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ТАРИХНАМА ЖӘНЕ ДЕРЕКТАНУ / ИСТОРИОГРАФИЯ И ИСТОЧНИКОВЕДЕНИЕ / HISTORIOGRAPHY AND SOURCE STUDIES

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HISTORICAL DISCOURSE IN THE WORKS OF A. ZH. MASHANOV

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Abstract. Introduction. This article examines the characteristics of historical and literary discourse in the scholarly and literary heritage of Akzhan Zh. Mashanov, Doctor of Geological and Mineralogical Sciences and Corresponding Member of the Academy of Sciences of the Kazakh SSR. The relevance of the study is determined by the growing scholarly interest in historical discourse as a means of representing historical memory, national and cultural identity, and linguistic mechanisms for interpreting the historical past. Particular attention is paid to Mashanov's contribution to the development of Farabi studies and to the interpretation of Kazakhstan's historical and cultural heritage. *Goals and objectives.* The goal of the study is to identify and characterize the distinctive features of historical and literary discourse in the works of Akzhan Zh. Mashanov. To achieve this aim, the following objectives were established: to define the theoretical foundations of historical discourse research; to identify the principal features of historical and literary discourse in Mashanov's works; to analyze the interaction between the historical and literary components of the author's narrative; to determine the specific features of representing historical figures and events; to characterize the lexical, grammatical, and stylistic means that shape historical discourse; and to establish the role of historical and literary discourse in the representation of historical memory and the cultural heritage of Kazakhstan. The research is based on the discourse-historical approach, cognitive-discursive analysis, and the comparative-historical method, which made it possible to examine Mashanov's texts in terms of their linguistic, historical, and cultural dimensions. *Results.*

The findings demonstrate that Mashanov's historical and literary discourse constitutes a complex system integrating documentary authenticity, references to primary historical sources, and the artistic interpretation of historical events. The study identifies the principal lexical, grammatical, and stylistic markers of historical discourse that reflect the national and cultural specificity, the historical period, and the author's concept of historical memory. It is established that Mashanov's works construct an integrated model of historical narrative based on the synthesis of scientific knowledge, philosophical reflection, and artistic representation of the past. *Conclusion.* The findings lead to the conclusion that the historical and literary discourse in Mashanov's works contributes to the preservation of historical memory and expands the understanding of the specific nature of historical discourse in contemporary humanities research.

Keywords: A. Zh. Mashanov, al-Farabi, Abay, historical figures, historical discourse, artistic discourse, primary sources

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А.Ж. МАШАНОВ ШЫҒАРМАЛАРЫНДАҒЫ ТАРИХИ ДИСКУРС

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Аңдатпа. *Kipicne.* Мақала геология-минералогия ғылымдарының докторы, Қазақ КСР Ғылым академиясының корреспондент-мүшесі Ақжан Жақсыбекұлы Машановтың ғылыми және әдеби мұрасындағы тарихи-көркем дискурстың ерекшеліктерін зерттеуге арналған. Зерттеудің өзектілігі тарихи дискурсты тарихи жадты, ұлттық-мәдени бірегейлікті және тарихи өткенді тілдік тұрғыдан интерпретациялау тетіктерін бейнелеу құралы ретінде қарастыруға деген ғылыми қызығушылықтың артуымен айқындалады. Зерттеуде ғалымның әл-Фарабитану ғылымының қалыптасуы мен дамуына қосқан үлесіне, сондай-ақ Қазақстанның тарихи-мәдени мұрасын зерделеудегі ғылыми қызметіне ерекше назар аударылады. *Зерттеудің мақсаты мен міндеттері.* Зерттеудің мақсаты – Ақжан Жақсыбекұлы Машанов шығармаларындағы тарихи-көркем дискурстың өзіндік ерекшеліктерін анықтау және сипаттау. Осы мақсатқа жету үшін тарихи дискурсты зерттеудің теориялық негіздерін айқындау; ғалым шығармаларындағы тарихи-көркем дискурстың негізгі белгілерін анықтау; авторлық баяндаудағы тарихи және көркемдік компоненттердің өзара ықпалдасу

ерекшеліктерін талдау; тарихи тұлғалар мен оқиғалардың репрезентациялану ерекшеліктерін белгілеу; тарихи дискурсты қалыптастыратын лексикалық, грамматикалық және стилистикалық тілдік құралдарды сипаттау; тарихи-көркем дискурстың тарихи жад пен Қазақстанның мәдени мұрасын танытудағы рөлін айқындау міндеттері қойылды. Зерттеу дискурстық-тарихи, когнитивтік-дискурстық және салыстырмалы-тарихи әдістерді қолдану арқылы жүргізілді. Бұл әдістер А.Ж. Машанов мәтіндерін тілдік, тарихи және мәдени қырларының бірлігінде кешенді түрде қарастыруға мүмкіндік берді. *Нәтижелер.* Зерттеу нәтижелері А.Ж. Машановтың тарихи-көркем дискурсы деректік нақтылықты, бастапқы тарихи дереккөздерге сүйенуді және тарихи оқиғаларды көркемдік тұрғыдан пайымдауды біріктіретін күрделі жүйе екенін көрсетті. Тарихи дискурстың ұлттық-мәдени ерекшеліктерді, тарихи дәуірдің сипатын және автордың тарихи жад туралы тұжырымдамасын бейнелейтін негізгі лексикалық, грамматикалық және стилистикалық маркерлері анықталды. Сонымен қатар Ақжан Жақсыбекұлының еңбектері ғылыми білімді, философиялық пайымдауды және өткенді көркемдік тұрғыдан бейнелеуді сабақтастыратын тұтас тарихи баяндау үлгісін қалыптастыратыны дәлелденді. *Қорытынды.* Зерттеу нәтижелері А.Ж. Машанов шығармаларындағы тарихи-көркем дискурстың тарихи жадты сақтауда маңызды рөл атқаратынын және қазіргі гуманитарлық ғылымдағы тарихи дискурстың табиғатын тереңірек түсінуге мүмкіндік беретінін көрсетті.

