



## Narrative Model in Mukhtar Magauin's Novel "Kipchak Aruy"

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### Abstract

The author is an authoritative person who creates the literary world. The relevance of our article is a narrative analysis of Mukhtar Magauin's work, one of the writers with a clear style and personality, who has developed his own school of writing in Kazakh literature. Since ancient times, the recognition of the writer's personality by analyzing the intricacies of writing art, ideological and stylistic analysis of a literary text are of great importance in the scientific space. We conducted research on the novel "Kipchak aruy" by M. Magauin in relation to the author's theory, within the framework of the scientific paradigm system. The author's narrative varies depending on his own style and the used methods. The narrative model of each literary work is built depending on the ideological, thematic, image system of the work. Although the creator of this model is the author, the narrator is the one who implements it. We have witnessed that the author's view should go beyond the literary world created by the author himself is not realized in M. Magauin's novel "Kipchak aruy". In a literary text, the explicit author's personality does not violate aesthetic stability, but, on the contrary, gives his recipient a special spiritual pleasure.

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**Keywords:** Narrator, Explicit Author, Implied Author, Narrative Instances, Narrative Model, Recipient.

### Introduction

Mukhtar Magauin (1940-2025) is an author who developed his own style and manner of narration in Kazakh literature. His novel *Kipchak aruy* ["Kipchak Beauty" or "Miss Kipchak" in English] holistically represents the thematic and ideological features of his work, his own narrative style, and uses compositional techniques that have not previously been encountered in Kazakh literature. Magauin was one of authors who demonstrate the development of postmodern techniques (Chatman, 1980), among writers including Abdizhamil Nurpeisov, Tynymbay Nurmaganbetov and Bakhytzhan Kanapyanov. The narratives

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of Mukhtar Magauin resonate the deep culture of Kazakh nation and culture (Dalelbekkyzy, 2024). In all his works, one can see the traits of postmodern literature, a departure from strict realism and construction of an aesthetic reality combining mysticism, fantasy and existential philosophy. Researchers argue that “Magauin opened a new field in Kazakh literature... he focused on the method of surrealism, which is still controversial”. This reveals the concept of art and creativity, in which Magauin used such narrative techniques that allow readers to know the Kazakh people a little better. His narrative reflects the way of life and values of the Kazakh people, showing how they value their own culture and history. Magauin thus introduced a new narrative model for the Kazakhs to introduce their nation to the world which not only depicts artists' understanding of art in the novel, but also the external nature and inner world of the Kazakh through its men and women (Magauin, 1992).

A narrative model is a scheme of interaction of narrative instances in a literary text (Dzhundibayeva, 2015). Obviously, each writer has his own narrative model depending on the stylistic specificity and originality of the author, linguistic competence, the prism of reality vision and professional intelligence. However, we avoid the idea that the narrative model is based on a frozen model. In the Kazakh literary tradition, the concept of a “narrative” has not yet been fully formed, despite the fact that there are many studies in this domain. Many researchers have delineated the legislative boundaries of the concept of narrative and identified the dominant component, the reader's perception of a literary text. Everything depends on the author's narrative style, the way information is transmitted, material, and his personality. It is usually difficult to describe a new narrative style that differs from established narrative forms. This is because modern narrative forms are described as a “multifaceted” narrator» (Kushnirova et al., 2021).

The current study examines Magauin's novel *Kipchak aruy* in the light of narrative and linguistic skills of the author Zhakulyayev & Takirov (2023). There is a dearth of studies on the narrative aspects of authors writing in Kazakh literature. The current study aims to fill this gap by highlighting the author's narrative skills, the use of linguistic expressions and the unique narrative traits that accumulate to build a narrative model. The primary objective of this study was to highlight both narrative and textual approaches specific to the text, its plot and the characters. It is premised in this study that the narrative model of each literary work is built depending on the ideological, thematic, image system of the work. It is also argued that in a literary text, the explicit author's personality does not violate aesthetic stability, but, on the contrary, gives readers a special spiritual pleasure.

## Methodology

### Research Design

The study adopted a historic-descriptive research method (Rowlinson, 2005) with a content analysis approach to study Magauin's masterpiece. This type of research technique describes events, people, or cultures through an examination of artifacts, documents, or other sources of information.

### Sampling

Excerpts and passages were extracted from the sampled text to highlight the narrative skills of the author. Each excerpt was chosen with the objective of showing the author's narrative skills, the use of linguistic expressions and the unique narrative traits, that accumulate to build a narrative model.

