Fighters in Almaty [12, 18].</i>	The Monument to the Fighters of the October Revolution was established in Almaty in 1967 in honor of the 50th anniversary of the revolution. Designed by sculptor Nikolai Zhuravlyov, architects I. Tokar and B. Voronin. Height 5.9 m. [16].
4	<i>...Another thousand years, a thousand and a half years ago Ordos, the direct heir of the great Turkish people, who preserved until the twentieth century the ancient life, traditions and customs of the great Turkic people, occupying all the distance from the Chinese mound to the Danube, the last remnant-we will be. ... –And where is the former Kipchak? who created sculptors, excelled in luxury, and annoyed the Russians - the Kipchak in West Dashti? ...First evolved into the Altyn Horde, then degenerated, diminished, the last race was shifted to each side, the main part survived and joined the Kazakh Horde[12,35-36].</i>	Here is how L.N. Gumilev writes: «The steppe between the Altai and the Caspian Sea was a field of constant clashes between the three ethnic groups: the Oguzes (Thors), Kangls (Pechenegs) and Kumans (Polovtsians). Until the 10th century, the forces were equal, and all rivals held their territories. When in the 10th century a severe centuries-old drought struck the steppe zone, the Oguzes and Kangls, who lived in the Aral dry steppes, suffered from it much more than the Cumans who lived in the foothills of the Altai and on the banks of the high-water Irtysh. The streams flowing down from the mountains and the Irtysh allowed them to preserve the livestock and horses, i.e., the basis of the military power of the nomadic society. When, at the beginning of the 11th century, the steppe vegetation (and pine forests) began to spread south and southwest again, the Cumans followed it, easily breaking the resistance of the drought-weary Oguzes and Pechenegs. Their way south was blocked by the Betpak-Dala desert (modern Kazakhstan), while to the west they found their way to the Don and Dnieper, where there are cereal steppes just like in their native Baraba (modern Barabinsk steppe, Russia). By 1055 the victorious Polovtsians had reached the borders of Rus. The Kipchaks did not all migrate to the west. Their main settlements remained in Siberia and Kazakhstan, to the shores of the lakes

		<p>Zaisan and Tengiz. But as always happens, left the most active part of the population, which after victories over the Oguzes and Pechenegs faced Russia [17].</p> <p>In the 13th century, the Desht-i Kipchak was conquered by the Mongols and became part of the Ulus Juchi (The Golden (Altyn) Horde), comprising its main part. Having lost its ethnic meaning, the term «Desht-i Kipchak» sometimes served as one of the unofficial designations of the Golden Horde. In the 16th-17th centuries, the name Desht-i Kipchak more often referred to the territory of the Eastern Kipchak only. Later the names «Turkestan» and «Kazakhstan» were applied to it [18].</p>
5	<p><i>...- I will make a sculpture, and then we will go back to the old times. Exactly by 1173. Aisulu clarified, and I double-checked today's history. It turns out that not a thousand, but eight hundred years ago.</i></p> <p><i>... And in fact, until 1787, until we split, we go through another six centuries without old age or care[12,49].</i></p>	<p>Kobyak (? - after 1184) - the Polovtsian Khan, who repeatedly made raids on Russia in 1170-1180, also participated in the internecine wars of the Russian princes [19]. Academician Zuev, who traveled through Russia in 1781 and 1782, speaking of a woman he saw in the vicinity of the Dnieper rapids, notes that «there are many of these stone goons, both male and female, in both Novorossiysk and Azov provinces, where they are generally called stone broads» [20]. In 1787, Turkey, with the support of Britain, France and Prussia, delivered an ultimatum to the Russian Empire, demanding a restoration of vassalage of the Crimean Khanate and Georgia, and also sought permission from the Russian Empire to inspect the ships passing through the straits of Bosphorus and Dardanelles. On August 13, 1787 the Ottoman Empire, having received a refusal, declared war on the Russian Empire, but the Turkish preparations for it were unsatisfactory, and the timing was not right, since the Russian Empire and the Holy Roman Empire had just before that concluded a military alliance, of which the Turks learned too late. The initial successes of the Turks against the Austrians in Banat were soon replaced by failures in military operations against Russia [21].</p>
6	<p><i>It is said that the Emperor Nero set fire to the city of Roma in order to provoke inspiration[12,70].</i></p>	<p>The Great Fire of Rome (Latin: <i>Magnum Incendium Romae</i>) was a fire that devastated eleven of the fourteen quarters of Rome</p>