Түйін сөздер: А.Ж. Машанов, әл-Фараби, Абай, тарихи тұлғалар, тарихи дискурс, көркемдік дискурс, бастапқы дерек көздері.

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ИСТОРИЧЕСКИЙ ДИСКУРС В ПРОИЗВЕДЕНИЯХ А.Ж. МАШАНОВА

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Аннотация. *Введение.* Статья посвящена исследованию особенностей историко-художественного дискурса в научном и литературном наследии доктора геолого-минералогических наук, члена-корреспондента Академии наук Казахской ССР А.Ж. Машанова. Актуальность исследования заключается в возрастающем интересе к изучению исторического дискурса как средства репрезентации исторической памяти, национально-

культурной идентичности и языковых механизмов интерпретации исторического прошлого. Особое внимание уделяется вкладу ученого в развитие фарабиеведения и осмыслению историко-культурного наследия Казахстана. *Цель и задачи исследования* заключаются в выявлении и характеристике особенностей историко-художественного дискурса в произведениях Акжана Жаксыбековича. Для достижения поставленной цели определены следующие задачи: определить теоретические основы исследования исторического дискурса; выявить основные признаки историко-художественного дискурса в произведениях ученого; проанализировать особенности взаимодействия исторического и художественного компонентов авторского повествования; установить специфику репрезентации исторических личностей и событий; охарактеризовать лексические, грамматические и стилистические средства, обеспечивающие формирование исторического дискурса; определить роль историко-художественного дискурса в репрезентации исторической памяти и культурного наследия Казахстана. Исследование выполнено с использованием дискурсивно-исторического, когнитивно-дискурсивного и сравнительно-исторического методов, позволивших рассмотреть тексты А.Ж. Машанова в единстве языковых, исторических и культурных характеристик. *Результаты* исследования показали, что историко-художественный дискурс А.Ж. Машанова представляет сложную систему, включающую в себя документальную достоверность, обращение к первоисточникам и художественную интерпретацию отдельных исторических событий. Выявлены основные лексические, грамматические и стилистические маркеры исторического дискурса, отражающие национально-культурную специфику, историческую эпоху и авторскую концепцию исторической памяти. Выявлено, что работы Акжана Жаксыбековича формируют целостную модель исторического повествования, основанную на синтезе научного знания, философского осмысления и художественного изображения прошлого. *Заключение.* Полученные результаты позволяют сделать вывод, что историко-художественный дискурс в произведениях А.Ж. Машанова способствует сохранению исторической памяти и расширяет представления о специфике исторического дискурса в современной гуманитарной науке.

Ключевые слова: А.Ж. Машанов, аль-Фараби, Абай, исторические личности, исторический дискурс, художественный дискурс, первоисточники

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Introduction

The outstanding Soviet and Kazakh scientist Akzhan Zhaksybekovich Mashanov belongs to a pleiad of people whose life and work left a big mark on the history of Kazakhstani science. Interest in the historical heritage of A. Zh. Mashanov is explained primarily by the fact that at the present time there has been a decisive turn towards the humanization of history as a science. It should be noted that until recently questions of history have been studied irrespective of historical details and their deeds. The reason for this was that the study of the historical process was carried out in an impersonal way. The objective patterns of social development were studied without taking into account individual uniqueness, the distinctness of the personality, the psychological characteristics of the historical personality, the motives and moral aspects of its activities were almost not considered (Erohina, 1996: 50–52). When studying historical figures, attention was focused not on revealing the uniqueness of a personality, but on "concentrating the typical features and characteristics of a representative of a particular class in it" (Erohina, 1996: 50–52). It should be noted that at the present stage the problem of studying a person and his or her role in history is one of the leading ones in scientists' research. Among such historical figures who were forgotten in the era of Soviet totalitarianism, one can name A. Zh. Mashanov, whose historical works contributed to the discovery of the scientific heritage of al-Farabi and Abai to the world.

A. Zh. Mashanov wrote about six historical novels, such as "On the study of the heritage of al-Farabi", "Aristotle of the East", "Great scientists of Central Asia and Kazakhstan", "Al-Farabi and

Abai". Furthermore, he wrote and published books on the foundations of Islam "The Scientific Foundations of Islam", "Taboo", carried out historical research on the history of the Kazakh khanates of the times of Abulkhair, Kenesary, Kasym Khan.

The scientist paid much attention to the description of the archaeological records of Kazakh writing. All these works can be attributed to historical discourse, since they render "a sustained image (or mental model) of a historical event" (Ponomareva, 2010: 224). In such historical discourses, events related to the 15th-16th centuries are considered, the image of the medieval thinker al-Farabi is described.