### Data Analysis

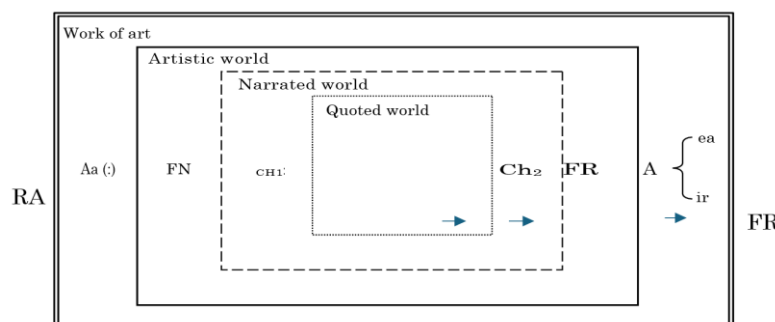
A content analysis method was adopted to analyze the excerpts and passages. There were two approaches of analysis: the narrator's approach and the textual approach. The narrator's approach was generic as it provided the narrative traits of the author. The textual approach was specific to the text, its plot and the characters. Both analytical approaches helped to understand the narrative model as a scheme of connection, interconnection of narrative instances in one channel.

## Literature Review

Bokei (2013) defines a work of art a synopsis created by reading a giant book called life, and writers as eternal learners of life. The personality of the writer, the writer's ideal, the study of fine art and the realities of life are main channels of modern literary science. Not every writer manages to connect life in his writings, to combine the fruits of each imagination, and embody them in a complete form. It is clear that only classical works can withstand the waves of the “Great Sea of time”, as exemplified in great works of G. Flaubert, L. Tolstoy, A. Pushkin, and I. Goethe. These authors have been warmly received by readership, as they solved the theme of life and at any stage found their recipients. It can be said that the study of the author, narrator, and narrative model of such works of art are main aspects of literary science. Although an indefinite narrative scheme prevails in the creative process, the sequence of images and plots are author's pure creativity. creativity leads the author beyond the original idea and leads him into the world of fantasy.

On the other hand, a narrative model can be defined as a work of fiction that the author sets the end point and directs to a specific addressee.

Schmid (2010), honorary professor at the University of Hamburg, in his work *Narratology: An Introduction*, expresses the following opinion: “In the early 1970s, communicative levels and narrative instances were analyzed in different models. Here I take as a basis the model proposed by me, because it was later used in the analysis of texts, discussed in theoretical works, modified and reworked. Even the works of Polish scientists like Okopien-Slavinska and Bartoshinsky were inaccessible to me at that time. Later, in the model I proposed, I took into account both these works and scientific criticism”. Figure 1 presents the model proposed by Schmid (2010).



**Figure 1: Model of Communicative Levels.**

Note: RA= real author, FR = fictitious reader, AR = abstract reader, AA = abstract author, EA = estimated addressee, FN= fictitious narrative (story), IR = ideal recipient, Ch<sup>1</sup> Ch<sup>2</sup> = characters, RR = real reader.

Source: Schmid (2008)

From this model proposed by Schmid (2010), it is obvious that communicative instances come in pairs. In general, we can say that the history of the development of the science of narratology lies in the formation of this model. The ideas that originated in the school of formalism, continues in the works of structuralist scientists. Literary studies have become a new channel giving rise to new conclusions through works of scientists like M. Bakhtin, V. Vinogradov, B. Korman, W. Booth, and V. Iser. The findings of these scientists have complicated the paradigm concerning the author's narrative theory. Each paired component of the narrative instances separately renews scientific circulation at certain stages. A few of these scientists have emphasized that the image of the author should reflect in whole work of art. The paired component, particularly was proposed by Iser (2022) as an “implicit reader” and W. Schmid as an “abstract reader” (2010). Of course, the work of W. Schmidt in the science of narratology is enormous. The narrative models proposed by these scientists are completely formed, supplemented and summarized schemes.

Ilyin (2001) talks about the narrative instances: “There is no consistency among modern narratologists in terms of the number of narrative instances: from the four obligatory to the eight, including the four “optional”, and each of them gives an infinite division (narrative typology), with additional differentiation from different researchers. This is especially true for each of these categories for the reader to choose from (real or right, abstract or hidden, explicit, virtual, ideal, inconsistent, predictable, immanent, intentional, conceptual, false, produced, fictional, informed, arch-reader (Ilyin, 2001). Likewise, Japanese narrative scientists believe that at each narrative level there must be a pair of sender and receiver of artistic information. Any work of art is aimed at a specific audience. A specific author who creates a work of art and a specific reader who receives it can establish a certain level of communication. For example, sincere words of the reader to the writers, comments about the work, letters between the author and the reader are examples of this communication model. Other narrative instances cannot establish a clear communication connection. All other categorical images in a hidden artistic text, formed at the level of consciousness of the implicit author and the implicit reader, are abstract.