		<p>under Emperor Nero, in July 64. The fire began on the night of July 18 to July 19 in shops located on the southeast side of the Great Circus, by morning the flames had engulfed most of the city, and only six days later it was possible to stop the spread of the flames. Suetonius says that the initiator of the fire was Nero himself and that arsonists with torches were seen in the courtyards. According to legend, when the emperor was informed of the fire, he rode out toward Rome and watched the fire from a safe distance. Nero wore a theatrical costume, played the lyre, and recited a poem about the destruction of Troy [22; 23].</p>
7	<p><i>...Kayak and Konchak-dog and bitch. Kobyak, that is, Kobek is a cobet, and Konchak is the name of a man, not a bitch, but a Bear cub.</i></p> <p>...</p> <p><i>...Our great-grandfather Khan had already defeated the imaginary Russians many times, destroyed the wooden ramparts, struck down the inhabitants of the capital city with its golden church, averted the face of the enemy and established peace in the country. After that, our brother Khan and our brother Bahadur drove the Russians out of the forest into the snowy valley, and the whole district was peaceful. Brotherly relations with the Bulgarians and sisterly relations with the Mazhar were established[12,42].</i></p>	<p>Kobyak (? - after 1184) - the Polovtsian Khan, who repeatedly made raids on Russia in 1170-1180, also participated in the internecine wars of the Russian princes. The Khan(King) of the Lukomor Cumans, who roamed southeast of the lower reaches of the Dnieper. It is believed that he was the second, after Konchak, in authority and power of the Kypchak Khan in the 80s of the XII century [19].</p> <p>In 1184 Svyatoslav (the Prince of Kiev since 1180) with the participation of other princes defeated the Polovtsy, and captured the Polovtsy prince Kobiak, his two sons and 7000 Polovtsy.</p> <p>The name «Kobyak» is also found in the Russian chronicles and the famous work of ancient Russian literature «The Lay of Igor's Campaign». Thus, Kobyak (Kobyak Karlyevich) was considered one of the leaders of the Dnieper Cumans. He was the father of the famous Polovtsian khan Danila Kobiakovich, who along with other Polovtsian princes resisted the Mongols in the battle on the Kalka in 1223. Kobyak, a permanent ally of khan Konchak, was considered the leader of the so-called Lukomor Cumans grouping and is mentioned in the sources as one of the main opponents of the Russian princes. Kobiak – a permanent ally of Konchak Khan - was considered the leader of the so-called Lukomor Cumans and is mentioned in the sources as one of the main opponents of the Russian princes [24].</p>

	Konchak (? - after 1203) - Cuman Khan (of the Don and Dnieper Cumans, ruled in 1170 - after 1203), the son of khan Atrak (Otrok), grandson of Khan Sharukan. Konchak's politics is characterized both by raids on Kiev and Pereyaslav, and by interference in internecine strife of Russian princes, who attracted the military force of the Polovtsians. In 1171 he organized the first campaign to Russia, concluding an alliance with the Khan of the Lukomor Polovtsians Kobiak [25].
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The table shows how specific historical data are interpreted in a fiction text.

One of the literary means of influencing the reader's consciousness is allusion, which gives a work of fiction an additional nuance and full and comprehensive disclosure of meaning. Allusion (Latin *alludio* means joke, jest, admonition (hint)) – reference to historical circumstances, suggestion to the reader and known everyday literary evidence (fact) [26, 459].

The scientist A. S. Adilova, comparing the definitions given by many researchers to the terms allusion and reminiscence, expresses her opinion: «it is difficult to distinguish between the terms Allusion and reminiscence, although reminiscence recalls another literary work, allusion is an element that adds an additional message, meaning to the semantics of this work of fiction, caused mainly by a well-known socio-cultural fact». Reminiscence is an extra-linguistic factor freely verbalized in a text when it is introduced into another text exactly, unchanged, or transformed by the principle of quotation. These two intertexts occur in both prose and poetry and convey additional meaning [27, 52].

We have already mentioned the large number of works on the theory of allusion in world science. Although there are many signs of allusion in a fiction text, the main difference from other literary means is a known (bush) word used in speech or in a work of fiction as a reference to a known historical or everyday fact. , «a hint of a certain place», «a social and cultural fact known to the public.