Along with this, in the works of A. Zh. Mashanov, we also find traces of his literary activity. Thus, his fantastic works "Journey to the Center of the Earth", "Science Fiction Stories", etc. are widely known. Attributing them to the literary discourse is due to the fact that these literary works reflect the signs of artistic discourse. The use of such different discourses by the scientist A. Zh. Mashanov, a geologist by profession, speaks of the breadth of his interests.

It is important to note that historical discourse is analyzed using a discursive-historical approach, which requires "taking into account extralinguistic information (political, economic, cultural information) related to social problems, and also focuses on the influence of ideology, which allows one to objectively "reveal complex relationships between language, power and ideology" in the analysis (Van, Tao, 2018: 14–19).

Materials and methods

Historical discourse is analyzed using a discursive-historical approach, which requires "taking into account extralinguistic information (political, economic, cultural information) related to social problems in the analysis, and also focuses on the influence of ideology, which makes it possible to objectively "reveal the complex relationship between language, power and ideology" (Van, Tao, 2018: 14–19).

This approach consists of the main stages: 1) determining the content and subject matter of the statement; 2) analysis of the discursive strategy of the text under consideration; 3) description of formal characteristics (Wodak, 1999: 101). In the process of research, a comparative-historical method is also used, based on comparisons of different states of the same process along the vertical. This method also uses vertical comparisons, i. e. revealing the degree of development of historical events occurring in the same time dimensions, in geographically different social environments. The essence of the comparative historical method, according to L.N. Martyushov, lies in the fact that the historical-comparative method makes it possible to reveal the essence of the phenomena under study both by similarity and by the difference in their inherent properties, and also allows comparison in space and time, i. e. horizontally and vertically" (Martyushov, 2016: 15).

Artistic discourse of A. Zh. Mashanov is studied by using such methods of discursive analysis as: 1) the method of cognitive-discursive analysis, when the researcher's attention is focused on the cognitive and discursive aspects of the text. Cognitive aspects are, according to E.S. Kubryakova, "aspects related to understanding the role of the phenomenon under study in the formation of certain structures of knowledge and the formation of special knowledge formats that verbalize the concepts that develop in the human mind and the combination of concepts. The discursive aspects in linguistic analysis are rather aspects related to the distribution of information over the surface of different units of the language, with the specific features of its "packaging into these units and with the adaptation of these units to the conditions and requirements of the normal course of the discursive activity itself" (Kubryakova, 2008: 31).

Discussion

The question of historical discourse is still debatable, since researchers have not yet identified the difference between historical discourse and artistic, political and other types of discourse. Meanwhile, there is an increase in interest in historical discourse in society, which is due to a change in paradigms that caused a new attitude to studying history. And this new attitude is expressed in the fact that historical movement includes the history of human communities, the search for cultural,

historical and value landmarks (Andryuhina, 2016: 6). A distinctive feature of this discourse is that it includes both primary sources and a work of art, in which historical information of a primary nature is interpreted. On the one hand, historical discourse closely interacts with artistic discourse, on the other hand, it differs from it. Such a difference between these two types of discourse, according to M.G. Ponomareva, is in fact that historical discourse focuses on two points: 1) "historical discourse reflects not so much the position of any historiographer as a sustained image (or mental model) of a historical event; 2) The organizing center of an individual event's historical discourse is a historical figure or a confrontation between two historical figures» (Ponomaryova, 2010: 244).

A characteristic feature of historical discourse is also its correlation with politics, which determines the interpretation of past events. A.P. Minyar-Beloruicheva points out that politics, through purposeful modelling of historical reality, affects the mass addressee in order to solve specific problems of the present time, while it should be borne in mind that, as a rule, history is written and rewritten by the winners, who do not allow anyone else to invade this area, interpreting historical events from positions that suit them (Minyar-Beloruicheva, 2015).

The validity of such a remark is indisputable, and it is ascribed to the policy of totalitarianism in the period of the dominance of communist ideology. Back in the 90s A. Ya. Gurevich wrote about the crisis of historical knowledge, which consists in the fact that "under the conditions of growing nationalism, all kinds of pseudo-historical myths and fabrications are being revived... the concept of historical truth is becoming more and more problematized" (Gurevich, 1996: 6).

A.B. Anikina also claims that "at present, its crisis situation has become more aggravated, as there is an increasing spread of pseudo-historical stories and myths" (Anikina, 2015: 100–107).

Although R. Barth believes that history is indistinguishable from fiction, that it is one of the types of literary creativity (Bart, 2003: 427–441), nevertheless, it is unfounded to consider the author's statement about historical discourse as reliable, because historical discourse is distinguished by its performative nature. Such a feature of historical discourse is pointed out by P. Ricoeur and A.B. Anikina. P. Ricoeur notes that the performativity of historical discourse lies in the fact that the historian makes statements that give an idea of the past, he affirms the past: "having found himself in the public space, the book of history, the completion of "writing history", returns the author to the very core of "making history". Torn out of the world of action by the archive, the historian enters into it, introducing his text into the world of his readers" (Anikina, 2015: 101).