Researchers like Chatman (1980), too, limit themselves to narrative instances, while others like Genette (1966-1972) do not take into account the implicit author and the implicit reader in their classification. Rimmon (1976) holds different opinions and believes that narratologists of a linguistic orientation should only play the role of a structuralist, and keep their narrative instances fixed to the literary text. The narrative instances are the narrator (narrator, speaker), or the persons responsible for the verbalization of artistic information in linguistic form in the text.

This paired instance (narrator) was partly again classified into two parts. In the first part, the narrator narrates in a “personal grammatical form,” as an anonymous person in the first person or as a character playing the role of the narrator. Here a “fixative communicative situation” is formed, the image of a fixative, explicit author (“figure in the text”) and a fixative, explicit reader. The latter also acts as a listener character in the narrated story, receiving expressions like “dear reader”, “you may not believe in it, but...” and like. Such explicit communication can also act as text-based appeals by the author. However, this level

and accordingly, its instances are not present in the “impersonal”, “implicit” third-person narrative. In the second part of communicative model, the level of focalization occurs in the verbalization of the visual perspective (Bal, 1977; Genette, 1966, 1991). The sender of the visual information determines the focalizer and its recipient the implicit viewer. In this category, the level of “fixative communication” is considered at the discursive level of the narrator (Schmid, 2010; Zhakupov et al., 2024). The narrator acts as a mere actor in the novel, who aligns the level of focalization with the story and places its focalizer between the narrator and the actor (Dawson, 2012).

Since the time when the art of storytelling appeared, there are two types of narrators. In the first type, the author makes fresh research on the personality of the narrator, and presents him as a character; in the other type, the narrator stands outside the artistic world created by the author. Australian scientist Dawson (2012), who followed the path of poetic art and science at the same time, was the first type of narrator. He showed that the author has the personality of an “omniscient narrator” who is able to distinguish himself from other hetero-diagnostic narratives in the process of telling a real story. Such as narrator makes an open opinion, not an indirect opinion about the perspective of the hero (Esembekov, 2023). In other words, it is the author himself, being omniscient, comments on what is happening about the actions of the hero, and is also aware of the inner secret of the hero, spreading the inner world of the characters to the reader through his own monolog as well as in the form of bare dialogues.

In the current context of M. Magauin, the scientist Esembekov (2023) emphasizes on the need to study Magauin’s narrative style, to discern the extent to which readers pay attention to his fictional characters, though the author-character becomes a reliable, real person in his literary works. But Esembekov (2023) argues that all the images in his novels cannot be attributed to real-life experience of the author. M. Magauin is a writer who created classic examples of historical works. It is obvious to everyone that he knows Kazakh history, ancient Turkic and Kypchak history like the back of his hand. Therefore, from the dialogue between the hero and Sarzhan Köbekov, one can immediately see the author's true nature and historical intelligence. The period when Kazakh literature achieved freedom of speech and freedom of spirit. The work begins as a novel written after the author's age as a prophet. A lyrical retreat is made and the author-character is in a writer's stagnation and is unable to do any productive work. In the second half of the 20th century, when freedom of speech was not allowed, we see the historical truth in the thoughts of Magauin through Sarzhan. The disharmony of ordinary socialist realism and art was really opposite to each other. It is clear that it was like a disabled child at the time when literature, art, and the slogan "for the class, for the party" were created.

Pilipchuk (2013), the Ukrainian Kipchak scholar, assert that the Kipchak society was more democratic than the ancient Turks, and a woman in it had much more rights. Moreover, in nomadic peoples, the image of the mother was sublime and powerful. When the ancient Saks ruled over the earth, there were mothers who owned terrible power, who did not shy away from the prosperity of the country and, without hesitation, without mourning the place of their man, landed on both the throne and the horse. It is clear that the spirit of nomad women formed in that era is still found in Kazakh girls, speaking of the mythical truth. Studies have analyzed the activities of mythical motives in Magauin’s novel, expressing that Kipchak Aruy acts as a stone statue as well as a character (Kasen & Baitanasova, 2024). The author's idea is to show the hard and painful path of the power of art. A real masterpiece shows that the work does not come easily, there are many different difficulties in the way of art, and in the fight against these difficulties, a person can lose himself. However, just as a person in love with real art sacrifices himself in the name of love, it is quite possible to become the same victim in the process of bringing a masterpiece into the world. It is known that there is a mythical knowledge behind any ritual. “The myth is stored in the deep space of the psyche. Myth, like a symbol, acts in the most important and simplified parts of human life, he never lost his mental world; he is only hidden by transforming his type or works under the curtain.” (Aituganova, 2023).

