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Historical Discourse: Artistic Text and Historical Consciousness in the Post-Colonial Period

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ABSTRACT

A lot of research on the problem of discourse has been carried out all over the world and is still going on. Although in the works of scholars on historical discourse talk about historical facts, historical events, historical records, historical narratives, historical figures, the influence of historical plots in a literary text in the literary mind of readers has not been experimentally studied. Also in this article, based on the historical story of Duman Ramazan's The Day of Death, questions necessary for the study are formulated, the level of perception of historical postcolonial events and historical figures by the reader are considered. 18 students of the Buketov University aged 18–19 years voluntarily took part in our experiment. The study classified two categories (historical event and historical figure) based on qualitative content analysis of Mayring. The participants answered questions on the historical story of Duman Ramazan's The Day of Death in the Google Forms. The questions were devoted to historical figures and historical events. The results of the study indicate that the historical consciousness of the reader in the postcolonial period has not yet been fully formed, the low level of historical documentary perception in the literary text. In conclusion, the main reasons for it are the continuous upbringing of several generations in a colonial country; the mass persecution and execution of the national intellectuals; the impact of the economic crisis after

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ARTICLE INFO

Received: 20 November 2024 | Revised: 9 December 2024 | Accepted: 13 December 2024 | Published Online: 8 January 2025

DOI: <https://doi.org/10.30564/fls.v7i1.7830>

CITATION

Zhumagulov, A., Zhakulayev, A., Nygmetova, N., et al., 2025. Historical Discourse: Artistic Text and Historical Consciousness in the Post-Colonial Period. *Forum for Linguistic Studies*. 7(1): 711–726. DOI: <https://doi.org/10.30564/fls.v7i1.7830>

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independence on the education sector (one-sidedness in school textbooks and programs).

Keywords: Historical Discourse; Literary Text; Postcolonial Period; Historical Consciousness; The Reader; Discourse

1. Introduction

Humanity relies on a more accurate *text* (facts) when it comes to the world history. It is known that a text written in any century is transmitted through the researcher's or reader's own perception. The interrelation of *text* and *discourse* as well as their features has not lost their significance for scholars until now^[1-11]. Although the text is composed at a certain time, the discourse is constantly changing at any time. There is movement in the text too. However, thoughts and images in it create a *discourse*. The scope of discourse extends beyond the text, although it is entirely possible that the text itself serves as the catalyst for the emergence of new discourse. If the essence of the world is in the text, then the vitality of the text is in the discourse. There are many types of discourse (sub-discourse)^[12, 13]. We learn the history of the world, people, state, nation from specific records. Humanity's interest in history has never waned. This connection formed the *historical discourse* in science. Historical discourse is a very complex concept. Researchers consider history itself to be a discourse^[14]. The main objective of the study is to examine the alignment or discrepancy between historical events and historical facts in the literary texts of postcolonial countries. It also explores the features of the interpretation of historical facts within these texts. The influence of this interpretation on the readers' consciousness is analyzed from the perspective of both historical and literary discourse, and the results are presented. This study focuses on the perception of historical discourse by young readers in a postcolonial context. Through the analysis of literary texts, we aim to uncover how historical events and figures are perceived within the context of the literary work. The impact of historical discourse on contemporary perceptions of historical figures and events is a significant aspect, as colonial narratives continue to influence collective consciousness. At the same time, contemporary literary texts play a role in shaping a new historical perception.

2. Literature Review

Scholars are increasingly concentrating on issues related to historical discourse, including the influence of history on ideology, the role of linguistic tools in the assessment of historical events and figures^[15], the direct relationship between communicators (addressee and addresser)^[16], the role of national narratives in shaping historical consciousness^[17], and new methodological approaches to the historical genre and their impact on the perception and narrative of the historian as the information provider^[18]. Other areas of interest include the concept of historical time^[14], the notion of social harmony^[20, 21] and its manifestation in political situations^[22, 23], its linguistic features^[24, 25], multi-orientation in historical discourse^[26], the authenticity of historical texts^[27], as well as the nature of historical discourse in postmodern literature^[28]. Additionally, scholars explore the relationship between poetry, anachronism^[29], and literary writing, the distinctive features of historical narrative^[30, 31], and the emphasis on the fictionalized parody characters used to characterize historical figures. Contemporary studies focus on the importance of historical discourse in shaping collective identity and social memory. For instance, Minyar-Beloruicheva^[15] argues that historical texts play a key role in constructing national narratives. Additionally, the works of Gizatova & Ivanova^[17] analyze the impact of historical context on the development of national identity in the postcolonial period. However, there is a lack of studies dedicated to the perception of historical figures through literary texts, which represents a significant gap addressed by this research. In our previously published articles, we identified the level of reader perception of historical data in literary texts^[32], analyzed the features of allusion in historical discourse^[33], discussed the role of the narrator in the context of historical discourse^[34], and examined the theoretical foundations of literary-historical discourse and the historical discourse in M. Magauin's work *Kipchak Beaute*^[35, 36]. And in this article, we will try to determine the level of perception of a historical figure in an artistic text, perception of a historical figure and a historical event in an artistic text by the younger generation