A.B. Anikina believes that the performativity of historical discourse depends on the competence of the sender of the text; "historical discourse also requires a competent sender who has the right to be called a historian", also requires knowledge of the historical context: "as such can be considered the historical discipline itself as well as the socio-political, ideological, cultural situation for historical discourse and other parameters characterizing a specific historical moment".

The third condition for the performativity of historical discourse as affirmative is that the historical text is considered as a performative statement, as an action, for a performative statement is indeed an action" (Anikina, 2015: 102).

The verity and the affirmative quality of historical discourse are confirmed by the presence of primary sources in the structure. A.P. Minyar-Beloruicheva refers to them: verbal records, including chronicles, memoirs, various documents: registers, acts, codes, statutes, resolutions, as well as newspaper and magazine articles, pamphlets, leaflets, works of art; works of philosophers and politicians of different eras, depicting the facts of past events, catalogs, lists of things, the things themselves; objects of material culture that make up the certification area; visual records, including maps, diagrams, paintings, popular prints, cartoons, posters, photographs, postcards, circulation graphics, engravings, woodcuts, newsreel, video chronicles, feature films. The primary sources reflect the culture and ideology of the time of their creation (Minyar-Beloruicheva, 2015).

According to A.P. Minyar-Beloruicheva, historical discourse is divided into two types: primary historical discourse and secondary historical discourse. Primary historical discourse, with all the variety of sources of its components, in turn, is subjected to more detailed fragmentation. Secondary historical discourse is created by means of components in relation to the primary sources of texts, i. e. scientific, historical and artistic works, in which not only primary sources, but also their assessment

are explicitly and implicitly traced (Minyar-Belorucheva, 2014: 8). Secondary historical discourse is classified into scientific-historical and artistic-historical.

A. Zh. Mashanov's historical discourse can be characterized as historical and artistic, combining the features of historical and artistic discourses.

Results

The historical and artistic discourse of the author allows us to identify such features of historical discourse as: 1) the presence of primary sources in it. These include, firstly, the works of al-Farabi. In the book "Al-Farabi and modern science" (Almaty, 2007) A. Zh. Mashanov drew attention to the contribution of al-Farabi to the development of projective geometry, substantiating the need to study the physical qualities, forms, and genetics of four objects related to the earth. According to the teachings of al-Farabi, polygons made up geometric images of five primary initial elements: the image of fire is a tetrahedron, the image of earth is a cube, the image of air is an octahedron, the image of water is an icosahedron, the image of ether is a dodekahedron. Al-Farabi paid special attention to the symmetry of numbers. The number 8 - in the laws of symmetry, according to al-Farabi, occupies a leading place. In chemistry, the number 8 forms a stable bond of the electron layer of atoms. The periodic system of chemical elements according to D. Mendeleev's table is based on octal symmetry. Abai Kunanbaev also wrote about eight divine qualities (Thirty-eighth word, Eight lines - "segiz ayak").

The merit of al-Farabi is the discovery of the law of symmetry in nature (the human body has a mirror symmetry, animals also have a similar symmetry, plants also comply with the mirror law). Examples of the application of the law of mirroring in the history of culture are methods for determining time, chronology. This law is related to astronomy. Al-Farabi also contributed to the development of music. He wrote twenty books under the general title "Kitab al-Musiqa al-Kabir" ("The Big Book of Music"). "In this work," writes A. Zh. Mashanov, - the issues of the history of music, its theory, the connection of music with other related sections of science and art, description, invention and analysis of musical instruments, experimental research on musical art, performing skills, composition, etc. are covered (Mashanov, 2007: 11).

In the article "Astronomical heritage of al-Farabi" A. Zh. Mashanov gives an idea about the works of al-Farabi in the field of astrology, in particular, about the work "Introduction to Ptolemy's Almagest". In this work, al-Farabi describes the results of his own observations of the movement of the stars, establishes the nature of the understandable movement of the planets, introduces the trigonometric function into astronomy for the first time, develops the method of spherical trigonometry, and also gives a clear description of astronomical and geodetic instruments (astrolabe, armillary sphere, compass, etc.).

Another significant work of al-Farabi in the field of astronomy is the Treatise on the High Foundations of Natural Science. In this work, al-Farabi describes the heliocentric idea (CSA RK, F. 2285, Op. 1, D. 14, L. 10).

In the historical works of A. Zh. Mashanov, the second sign of historical discourse is also observed - "confrontation of two historical figures". In the book of A. Zh. Mashanov "Al-Farabi zhane Abai" (Almaty, 1994), the scientist identified correspondences in the works of al-Farabi and Abai. Thus, in the book "Tabiat matbuat" the idea is expressed that by improving nature, one can find a way to the knowledge of oneself (Al-Farabi, 1974: 10).

Al-Farabi in his writings also expressed the idea that the source of knowledge is nature. For this, it is necessary to observe the phenomena of nature, to investigate it, to find the laws of its functioning. This is the only way to know the surrounding world. In his cosmological writings, al-Farabi believed that the universe changed 12,000 times, hence there are the 12-year calculation and seven days a week. Al-Farabi attached great importance to the number seven (seven is the number of musical notes, five is the number of goods, fire, water, wind, earth, stars (ether)). In the works of Abai, it is mentioned that when Genghis Khan was declared ruler, 12 people from the Turkic tribes were present, who raised the khan on a white felt mat. Abai also mentions the 12-year reckoning, saying

that in the year of the snake it was warm, in the year of the horse a battle began, and in the year of the sheep - the beginning of the year of Zenge baba (the year of the cow).