At the beginning of the twentieth century, Bakhtin (1986) raised the problem of the author and proposed a fresh conclusion: “The author, as an active creator of the artistic world created by him, should not go beyond the boundaries, eliminating aesthetic stability in the event of a departure.” However, this conclusion was refuted by M. Magauin, who believed that the author went beyond the same boundaries and created a unique novel in a rather interesting way, accurately describing the moments of his life in a tense period. Like Sarzhan, being talented, deliberately shows the difficulties of the formation of an artist (Sarekenova et al., 2023). Magauin is able to clarify his position and skillfully reflects the public reality of that period through his classic work, about the tragedy of souls in love with a beauty, and about gentle souls sacrificed on the path of love. Unlike beauties in works of L. N. Tolstoy’s *Anna Karenina*, and G. Flaubert’s *Madame Bovary*, which are unique and inimitable images, Magauin creates a unique Kipchak Aruy, an image reflecting the beauty of the Turkic world of Umai origin. Zholdybayev & Tanzharykova (2020) compliments his art: “Goodbye, wonderful Kipchak Aruy! In eight hundred years, your bright beauty, which has not touched the imagination of a writer, will never be worn out. You will do until the last bite of your native people disappears. Good, the Kipchak girl who passed eight centuries ago, and I could not fall in love!”

## Results

Mukhtar Magauin's novel *Kipchak aruy* ["Kipchak Beauty" or "Miss Kipchak" in English], published in 2001, narrates the story of a sculptor, Sarzhan, who wishes to create a masterpiece, akin to an ancient stone statue of a Kipchak beauty, Aisulu, whose image he has seen in an album. The sculptor, a student in the art of the ancient Turks, travels around places in search of the statue and finds it in a museum, an excavated ancient artifact. In his excitement and obsessed by Aisulu's beauty in the statue, he vowed to himself to sculpt a statue of hers and also succeeded. At this point in the narrative, Magauin combines real life with the fictional. He portrays Sarzhan as the leader of the Turkic army, who has married Aisulu. Sarzhan transcends time and reality, and is allowed to live and enjoy love with the beautiful woman he loved. Sarzhan is happy to see a stone statue turning into a beautiful woman. Magauin is thus blending the past with the present, when the romantic image of Aisulu is aligned with the spirit of the Kazakh ancestors and the ancient Turks, personified in Sarzhan. Magauin is also blending real life with the world of fantasy, as he portrays how his hero takes a journey with Aisulu.

Magauin is best in his narrative skill. As he portrays the hero's alienation from the physical world, and departure into the world of fantasy with Aisulu. His version of reality, though transient and absurd, does symbolize the narrator's wisdom and thoughts directed to the readers. Magauin reflects in an excerpt from his novel: "Miss Kipchak is an eternal representation of ancestors' conception of beauty and purity, character and love and wear". In this narrative, the narrator is thus trying to connect the past with the present, and connect the image of Miss Kipchak (Aisulu) with the Umay, the goddess of fertility in Turkic mythology. Symbolically, Magauin is hinting at taking a liberation from the Soviet government and signifying opposition of colonialism. Magauin thus recognizes the glorious past and the valor of the ancestors.

In this work, Magauin portrays the image of Sarzhan, who renounced the simple life and lived only through his own world, and disappeared forever into the beautiful world he had created. The source of this field of art is the direction that corresponds to the concepts of the surrealists, who understand that it is the study of the secret world lurking in the depths of the human mind (Mukhambetkali, 2015). Magauin's narrative instance in the work is complicated. The story is told from the first person as the author-narrator. Here, the author is not only a storyteller, but also a character in the text, expressed in the explicit author's personality. This work has long and lasting impression on the readers, which shows the burden and vitality of the power of art. It is clear that the reader immediately doubts whether the character Magauin is the author himself or a fictional character. The fact that the author presents his personality clearly and explicitly has a great significance. It is part of a pre-planned authorial idea.

*At that time, we had just turned thirty. Sarzhan and I were the same age. On the other hand, we were different, like heaven and earth from the point of view of awards and status.... I started my research on the history of ancient literature. I was quite famous at twenty-five years old. Soon, my first book was published. Now it seemed that my work will bear fruit. As if nothing could stop it. But it did. Stopped. The next book, which collected all the work in this series, went out of print, was arrested while it was being distributed, went to the trash, and the entire print was cut (Magauin, 2007).*

The readers find these lines as the replication of the author's real life. The author's memoir 'I' makes him the hero of this work by narrating the events of the author's life as true as possible. Why? This is not the author's own memoir, but the world created by the him. There are three main characters in this literary world: Mukhtar Magauin (narrator), Sarzhan Köbekov and Kypchak aruy. There is a special connection between the protagonists Mukhtar and Sarzhan, a feeling of enthusiasm for great art. Both heroes understand each other's secrets, believe in mystical power, are exceptionally capable and talented individuals. Both characters are in love with the same image, Kypchak aruy. If Sarzhan is a true lover, who has suffered the pain of love, Magauin is the author who finds his hero, and tries to distance himself from that love. The readers wonder what motivates the author to create such a literary world. Where did the author Magauin find his hero? Did the author really have a prototype of Kypchak aruy? To find the answer to these questions, we paid attention to every detail in the literary text.