General allusions can be thematically-semantically classified into several groups: a) allusions to historical data; b) a «llusions to political events; c) allusions to social conditions; c) allusions to cultural events; d) allusions to everyday life [27,55].

Note the allusions in M. Magauin's novel «Kypshak beauty».

«The next book that collected all this work went through the publisher and was captured at the point of distribution». By special order of the Central Committee of the Communist Party of Kazakhstan. After that, systematic persecution began on the existing side of the. My new novel, which describes ancient history and modernity, was discussed and barely published for two years. After its publication, the literary council was widely denounced in the current press. Another one of my collections were not included in the publishing plan for the coming year. There is no hope for the next year. The external pressure, the removal from the literary front, the obstruction of the existing cause, and, to put it mildly, the fact that he had passed through the country was an advertisement not only for a nationalist evil, but also for an incompetent weed... – it was clear that he wasn't going to stop anytime soon...

How will the hard one go on, from which edition? He dies of asphyxiation without coming out. How do I write now? If you turn one way, the bull dies; if you turn the other way, the cart breaks (about a desperate situation)

...

Of course, no one can stop you from writing. Perhaps you will write. Obviously, this record was extremely difficult to access.

...
- «And we can't get more from the West», Sarzhan said.. – A degenerate form of bourgeois art...so-ism... We live with Social Realism as a bourgeois, as a child, bottom, in the old pot.....

...
World literature that was banned during the Soviet era» [12].

Note that the text in the examples given conveys the context from the socio-social, political-ideological, cultural premises of the period in which the writer lived, witnessed. That is, under the Soviet government there was no freedom of speech, no science, no knowledge, no literature, no history, even that world literature was often used in the novel, when its works about the history of his country were shredded and doomed.

The writer continually used events familiar to many people related to cultural events in order to provide additional expressive and emotional impact on the main idea, since the text of the work of fiction was on the scale of art and history.

«There are two Abay's in one Almaty, so they put small portraits of Zhambyl and Auezov in front of the poet's Opera and Ballet Theater, not opposite it, but on both sides. The statue did not pass and in Semipalatinsk. Installed one of Abay, who took second, third place and probably did not get into any competition».

...
...Мәскеуде шәйт десе, мұнда ойбай амман. You know the confusion in the arena. All innovations in world art are alien to us. Search is prohibited. Although Khrushchev left, everything is still the same. All in a row... closed.

...
As proud as you are that we have such literature, such history... there was no sculptural Art!..

- Why?, - I asked. – What about Ancient Turkish, Old Kipchak Era?

- The stone women?

- Not woman, baba! - I exclaimed. – In Russian, a grandfather, an ancestor – statue of an ancestor. Of course, there are also female statues. A Mother. Sometimes the Russian brothers who owned the land were called by the ancient, Turkish name «Baba» – «Ancestor», and during the advance of time homonyms meant in their language.

- That's the way it is. That is, the image of the ancestor...

- Right. The common name is balbal.

...
...Ancient Western Kipchak settlements-colonizers who conquered the Don, the Dnieper, the Terisik Kapkaz, and the Volga. «The vile Polovtsi» are the disgusting Kipchaks, ruined to the monument. That's thousands of all-variant survivors in different situations, mostly by accident....

- First, the history of the Kipchak. Settlements, customs and traditions. Have you seen Borondin's opera «The prince Igor?» [12].

In the first example, the closed competition event associated with the sculpture of Hakim Abay. Another statue was supposed to replace the stucco sculpture of the winner of the competition, and in a later example, the Central Exhibition Hall in Moscow, built more than 200 years ago, reflected the colonial government's resistance to world art by locking the event in the Manege (subsequent inspections were pre-arranged). The novel's focus on «balbal» stones clearly shows another visible color of how the USSR, by distorting history, formed a dislike (slavery) of their country's past. A situation familiar to the general public, including those with a message from the origin of the words, is the root meaning of the Russian word «baba (women)» and our word «Baba». And in the Ancient Western Kypchak settlement, the balbal was destroyed and towns were erected in its place, and later in the twentieth century it

was appropriate to perpetuate the application of this action to our country. Undoubtedly, the power of our history is demonstrated by the staging of Borondin's opera Prince Igor, which has its place in world art, with its premiere at the Mariinsky Theater in St.Petersburg on October 23, 1890, which recounts Prince Igor's unsuccessful campaign against the Kipchaks.