In the works of al-Farabi and Abai, attention is also focused on the number "three" (ushkil). Al-Farabi believed that the theory of geometry begins with a triangle. Abai's ternary number includes mind, will, and heart. In the Seventeenth Word, Abay invites science to express an opinion about the art of these three. Then science says: All three of you are needed. You should unite and obey the Heart in everything. If all three of you get along in one person, then with the dust from his feet it will be possible to heal the blind" (Mashanov, 1994: 55). Both al-Farabi and Abai had a negative attitude towards false religion that harms a person. Abai writes in the "Twenty-Ninth Word" that "At the sight of gold, the angel also goes astray from the righteous path. May they be a victim on the path of an angel! Why does an angel need gold? Having said this, people justify their own greed" (Kunanbaev, 2007: 51). Abai warns that one should be more careful with proverbs generated by ignorance.

A. Zh. Mashanov in his book "Al-Farabi and Abay" gave information about the contribution that al-Farabi made to the history of the science of astronomy. Firstly, al-Farabi created the theory of optics, designed a parabolic convex mirror, which he used to observe the planet Venus: I saw Venus passing across the sun, resembling a mole on a person's face" (Mashanov, 1994: 62). The merit of al-Farabi is also the creation of a sundial, an astrolabe. The scientist also developed a technique for measuring shadows, applied optical methods in the study of music, and first described notes.

As we can see, in the historical discourse of A. Zh. Mashanov, the works of al-Farabi and Abai Kunanbaev are used as primary sources, and historical figures are also mentioned (al-Farabi, who lived in 870 and Abai - XIX - early XX centuries).

The performativity of A. Zh. Mashanov's historical discourse is created due to the competence of the sender of the text - the scientist Mashanov, who has devoted more than 40 years to the study of the legacy of al-Farabi. For the first time in 1960 A. Zh. Mashanov addressed a letter to the President of the Academy of the Kazakh SSR K.I. Satpayev with a request to support the idea of studying the heritage of al-Farabi by scientists in the country. According to the attestation of Sh. Abdraman, K. Satpayev imposed a resolution on the letter "I agree. Implement 15.11. 1960" (Abdiraman, 2007: 144). According to M. Nurpeisova, who compiled the table "The main stages of the activity of A. Zh. Mashanov on the study of the scientific heritage of Abu Nasyr al-Farabi" (Nurpeisova, 2016: 143–144), the work on the study of the heritage of al-Farabi was carried out from 1959 to 1996. During this period, the scientist published 17 articles, three monographs dedicated to the work of al-Farabi, the Farabi Studies group was created under the Academy of Sciences of the Kazakh SSR, trips were made to Syria, Lebanon, an international conference was held dedicated to the 1100th anniversary of al-Farabi in Almaty. According to G.K. Kurmangaliyeva, three periods were distinguished in the development of Kazakh Farabi studies: 1) the beginning of translation and research activities to study the heritage of al-Farabi (1967–1974); 2) continuation of the beginnings of the first period (1975–1990); 3) the study of the legacy of al-Farabi from an updated position (from 1991 to date) (Kurmangaliyeva, 2017:168).

A. Zh. Mashanov tirelessly continued to study the legacy of al-Farabi, even when many Farabists lost interest in this matter. In a letter of appeal to D.A. Kunaev, B.A. Ashimov, the scientist wrote the following: "Thus, almost all Farabists who worked at the Institute of Philosophy of the Academy of Sciences of the Kazakh SSR in the period of preparation for the conference are currently working in various institutions and departments... The most valuable and unique materials accumulated with great difficulty are practically squandered, etc. For me, a person who started this business at his own peril and risk two decades ago and achieved world recognition for the event, the current situation is depressing. But, despite this, I continue to work on the study of the scientific heritage of al-Farabi to the best of my ability" (CSA RK, F. 2285, Op. 1, D. 164, L. 10).

The display of a sign of the political nature of historical discourse is manifested in the way the ideology of power is reflected during the researcher's work on his work or on himself. In the period from 1959 to 1990, the negative influence of the communist ideology affected the attitude of the authorities to the study of the legacy of al-Farabi, as well as the attitude towards the scientist himself, and this was expressed in bureaucratic obstacles to the process of studying the work of the great

medieval thinker. Although in the 1960s works were carried out to translate the books of al-Farabi into Kazakh, there were attempts to give research on al-Farabi to Uzbek scientists, since it was then believed that the great scientist was Uzbek by nationality. "During these years, K.I. Satpaev, and Kazakh scientists were still asking: "Who is this in a turban? You, Akzhan, say that this is our ancestor. What clan is he? - writes Sh. Abdraman. "Do you have proof?" Our Kazakhstani scientists did not seek to continue the study of al-Farabi's legacy. Meanwhile, dissertations on the work of al-Farabi were defended in Uzbekistan, his works were published there. Therefore, Uzbek scientists raised the issue of holding an international conference dedicated to the 1100th anniversary of al-Farabi in Tashkent (Abdiraman, 2007: 155–156). At a scientific conference held in 1971 on the history of science of UNESCO in Moscow, M. Khairullaev proposed to hold a conference in Tashkent, arguing that the legacy of al-Farabi was fairly assessed from a materialistic point of view. Akzhan Mashani, who spoke after him, proposed holding a conference in Kazakhstan, speaking about the contribution of Kazakh scientists to the study of al-Farabi's heritage. By that time, A. Mashanov managed to publish 32 scientific works, his book "Al-Farabi" was published (Almaty, 1970). And only with the appointment of Sh. Yessenov as the president of the academy, the work on studying the heritage of al-Farabi somewhat revived (Abdiraman, 2007: 160).