Sarzhan Köbekov is a well-known sculptor who is rich and famous throughout the country. He is the winner of state awards and has won several competitions. His sculptural skills are highly valued, as people appreciate his art. However, he does not consider himself worthy of such honor. He dreams of becoming a real "genius" of sculpture art, which he loves. He is dominated by a strange urge for the love of art. When he hears that sculptural art has no national tradition in Kazakh history, the author-narrator character Magauin gets excited, and reminiscences about the ancient Turkic, old Kypchak era. The author-character promises to revive the treasures and sculptures of the Kypchaks. He narrates how he wishes to revive the art:

*When three know it, all know it. Without waiting for tomorrow, even though there is no hope, I went straight to the Akademkitap store... I bought this wonderful book, which is not going to be available tomorrow, Polovtsky stone sculptures or Kypchak stone sculptures, published by Moscow science publishing house. I saw two copies. The rest, of course, disappeared long ago. ...Who needs such a book but me? The most*



interesting and necessary book. Of course, the price is very high. But I was ready to any amount. I paid four soms and ninety-three coins, and got it" (Magauin, 2007).

The author acts like an archeologist or a bibliophile, when he says: "Who needs such a book but me?" In the next excerpt, readers' attention is drawn to the author's personality truly and explicitly expressed:

*O-o! he said, opening the research section of the book he was reading. - Not only history. It is a detailed analysis of Kipchaks sculpting art. Here is the second chapter – Clothes, ornaments, weapons and household goods. Comprehensive drawing - copy. Collected, arranged. Women's clothes, men's clothes... Pockets, mirrors and combs... The next chapter is interesting- Sculpting technique! Typology, evolution... Ah, well done! The researcher... who is - S. A. Polovtseva! Russian women are amazing! From any point of view... - he said with a playful smile. - But this... judging by the name, it has something to do with us..." (Magauin, 2007).*

It is explicit that Sarzhan has acquired a new irreplaceable treasure. It is noticeable that a new impulse, a new exclamation has appeared in the hero who was happy to find the school of national sculpting art before stagnation and found his roots. The author then puts forward the following words to the hero: "And we can't get much from the other West, - said Sarzhan. - The degenerate form of bourgeois art. We are living with socialist realism, like a child, in an old pot with a hole in the bottom..." (Magauin, 2007). It is known that no matter what kind of art, the artist wants freedom and authenticity. Sarzhan, the hero of the novel, has an unquenched thirst inside. He dreams of becoming a genius. This is not only Sarzhan's dream, but also the author-character Magauin's dream. The similarities between the two characters are recognition of true art, rejection of reality, putting national interests and creativity first, all of which are similar qualities found in both of them.

*A statue of a man found in Chernukhino-Pereal district, Sum region. .... It was broken... I didn't even notice. His neck was broken from left to right, above the shoulders. Certainly not from the falling. He was beaten with a particularly heavy, steady object. – damn it! said Sarzhan stiffly – "The right face is scaly or damaged. The tip of the chin, the upper part of the shoulder and the elbow are removed..." He slowly looked at the picture again. Indeed, it is. - Mindless, brutish animals! - he said now completely confused. At first glance, it seems that he did not notice everything. "It's no accident," I said. The left side is safe. Whole. Symmetry. It's easy to imagine... In fact, it's not as noticeable as many before. Sarzhan read further. – "Female statue"... What a woman she is! the "Type". "The size of..." is as follows. "Character..." - we see it. "bluish sandstone." This is the most important thing - now it is in "Voroshilovgrad historical and local history museum". Again, he opened the first, picture page. His brow furrowed, he sat down thoughtfully. - Who is this? – Kypchak aruy, - I said, staring at the ancient picture - the living symbol of the stone statue, shining like a new moon, even in its ruined and damaged state» (Pletneva, 1974).*