3.4. Data Analysis

To analyze the data, we used qualitative and quantitative methods in parallel. It is convenient to keep statistics of responses using quantitative methods, and qualitative methods are important for interpretation and analysis. Since our questions were taken in relation to the category of historical events and historical persons, it was decided that Mayring's qualitative content analysis from the qualitative method is correct in sorting and categorizing data. The peculiarity of this method lies in the fact that the researcher *renders* verbal information into a more *objective nonverbal form (primarily quantitative); the study shows an ascent from text to non-text reality (social reality in all its diversity)*^[37].

The analysis of qualitative content follows from the theory, and its subject is the analysis of communication. In this case, only the recorded communication is analyzed. The tasks of quality content analysis are to formulate hypotheses, create new theories, deepen subsequent materials, classify and test these hypotheses and theories. German researcher Mayring^[38] identifies 5 areas of quality content analysis: communication (content analysis itself); hermeneutics (as the art of interpretation); qualitative sociological research (explanatory (interpretation) paradigm); literary studies and psychology. Mayring identifies three main categories of high-quality content analysis: compilation content, self-analysis content, and structuring. From these categories, a specific study of content is aimed at analyzing the question parts in the text (concepts-dreams, utterances-utterances), which allows us to expand our understanding of the essence of the studied phenomena. We have compiled special questions to determine the level of reader perception of a historical event and a historical person in the story of Duman Ramazan's *The Day of Death*. We have interpreted the answers to these questions based on high-quality content analysis. The use of this method helps to make new judgments not only in relation to historical discourse, but also in the field of artistic discourse text.

A qualitative content analysis based on Mayring^[38] was used to analyze the data, which allows for examining the perception of historical events and figures through the lens of participants' individual responses. The questions developed for the study focused on the perception of historical figures as well as the perception of historical events in the context of the literary text. The sample consists of 18 students, which

limits the generalizability of the results. However, despite the limited sample size, key trends have been identified that can serve as a foundation for future research with a larger sample. In the future, the sample will be expanded to include students from other universities and different age groups.

In addition, using the comparative analysis method in this work, we have the opportunity to compare an event in a historical source and events in a work of art, find similarities and differences between them, and analyze the theoretical features of historical and artistic discourses. As a rule, there is not only one type of discourse in a work of art. And considering the interpretation of historical circumstances in an artistic text is a complex process. After all, the author should not create a new meaning by linking a specific historical documentary with the problem of the time in which he lives.

4. Results and Discussion

4.1. Historical Discourse and Discursive Formula

Every person, nation, or state has a past, that is, a history. In the history of countries that have been formed for thousands of years, we can see the fact that a nation belongs only to itself. As a rule, stories are written and rewritten by winners. Therefore, it is quite possible that history will be variable. We noted that the authenticity and falsity of the transmitted data directly depend on the acceptance of the supplier. From the variety of manuscripts that have reached that era, it is quite natural that different opinions and views arise among people.

It is well-known that the history of a country is often distorted by those who impose colonial domination and invade another state. For a radical revival of the consciousness of a nation that has existed for several centuries, it was necessary to exchange that at least two generations pass. The Kazakh state has been under the pressure of a totalitarian system for many years. Even those who talked about the history of the past were repressed, sentenced to 10–25 years in prison and became victims of repression (20–30s of the XX century), because the political situation was hidden by resolutions (40–50s of the XX century), history cannot hide. It is also important for the world history to review the history of the nation as an independent country with accurate data. This nation once thrived on the steppe, holding its head high

under the Saka, Huns, Uysuns, and the Turkish Khaganate, promoting virtue and honesty through great personalities who shaped the world stage. At one point, however, it broke away from the history of a civilization-rich country where speech was restricted, honor was humiliated, and history was distorted. The reassessment of this history, based on accurate data, is essential for the global historical narrative and has generated significant debate.