The Soviet government, which later recognized that al-Farabi belonged to the Kazakh people, nevertheless shifted the entire burden of studying his work to Tashkent. That was a direct consequence of the policy of inciting interethnic hatred, write M.S. Amrina, N.B. Smagulov (Amrina, 2018: 107). Accusations were made against A. Zh. Mashanov, which said that he, being a great scientist, visits the mosque on Fridays and arranges religious festivities at his home (Amrina, Smagulov, 2018: 108). And only thanks to the intervention of D. Kunaev, the flow of accusations stopped in the 1980s.

A. Zh. Mashanov was a scientist-philosopher, despite his mining education. His scientific works on geomechanics have received scientific recognition abroad too. But the passion for historical research was not an amateur interest, but a real study that made a significant contribution to the development of Farabi studies in the Kazakh land. For studying the heritage of al-Farabi and promoting Islam, he was persecuted (Mustafin, 2006).

The reliability of A. Zh. Mashanov's historical discourse is also confirmed by historical data on the life of the ancient Huns Zhong and Xiong, who wandered in 2700–2400 from the environs of the Yenisei to Central Asia, provided information about their economic activities, about the features of life in a tribal society. As proof of the existence of the Hun tribes, the scientist cites the names of some Chinese cities named after the Hun-Sak tribes Zhun-Bulen (Zhunn), Gong-Guan (Hun), Xinbin (Senbi), Hun-Chun (Hun Chunn), Dun-Hua (Dunhu), provided information on the types of crafts, about mastering metal processing by the ancient Huns obtained during the excavation of rock deposits, the use of metal products in the household (Mashanov, Akyshev, 2009: 184–191).

The discourse analysis of the artistic part of A. Zh. Mashanov's historical and literary discourse involves the analysis of extralinguistic as well as linguistic factors. The mentioned approach to discourse analysis is suggested in the works of E.S. Kubryakova, who focused on the identification of special formats of knowledge (concepts), the study of linguistic units of the language, adapted to ensure the process of discursive activity (Kubryakova, 2008: 31). M.A. Golovaneva highlights the use of the cognitive-discursive approach to the analysis of discourse. In this case, knowledge is considered as cognitive structures, and language units that take part in the actualization of discourse are semantized (Golovaneva, 2016: 26). The discursive-cognitive approach we use also takes into account extratextual elements (context-situational conditioning of discourse, historical background, ideological orientation of publications, etc. (Orlova, 2011: 28).

Such a comprehensive analysis involves identifying, first of all, the knowledge about the socio-political views of al-Farabi, as well as those of A. Zh. Mashanov, reflected in his historical works. Al-Farabi in his philosophical treatises gave a classification of sciences, paying attention, first of all, to the science of language. The second science is grammar, the third is logic, the fourth is poetics, the fifth is physics, the sixth is metaphysics, the seventh is the science of a human, the eighth is the Islamic law, the ninth is the science of religion (Al-Farabi, 1960: 160). In addition, al-Farabi put

forward the issue of distinguishing between "matter and form", pointed to their relationship, saying that form and matter mutually posit each other (Al'-Farabi, 1960: 23). Al-Farabi developed the theory of knowledge of nature, saying that without the four elements (fire, water, air, earth) nothing can arise. Such a materialistic understanding of nature in the Middle Ages was contrary to the dogmas of Islam. According to the thinker's teaching, science is based on three elements: topic, arguments, and evidence. They are closely connected with thought, intellect, feelings. The scientist defined the subject of knowledge, possessing three forces: biological, animal and human. He introduced the assumption that the content of our knowledge is observations of external nature, perceived with the help of senses. His social and political views were expressed in the work "On the Views of the Residents of a Virtuous City". In this work, al-Farabi expressed his thoughts about the groups of society: 1) a great society (all of humanity); 2) average society (peoples); 3) small society (urban community) (Al'-Farabi, 1960: 55).

In his ethical treatises, al-Farabi described the "virtuous city", as well as the "ignorant city", "unprecedented city", "changing city", "misguided city" opposed to it. Giving an idea of the different types of cities, al-Farabi drew attention to the shortcomings of society, for example, "an ignorant city" rejects the idea of mercy, does not know what happiness is.

Considering the "unmerciful city", the thinker pointed to the socio-political contradictions in the medieval Abbasid Caliphate. Residents of the "bargaining city", although they do good deeds, their main attention is directed to obtaining wealth. According to al-Farabi, city dwellers should strive to live in a virtuous society, for that they must obey the order, educate their children.