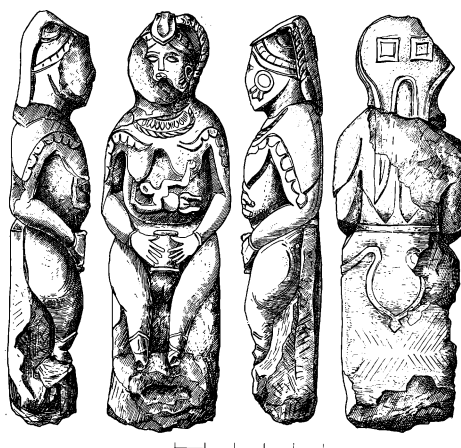


Рис. 37. Женская статуя с ребенком (818)

**Figure 2: Stone Sculptures.**

Source: Pletneva (1974)

The climax in the plot line of the novel starts from this point. Who really was the stone statue of the author-character that made Sarzhan think deeply?! What is the power of the stone statue inside this book?! In fact, we tried to find answers to these questions in the "treasure" book. We researched the book with the image of Kypchak aruy, who made the author passionate and fall in love, remembering the head of Sarzhan, who rekindled the feelings of a thousand years ago. This book was written by Pletneva (1974), the author of *Polovetsky stone sculptures*. It was published by Moscow publishing house in 1974. In the above excerpt, Magauin identifies the author as S. A. Polovtseva. It seems that this information also has a symbolic meaning. Appreciating the honest work of archeologists who put down the precious heritage of the Kypchaks and conducted a scientific typological study, the writer alludes to the idea that the great-grandfathers of the author were also Kypchaks. As for the statue of Kypchak aruy, the author-character Magauin was able to paint every broken point, detail, and element of the sculpture as a whole. (see Figure 2).

Figure 2 depicts the image in four different guises. Right, front, left, outside. The bar is clearly embossed. Moon earrings with three keychains on the ear. On the neck-a double necklace with a leaf chain on top, a closure on the bottom, and a wrap. On the head is a *borik* (headdress) with thick owl feathers, the front part of the *borik* is tucked up to the forehead, and the back part is connected to the hair cap, and both areas are covered with a twisted border *shekelik*, which is a different square. Maguin narrates the images beautifully, giving an example of his narrative skills:

*The double collar of the kamzol on the shoulder is short, the back is gouged out and lowered to the brim. Front... Yes, said. Absolutely open. Aru... from the necklace on the chest to the boot on the calf-naked. A different beautiful body. Not just a beautiful body. Arrogant, heaven, pristine. Amazing. A full double pomegranate dangles gracefully down to the baby. In a full womb-the image of a baby with two legs outstretched and two arms spread out. Girl. The left hand of the baby is on top, the left hand is on the breast, the right hand is on the right breast. Below is a rounded, full two-digit, two-digit interval-a cheese triangle-with a bulge, middle, abundant, carved, with clear relief, elegant ornament ... Mother! The beginning of all life, the two hands of the beauty mother are empty at the navel. The fingers of both hands are holding a round jar with a curved mouth and a protruding side. Grace! Prosperity is the embodiment of wealth, the mother of generations, the blessing of the country, the growth of the nation» (Maguin, 2007).*

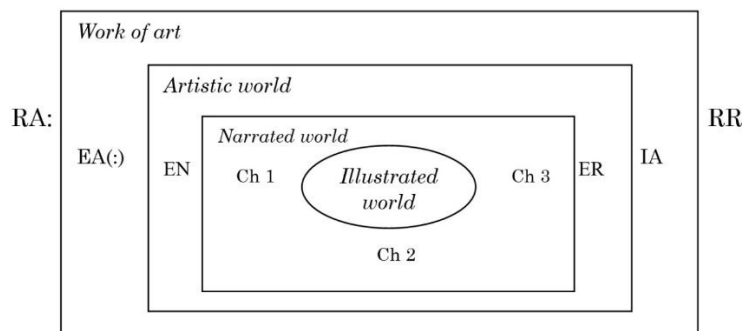
This is an excellent narrative of the author-hero, who revived the inanimate. One can see the confluence of special aesthetic categories. In this passage, readers witness the sublimity and beauty, the skillful interweaving of these two categories along one sculpture. Russian archaeologists speak about this sculpture: “in the steppes of Eastern Europe, was found a statue of a woman with a child (daughter).” Geraskova (1999) called her Madonna of Kipchak. Perhaps this image was borrowed from Christians and rethought in the spirit of a nomadic worldview (Pletneva, 1974). It is also evident that that this sculpture, known among Slavic scientists under the name Chernukhinskaya Madonna, or Madonna of Kipchak, was found in several images of the famous Madonna or mother with a child in her arms. In these images, the baby before the mother is a boy, and in the sculpture created by the Kipchak civilization, a girl is depicted. It was this point that interested scientists. Why a girl?! The girl is a future mother, the beginning of life, the source and source of life of the country, the Educator of the generation. That is why we know that respect for the girl among Kazakhs is a quality that comes from the distant past. The Kazakh people are a people who adhere to the deep understanding that “a person makes a thousand with his offspring”, therefore, the country’s bottle, the source of the nation is the mother. It was the mother who saved the prosperity of the country and the need for *shanyrak* when she went to war during the Great Patriotic War. Therefore, if the image of a baby (girl) in the figure of the Kipchak mother causes a question among Western scientists, we know that this is a natural law for us. At the moment of creating the sculpture, Sarzhan reached the peak of his creativity. Maguin does not have the desire to write the opposite. The antithesis is a compositional operation successfully performed by the author. At this point, he and Sarzhan talk about it:

*No, I said. I'm tired. The man doesn't get tired of work, I said. Maybe you don't write. Don't go, I said. - Stop at all. - After reaching your creative state, sleep two days in a row without worries. Not a plane, by train. Buy two tickets in a row in a soft carriage, in one compartment. Three and a half days, without any obstacles, you will have a good rest ... Get down to one of the most difficult tasks in your mood. Not just a novel, but a small world. I guarantee that you will easily get out of the impasse and step over it without difficulty ... (Maguin, 2007).*

The creativity that the hero is talking about is just the place of Peredelkino, where famous writers go and rest. This passage is the exact transmission of facts, testifying to the fact that the writer was the hero of the artistic world created by him. The author is able to artistically use life details through a clear representation of his creative state of that period. Such facts, on the contrary, attracted the reader and increased the aesthetic power of the work.

The most famous moment of A. Borodin’s opera “Prince Igor”, a widely recognized fragment of the world – “Dance Kipchak”. This work of art also has a unique history of origin. Musicologists also claim that this fragment is a masterpiece that reveals the composition of the opera and makes it more artistic. The composer A. Borodin added “Dance Kipchak” to his unfinished opera and entrusted it to his student by writing the last notes, which adds to the aesthetic splendor of the work of art in the history of music. The amazing piece is one of the most widely recognized works of Russian classical music. We believe that the Author, as an artistic detail, conveys this opera with a message (premise) that the reader should attach special importance. This is because there is an artistic spiritual connection between the three works of art. One is an amazing artistic sculpture found in the Voroshilovgrad steppes, the fruit of the ancient Kipchak civilization, the other is a fragment of the “Dance Kipchak” from the opera by A. Borodin “Prince Igor” and the third is the novel by M. Maguin “Kipchak Aruy”. The reader can see the existence of a certain symbolic hierarchy, the National Code of Kipchak civilization and culture, which connects these three works. Of course, the second part of the narrative instance of the author informs the ideal recipient that it is necessary to carefully study the spiritual connection between these works of art. In any narrative model, the author’s knowledge and author’s consciousness, and an unusually illustrated narrative emphasizes the

stylistic features of the author Magauin. Every detail, compositional techniques in the narrative structure of the novel is recreated by the author, in the role of an explicit narrator. The narrator addresses reader again and again, to create a special moment, imagined by the author in advance. Figure 3 presents a narrative model used in the novel.



**Figure 3:** Narrative model in M. Magauin's novel "Kipchak Aruy".

Note: RA - real author, RR- real reader, EA - explicit author, ER- explicit reader, EN - explicit narrator, IA- intended addressee, IR - ideal recipient, Ch 1 – character 1 M.Magauin, Ch 2 – character 2 Sarzhan Kobekov, Ch 3 – character 3 Kipshak Aruy

The narrator's image is the explicable image in the novel. In Sarzhan, it is not difficult to recognize the clear image of the narrator. In some episodes, the illustration is implied; in others it is clearly reflected. The episode is very dramatic. At four o'clock in night, the music of the "Dance Kipchak" from the opera "Prince Igor" sounds. The author calls the heroine's pocket phone. A familiar voice, the hero Sarzhan, narrates what he saw when he passed through the expanses of the Kipchak steppe. He speaks about the well-being of Aisulu-Begim, who has a daughter named Aibike. The author's explicable image is reflected in this episode again. The fact that his son, who lives in Prague, communicates regardless of the time difference, and the accurate presentation of life details in Sarzhan's dialogue with the author-hero, indicates the author's explicable personality. The author's special attention to the art and heritage of Kipchak is shown by the selection of music on his pocket phone. Even in this one episode lies the story of a great work of art.