33 – gives the concept of «mature age» in the West. It was at this age that Jesus Christ was crucified, as given in the holy book. According to al-Ghazali, the inhabitants of Paradise live forever at the age of 33. The sacred age of the representatives of Christianity M.Magauin in the novel coincides with the hero's words: ...*Do you ever have that feeling? Jesus says that the age of Christ in the West ...* [12]. Why with the words of a hero? Sarzhan also moved into the ancient era when he was 33 years old. Is it because the settlement of the Western Kipchaks is now home to other people? Or maybe it's because one wants to look into the secrets of the eternal paradise.

However, in the X century, the Kipchaks were not in the religion of Islam, but in the religion of God, as you can see from the dialogue of characters in the text.

«- *How, say, a bismillah?*

- *«In the tenth century, the Western Kipchaks had not yet converted to Islam», I said. - In the religion of God.*

- *Then let's say God supports.*

- *It's not much different from today's situation, though,» I said.– For us, later God is a new image of the Allah»* [12].

The interpretation of historical data, which implies understanding the main idea of a work of fiction, is very common in the Kipchak Girl.

«I have the blood of my ancestors in the time of Elteris, Estemiler».

...

...Our Khan, who has repeatedly defeated the Russian, destroyed the wooden mounds, destroyed the people of the capital with a golden church, buried a stubborn enemy and brought peace to the country. Then our brothers Khan and Bahadur outnumbered the Russians in the woods in the snow massif, and nearer to it came peace. Brotherly relations were established with the Bulgarians and sisterly relations with the Mazhar

...

...The black enemy that poured into the Kypchak field in great numbers is a ruthless foe, who yesterday was less numerous and less brave, who trembled at the sound of your name, but now he is full of energy, and completely strong. Your folks are defeated, your land is dark. The few survivors of bullets and fire left Uze-darya and Tandarya in chaos. A small group first went to the Crimea and then came out to the White Sea. Only a small part. Many people moved to the settlement of East Kipshak, where they crossed the Volga River. Thus, the ancient place, a hushed, dark desert valley, fell into the hands of the enemy.

...

Worn out, ruined, handicapped, unsighted, stony history, the spirit of singing, today's indifference - passed before me. A very hard and sad situation» [12]. Who are Yelteris, Estemiler? The batyr-leaders of the Turkic army h m kagans. Bahadur, who owned the lands of eastern Tien Shan and northeastern India from the Black Sea to the Don. You had a strong spirit, a cunning spirit. You have not lost in conflicts with the Russians. The Enraged Enemy was cunning. Your gullibility, naivety hurt you. The country was destroyed, people fled, and the land was in the hands of the enemy. It is worn out, destroyed, trampled. Here are the above texts, linking the state of your entire history to your stone history.

The question of whether the spirit of desht-i-Kipchak will return is answered by novel. Yes, it will come back. But not in the same position. In Science, Art, Literature, and History. The vision, the realization, the return of the spirit will be measured by today's level of

knowledge. Why is the spirit of the hero (the spirit of the trampled Kipchaks) wandering in the middle of two worlds? Will you pass from century to Century The Immortal history and immortal heritage of the ancient people of bagzygy? Is it safe to relive the years you have lived through? Mythological intentions, however, suggest that there is some power, a spirit invisible to the human eye.

The allusions presented in M. Magauin's novel *Kypshak beauty* cannot be considered as a whole in a single article. Nevertheless, the allusions in this work can be immediately noticed and studied by the reader who is familiar with the circumstances of society in the twentieth century, rather than perceived by the reader who is not familiar with the actions of the USSR. «It is the power of influence that the work loses from the author to the reader due to various objective and subjective reasons, such as the national, social, confessional significance of cultural data, the remoteness of the time in which the data is recorded and the allusion verbalized by it, and the duration of access to the text to the reader, the ideology preached in society, the knowledge sphere of the reader, but it is not exhausted will not disappear». If at a certain point in time in the perception of a particular reader the potential to recognize allusions is not relevant, then another reader after some time will recognize, appreciate, accept their informativeness, the possibility of creating subtext, correlate with the semantics of the whole text and use to create their own thinking» [27].