Members of society will only reach maturity when their intellectual ability and virtuous qualities are developed. R.B. Absatarov writes that al-Farabi recognized the historical basis for the emergence of society and the state. Critically evaluating feudal society, he pointed out that the feudal lords and orthodox religious figures were to blame for the imperfection of the main laws. However, the thinker did not see a way out of the situation created in society (Absattarov, 2014: 88). A. Zh. Mashanov notes that al-Farabi can be attributed to natural philosophers. He supplemented the teachings of Aristotle, built his own philosophical system. The basis of al-Farabi's philosophy is his statements, in which he encouraged to know the surrounding nature with true intention; think over and weigh everything that is studied, study them on the basis of logic and geometry. Everything that goes through such evaluations is recognized as truth - this is the actual knowledge. It is such knowledge that contributes to the study of philosophy" (Mashanov, 1970: 241). The socio-political views of the author of the historical discourse were manifested in the fact that even during the years of the Soviet totalitarian regime (1959–1980), also during the years of democracy, he opposed the official ideology, defending the right to study the heritage of al-Farabi, despite the rejection by the authorities of his idea of studying heritage of al-Farabi, despite the persecution expressed in numerous accusations against the scientist, the ban on preaching the foundations of Islam in an atheistic society. The scientist throughout his life (almost 40 years) tirelessly studied the life and work of al-Farabi, returned him to the Kazakh land, contributed to his extensive study in Kazakhstan (the foundation of the department of Farabi studies in the Academy of Sciences of the Kazakh SSR during the years of the Thaw). The views of the scientist are expressed in his various books, they are mentioned in the statements of witnesses of that period. Thus, A. Kekilbaev bears witness that "the creative group of the Farabists actually had to face enormous difficulties associated with the absence at that time of a scientific center of oriental studies in the republic".

Discursive analysis of linguistic units of historical and literary discourse of A. Zh. Mashanov allows one to identify:

Lexemes-markers indicating the historical nature of the work.

These include:

1. Nomination of educational institutions: медресе (medrese), сия сауыт (siya sauýt) - ink bottle, қалам түрткіш (kalam turtkish) - reed pen sharpener, қағаз (kaghaz) – paper, кітап (kitap) – book, дарул хикмат (darul hikmat) - dār al-ḥikmah or the hall of wisdom, дәріс (daris) – lecture, қалам-таңба (kalam-tanba) - pen seal, мектеп (mektep) – school, дәптер (dapter) – notebook,

мәжіліс (mazhilis) – council, құжыралар (оқитын бөлмелері) kuzhyralar - rooms for reading, кітапхана (kitaphana) - library.

2. Religious institutions: *минарет* (minaret), *меши́т* (meshit) - mosque, *құбла* (qubla) - qibla, *масжид* (masjid), *имам* (imam), *хазрет* (hazret), *софы* (sufi), *қауым намазы* (qauym namaz) - common prayers, *молдалар* (moldalar) - mullahs.

3. Proper names (geographical nominations of the Middle Ages): *Яқ сарт* (Yaq sart), *Уаси́ж* (Uasizh), *Қараул төбе* (Karaul tobe), *Отра́р* (Otrar), *Фара́б* (Farab), *Арыс* (Arys), *Сыр* (Syr), *Құйған* (Kuyghan), *Түркіста́н* (Turkistan), *Қазықұрт* (Kazykurt), *Ходже́нт* (Khodjent), *Мекке* (Месса), *Багда́т* (Bagdad), *Шын* (Shyn), *Жайхун* (Jayhun), *Дамаск* (Damascus).

4. Nominations of clothes: kise, okshaitay, kamar beldik, saptama etik, pushpak borik, zheyde, beren, shapan, shoshak kalpak, shalma, koylek, shalbar, telpek, kapsyrma, oraippek, shytra.

5. Scientific terms: astarlyab, ibratun (compass), kun sagat (sun dial), rasytkhana (observatory), assuk-batayn (diopetre), Ghuhrad (Mercury), Sholpan (Venus), geometry, mathematics, astronomy, chemistry, astrology.

6. Names of crafts, artisans: boyaushy (painter), tiginshi (tailor), sholmekshi-kumyrashy (potter), tuyme tuygishter (sewing necessities), temirshi ustalar (smiths), zergerler (jewelers), agash sheberleri (carpenters), shyny korytu oneri (glass melting art), bylghary ileushiler (leatherworkers).

7. Name of household appliances: shygyrly kudyk (well), togan (dam), kysh-kubyr (clay tubes).

8. Vehicles: at-arba (horse-drawn carriage), saltty at (horse riding), tuyeni minip zhuru (camel riding), kayykpén zhuru (boating), kememen zhuzu (sailing).

9. Weapons: kalkan (shield), aibalta (axe), dolyga-zhyga, kylysh-naiza (sword-spear), kanzhar (dagger), selebe, kobe, at sauýt (horse armour), myltyk (gun), zhebe (arrow), naiza (spear), sapy (dirk).

10. Furniture: oryndyk (chair), kebezhe, zhuk ayak, tosec (bed).

11. Plants: arsha, tabylgy, zhusan, bestamak.

12. Musical instruments: syrнай, kerney, sybyzgy, dutar, kobyz, drum, lute, harp, dombra, kuy, dastan.

13. Riding equipment: ar-turman aishyk omildirik (horse breastplate), zhugen kuyyskan (horse bridles), tebingi (gullet), aiyl-tartpalar (horse saddle horns).