## Discussion

Mambetov (2011) argues that the desire for excellence is not only a stylistic feature of an individual artist in art, but sometimes it can also be a feature of a single current or direction as a whole. This novel is not the product of a certain direction, but of a sense of sublimity born from love for ancient Kipchak sculptures and admiration for the creation of art. The problem raised in the novel is the underestimation of the great quality of art in a degenerate society, the contradictions in the formation of a creative personality. The contradictions taking place on the part of society in the formation of both characters are artistically described. In Sarzhan, the tireless efforts of the author-hero Magauin met him, or the writer found his image in Sarzhan, who was struck by the power of imaginative art. The author-narrator, inspired by the sculptor Sarzhan, shows loyalty to the art and sows seeds of virtue in his hero. It often happens that writers donate some scenes of their lives dear to them to their favorite characters.

Sarzhan goes crazy at the sight of a statue, falls in love, reunites with his millennial love. With the same love, he recreates the statue of Kipchak. In this novel, the author-hero manages to convey to the reader how the great work comes into the world. The idea of reviving the old statue through the stonecutter Sarzhan is really a successful creation of the author. The sculpture, made with special love, depicts the impression of the artist's soul. Aisulu-Begim is the spirit that enters the statue, an amorphous character that connects past with the present. With this hero, Sarzhan flirts and talks day and night, looking at this hero, creating a new posture of the statue. However, the time of arrival and departure of Aisulu-Begim is limited. The author meets the hero in several episodes, but there are no attempts to communicate. He himself does not believe in the existence of this image, but sees it with his eyes.

Aisulu - Begim is a vision of the past and the future. At the moment when the author-storyteller is in creative stagnation, without going to write, he wishes him good luck, what works he will give birth to in the future, without giving up this page. According to the chronology of creativity in the real life of the author, the name of the works also coincides with the years. The author again expressively reveals his image to the reader. In general, the concept of a time machine lies in the distant mythical cognition of mankind. The free flight of Sarzhan and Aisulu-Begim, returning to the space of a thousand years ago and living at the same time, the ritual of summoning and bringing the spirit into the finished sculpture before him, adds to the mythopoetic power of the novel. At the end of the novel, it turned out that neither Sarzhan Kobekov, nor the sculptures created by the master, nor Kipchak Aruy, existed at all. The author-storyteller was skeptical



about whether he also existed. The peculiarity of the surrealist method is that it is not absorbed in the artistic world that it creates. However, in the minds of the reader, the image of Kipchak Aruy remained especially alive. Looking at the stone sculpture in the Voroshilovgrad Museum of local lore, we would say that the author's creation of such a wonderful work is truly skill, genius.

## Conclusion

Magauin's *Kipshak Aruy* was published in the first decade of independence, which makes it a unique creation of peacemaking. It is a work that tells us about the history of ancestors, who had mysterious mystical powers, and who reunite us with our lost past. The artistic image created by the author stands before our eyes and plunges into the world. It is especially worth noting the special connection between Sarzhan and the author. One can say that Sarzhan is the second version of the author. Both are in love with the same statue, both have the same ideals and goals. This makes this novel a wonderful literary creation. Moreover, it is also obvious that all the advice that Sarzhan gives is the words of the author himself, communication with himself, and message for himself. At the time of creative stagnation, when he was tired of seeing the injustice of society, he was able to successfully create the image of a person in love with art in a surreal way. By engaging the explicable narrator in dialogue with him, Magauin is able to clearly demonstrate his position as the author.

*Kipchak aruy* is an artistic and sublime image of the writer, created by looking at a statue with a thousand-year history. Like the author, the reader wants to believe in its existence. The statue comes to life with the art of writing that a writer only can use to convince. Magauin develops his own narrative model in this novel, which is not repeated in any other work. This novel establishes him a genius in Kazakh literature. In the works of philosophers such as Plato, Aristotle, Al-Farabi, Kant, and Hegel, it is often said that a poet and writer are genius, who write with the divine inspiration, and who only conveys the God's message. In other words, art is born from divine inspiration; it is an imitation of God's creation. As messengers of God, the poets and writers also distinguish between good and evil, falsehood and truth. They want to convey the truth to their reader, being the creators of the artistic world, they have created. The author himself chooses the form and form of conveying this message and becomes the narrator of the artistic world.

There is another interpretation of Magauin's novel, as it appears during the post-colonial era. It talks about the policies of the Soviet government that talked about uniting people. Magauin respects history and culture of his nation, its traditions and the Kazakh national values. In the novel, Sarzhan speaks about the past, "I am a man who has fulfilled all my duties to the people, to the history." He further expresses this thought: "To be honest, I am grateful for my fate. I'm celebrating the people's personality. I made a history of stone-embossed. I was happy not only in the arts, but also in life. We were happy, Aisulu the two of us" (Magauin, 2007). His characters including the sculptor Sarzhan symbolize the Kazakh national identity. Magauin shows how the concept of art is closely connected with the culture and history of the Kazakh people. Magauin uses his narrative skills to show to the world the Kazakh literary heritage.

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