The theoretical features of historical discourse are studied by many scholars. Some of them propose shifters that ensure the transition of information from self-narrative to act-narrative or from act-narrative to self-narrative and the differentiation of the time of the presentation of events and the time of presentation of the act^[18], the other classifies historical discourse into two types: primary historical discourse and secondary historical discourse. While the primary historical discourse includes all historical sources, the secondary historical discourse includes texts (scientific-historical and artistic works) made up of primary historical sources^[39]. While some scholars^[40] say that the postmodern era has led to the widespread adoption of the concept of *historical discourse*, some consider it a defining indicator of the development of society^[41]. And the scholars Swales^[42] presents the principles of typology of historical discourse, basic elements such as other types of institutional discourse^[43] and a number of discursive formulas characteristic of historical discourse by Plekhova^[16]. In this work, we are also guided by discursive formulas in determining historical discourses in artistic texts.

Duman Ramazan's *The Day of Death* is a famous fictional work about the Battle of Ain Jalut by the Sultans of Egypt Kutuz and Baybars. Ketbuga – The Great leader of Desht-i Kipchak, who became the commander of the Mongol troops in the XIth century and has become a legendary person to this day, is dedicated to the world where he was enslaved from the steppes of Noyan and Kipchak, became the commander of the Mamluks.

First of all, let us group the historical events in the story according to the above-mentioned discursive formulas.

- Meta subject (chrono topic) discursive formulas:

In 1256, by the decision of the great Kurultai, which passed along the Onon River, he went on a campaign with Kulagu Khan, where he spent three years.

[1256 jyly Onon ózeniniń boynda ótken uly quryl-

taidyń sheshimi boyynsha Qulaǵy hanmen birge joryqqa at-tanyp, shet jurttıyń topyraǵyna tabany tigenine de úsh jyldyń júzi bolypty].

- Phase discursive formulas/discursive formulas for the division of events into periods/the life of a historical figure:

Mónke qaǵannyń qazasy jaily sýyq habar jetti

[Breaking bad news came about the death of Mongke Kagan].

Joshymen de, Batýmen de tize qosyp, til tabysa el bileli
[The country was ruled by Jochi and Batu].

Sony atam Shyńǵystyń, Joshy ákemizdiń, aǵam
Mónkeniń altyn aidaryn kórgeń saǵan tastaımyń.

[I'll leave this to you, who saw the golden hair of my grandfather Genghis, our father Jochi, my uncle Monke]

Discursive formulas of authority (struggle for power, change and maintenance of power) bring historical discourse closer to politics:

Taian han da, Kúshlik han da kúshi men susy basym jay
qolynan kúrei jeńlip, Altaidyń Arai asýyn, Tarbagataydyń
Etikshi buǵın asyp, qansyraǵan qaraly halqyn bastap
batysqa qarai bet túzedi [Both Tayan Khan and Kushlik Khan suffered a devastating defeat from the superior forces and enemies, crossed Arai Altai, Etikshi Tarbagatay and moved to the West, starting with the exsanguinated mournful people].

-Qutyz sultan óldi! – dedi sańq-sańq etip, – Endigi sul-
tanymyz Beibarys balady! Qutyzǵa Allanyń rahymyn surań-
dar, jańa sultandaryń Beibarysqa amandyq tileńder [- Kutuz sultan is dead! – he said in a confused voice, – So Baybars will be our sultan! Pray for Kutuz and wish peace to your new Sultan Baybars!]

... Evaluative discursive formulas:

Shyńǵyshan shapqynshylyǵy qypshaq dalasyn da órt-
tei sharpyp, ormandai otap, jalmaýyzdai jalmady. Mońǵol
áskeriniń aiǵy bunda da jetip, oıyndaǵysy men kónildegisin
istedi. Ordasyn oırandap, qalalaryn jermen-jeksen etti [The invasion of Genghis Khan also covered the Kipchak steppe. The Mongol army got here and did everything possible. They destroyed their hordes and cities].

- Discursive formulas of military operations:

Aldymen parsy jurtyń tize búktirdi, sodan soń Baǵ-
datty baǵyndyrdy. Ile-shala Ierýsalımdı aldy. Damaski men
Sham shaharynyń bileýshileri bulardyń qaharynan qorqyp,
qorǵandarynyń qaqpasyn ózderi ashyp berdi [Initially they

conquered the Persian people, and then conquered Baghdad. Right away conquered Jerusalem. The rulers of Damascus and the city of Sham, fearing their wrath, opened the gates of their fortress].