14. Houses: segiz kanat uy, uyk, kerege, shanyraq, tangysh, basqur baulary, kilem, korpe-zhastyk, shed, uy, shatyr-saray, shatyr, kos, zholshyk-zhoryk uyi.

15. Crockery: saba, pispeck, tabak, ayak, saptyayak.

16. Stones: kokzhasyl tas (malachite), sutas (crystal), altyn (gold), kumis (silver), myknatas (magnet), hematite, asfar (topaz), zhakut (sapphire), zumrut (emerald), sapphire, zhamsat (amethyst), tila (chrysolite).

17. Games: aksuyek, altybakan, togyz kumalak.

18. Celestials: Urker (The Pleiades), ai (Moon), kun (Sun), zheti karakshy (the Plough), Temirkazyk (Polaris), tagdynama talikhnama (horoscope), boynama, Sairan, Zukhal (Saturn) Mushtari (Jupiter), Mars (Marrikh).

19. Traditions: shyltakhana, kumalak salu, toy zhasau, “su” meirami, kokpar tartu, kures, sadak tartu, at zharys.

20. Animals, reptiles: baital, marqa, zhabagy, tu biye, zhylyky (horse), tuye (camel), koshkar, barys (snow leopard), kabylyan (cheetah), it (dog), azban, kosayak, tyshkan (mouse), suyr, zhylyan (snake).

21. Names of products: kymyz, bidai (wheat), kurish (rice), millet, kendir, zygyr, kunbagys (sunflower), makta (cotton), zhemister (figs), shubat.

22. Designation of time: besin.

23. Names of rulers, servants: Caliph, Akim, Tarkhan, Shabarmán, Ulyktar.

II. Grammar structures:

1. Types of address: afandi, marhamatty caliph, martebeli tauyp aga, kogam.

2. Words formed with the help of archaic suffixes: turtkish, ushkil, bilgish, bitimen.

3. Compound words: koykyrylgan ok-zhebe, at-arbaly, ersili-karsyly, aiyl-tartpalar, zhiyn-toy, daruish-bilgish, gayni-al hayat.

4. Combinations of words: kamys shybyk kalam, tas taqta.

III. Figurative means:

Metaphors: kukirt (Sulphur) - kok ort (blue fire), synap (mercury) - tiri kumis (living silver), ai metally (moon metal), altyn besigi (golden cradle), uayym - eldin korgany (worry is the fortress of the country).

Comparisons: The settlements, the open fields, the mountains and the stones, the water and the creeks of this region seem to me like a kind mother and a wise person whose knowledge is vast (Mashanov, 1970: 15). The inside is like a bee's nest, and the top is a series of small domes that lie hanging like agaricus mushrooms, as if a giant cauldron has been turned upside down on the roof of each one (Mashanov, 1970: 17).

Conclusion

Thus, in the process of the research, the historical and literary discourse in the works of A. Zh. Mashanov was analyzed.

The main features of historical discourse in his heritage are identified and described, such as:

- 1) the ability to reflect the image of a historical event;
- 2) the ability to characterize the participants in historical events as historical figures;
- 3) performativity.

The types of historical discourse reflected in A. Zh. Mashanov's research have been identified:

- a) primary historical discourse based on original sources and archival documents;
- b) secondary, historical and artistic, which indicates the assessment and position of the author and his attitude to what is described.

Primary historical discourse is closely connected with direct evidence of historical time. It includes documents, chronicles, letters, memoirs, official reports and other forms of material created directly by participants in the events or their contemporaries. Such discourse seeks to record events, facts and experiences related to a specific historical context as accurately as possible. However, despite its nature striving for objectivity, primary discourse is always limited by the subjectivity of the perception of that time, the personal interests of the authors and the availability of information. It is important that primary historical discourse can serve as a basis for further analysis and comprehension, providing a foundation for building more complex interpretations in A. Zh. Mashanov's scientific and literary work. Secondary historical discourse, or historical-artistic, is a work in which historical events and figures are described through the prism of artistic comprehension, philosophical or social analysis. This can be either a work of historical literature or a scientific work in which the author not only reconstructs events, but also gives them personal, emotional or cultural meaning, which is clearly observed in A. Zh. Mashanov's writings. Secondary discourse is more susceptible to the influence of the author's subjective assessments, his aesthetic and ideological positions, which allows for various interpretations of what happened in the past. Historical and artistic discourse in the thinker's legacy plays an important role in the formation of collective memory and public perception of history, as it helps to create not only a factual picture of the past, but also to interpret it through emotional and cultural contexts.

In addition to the difference between primary and secondary historical discourse, an important aspect of A. Zh. Mashanov's historical discourse is performativity. This means that through historical stories and interpretations, not only information about the past is transmitted, but also a certain image of the past is created, which influences the present and the future. The performativity of historical discourse is manifested in the way it activates collective emotions, reinforces or challenges historical myths, shapes national identity, and influences the political and cultural situation in society. For example, a historical myth about victory in war or the heroism of certain figures can serve as a powerful tool for mobilizing society in modern conditions, as well as for shaping ideological attitudes.

Thus, A. Zh. Mashanov's historical discourse is a multi-layered and dynamic phenomenon in which it is important to distinguish between both objective and subjective elements, as well as to consider its impact on culture and society as a whole.

Sources

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