Conclusion. Both historical discourse and allusions are determined by the specifics of information perception in the text. The meeting of historical discourse and allusion in a fiction text, the different perception of its readers generates a polyphony of these categories.

The basic criteria for the typology of historical discourse, such as the analysis of historical events, assessment of the role of the individual and the state in world history, are found in «*Kypshak beauty*».

In the historical text the value of creativity M. Magauin and the basis of its deep, adventurous nature. The artistic text does not respond in which directions it is actualized, how realistic it is. And the more we try to understand the essence of the novel, the more discourse (Historical) will be born. Assessing that the historical discourse in «*Kypshak beauty*» reflects the specific traditional features of our nation, we noticed a connection not only with artistic discourse, but also with traditional discourse. We also encountered postcolonial discourse in the course of our study of historical discourse in the novel. We also want to say that going through this stage remains an intentional discourse.

In the article we considered the novel of the writer Mukhtar Magauin «*Kypshak beauty*» as the main object of research, analyzing the role of one of the historical texts and literary tools in fiction - allusion in the creation of historical discourse. In subsequent research, we will focus on certain types of allusions and consider them in detail.

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ИСТОРИЧЕСКИЙ ДИСКУРС И АЛЛЮЗИЯ

Аллюзии посвящено множество исследований, но данный термин не утратил своей актуальности. Пути передачи аллюзии в художественном тексте разные. В художественном тексте выражается опосредованное отношение к историческим источникам. В данной статье рассматриваются особенности категории исторического дискурса, аллюзии и интерпретация исторических фактов в художественном тексте.

Ученые при изучении аллюзии уделяют большое внимание ее функциям, типологии, видам и специфическим особенностям. Если рассматривать историю и аллюзию в очень тесном взаимодействии, то очевидно, что в представлении исторического дискурса в тексте художественного произведения проявляется своеобразие аллюзии. В данной работе анализируются исторические сведения в тексте произведения М. Магауина «Қыпшақ аруы» в рамках научно-исторического, общественно-политического, художественно-исторического, культурного дискурса. Изучается влияние историко-художественного текста на историческое сознание. В статье использованы труды таких ученых, как Н. Фатеева, А.Н. Pasco, J. Weixlmann, А.Г. Мамаева, А. Pelttari, А.С. Адилова. В исследовании была попытка определить особенности связи аллюзии и исторического дискурса. В ходе исследования использовались методы сравнения, интерпретации, семантики.

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

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ТАРИХИ ДИСКУРС ЖӘНЕ АЛЛЮЗИЯ

Аллюзия мәселесі төңірегінде әлемде көптеген зерттеулер жүргізілді және әлі де өзектілігін жойған жоқ. Аллюзия өте күрделі, әрқилы, көркем мәтінде берілу жолдары әртүрлі. Тарихпен тығыз байланысты. Яғни, көркем мәтінде тарихи деректерге жанама меңзеу арқылы көрініс табады. Бұл мақалада тарихи дискурс категориясы мен аллюзияның ерекшеліктері мен тарихи фактілердің көркем мәтінде интерпретациялануы қарастырылады.

Ғалымдар аллюзияны зерттеуде оның атқаратын қызметіне, типологиясы мен түрлеріне, өзіндік ерекшеліктеріне мән береді. Тарих пен аллюзияны өте тығыз қарым-қатынаста қарастыратын болсақ, онда көркем мәтіндегі тарихи дискурстың көркем шығармада берілуінде аллюзияның өзіндік орны пайда болатыны айқын. Бұл жұмыста М. Магауинның «Қыпшақ аруы» шығармасы мәтіндегі тарихи жазбалар ғылыми-тарихи, қоғамдық-саяси, көркем-тарихи, мәдени дискурстар шеңберінде салыстырмалы түрде талданады. Тарихи-көркем мәтіннің тарихи санаға әсері зерделенеді. Мақалада дискурсқа қатысты Н. Фатеева, А.Н. Pasco, J. Weixlmann, А.Г. Мамаева, А. Pelttari, А.С. Адилова сынды ғалымдардың еңбектері басшылыққа алынған. Аллюзия мен тарихи дискурс байланысының ерекшеліктерін анықтауға талпыныстар жасалады. Зерттеу барысында салыстыру, салыстыру-талдау, интерпретациялық, семантикалық, әдістері қолданылды.

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

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