Bir mezhilde mámlúkterdiń Beibarys bastaǵan oń qanaty artqa qarai shegindi. Jay qashtyǵa sanaǵan naimandardyń rýhy kóterilip, bir bóligi sońdarynan tyrqyrata qýa jóneldi, al qalǵan jartysy teketires urys salyp jatqan Qutyz bastaǵan sol qanattaǵylaryn qorshai bastady. Sótip, Ketbuǵanyń qoly ekige jarylyp, bir-birinen bólinip qaldy. Osy mezet arttarynan qosymsha kómek kelip jetken oń qanattaǵy mámlúkter urymtal tustan qarsy shayıp, qayıra qoian-qoltyq aıqasqa kirdi. Bundai oqys qumyl men tegeýrindi kúshiti kútpegen naiman jasaǵy asyp-sasyp, ne isterlerin bilmei abdyrap-aq qaldy [At the same time, the right wing of the Mamluks led by Baybars retreated. The enemy raised the spirit of the fugitive naimans, some of them rushed in pursuit, and the other half began to surround them with their left wings, led by Kutuz, who led a fierce battle. The army of Ketbuga split in two and break down. At this moment, the Mamluks on the right flank, who had come for additional help, rushed against Naiman. Naiman's squad, not expecting such a tense gesture and assertive force, was stunned, not knowing what to do].

Ketbuǵa qorshayıda qalǵanyń sezdi, endi ony buzyp-jaryp óte almaıtynyna da kózi anyq jetti [Ketbuga felt that he had fallen into a trap, and now he knew that he would not be able to break through].

- Causal discursive formulas:

Pamir taýyndaǵy Jebe noianmen bolǵan sońǵy aıqasta Kúshilik han jeńilip, ajal qushqan soń, Naiman eli de amalsyzdan bastaryn saýǵalap, Shyńǵyshannyń qoltyǵynyń astyna kirdi [After the defeat of Kushlik Khan in the last battle with Jebe Noyan in the Pamir Mountains, Naiman's country was forced to flee to Genghis Khan].

Musylman jurtynan aman qalǵany Mysyr ǵana bolatyn. Ekpini erek muzdai qarýlangan qalyń qol Egipetti betke alyp kele jatqan. Dál osy kezde Mónke qaǵannyń qazasy jaily sýyq habar jetti. Uly qaǵandyqtan dámesi zor Qulaǵy han shuǵyl shaqyrýlǵan uly quryltaıǵa qatysy úshin ordaǵa sýyt jol júryǵe májbúr boldy [The only Muslim survivor was Egypt. A large full-scaled army raised Egypt. It was then that the bad news of Mungke Kagan's death came. To participate in the Great Kurultai, where the Great Khagan was

urgently summoned, Khan Kulagu was forced to go to the Horde].

4.2. Literary Text and Historical Facts

Ketbuga is a child of the Land of Naiman^[44]. It is mentioned in the text: *After he started to get on a horse with a flame, the conscious life passes riding a horse. During the period of the Naiman Khanate, when it was a separate state and their white flag was flying, there were no peace, solidarity and unity in the country* [At jalyn tartyp mingennen keingi sanaly ǵumyry shashasyna shań juqpas tulparlar ústinde ótip keledi. Óz aldyna jeke memleket bolyp, aq bairaǵy jelbirep turǵan Naiman handyǵy tusynda da qoi ústine boztorǵai jumyrtqalai qoıǵan joq^[45]. The Naiman Khanate repeatedly faced the army of Genghis Khan, which shocked the world, selflessly fought, was defeated by the enemy, and then retreated^[46]. The artwork also tells about the habitat of the Naiman country after the defeat by Genghis Khan's army and the displacement:

Taian han da, Kúshlik han da kúshi men susy basym jay qolynan kúrei jeńilip, Altaidyń Arai asýyn, Tarbagataidyń Etikshi buǵin asyp, qansyraǵan qaraly halqyn bastap batysqa qarai bet túzedi. ...Kórshi qańly men qarlyqtar da etek-jeńderin jıyp, jandarynan jaily qonys berdi. Ketbuǵa syndy el aǵalary azaly jurtynyń jabyqqan janyn jubatyp, qamyqqan kónilin sergityǵe kúsh saldy. Qysta Sarysý, Shý ózenderiniń tómengi saǵasyn, Qarataıdyń batys bókeri men Syrdaria jaǵasyn mekendep, jazda Ulytaı, Arǵanaty taıлары мен Qarakeńgir, Sarykeńgir, Jezdi ózenderiniń alqaptaryn jailady [Both Tayan-khan and Kushlik-Khan suffered a devastating defeat from the superior forces and enemies, crossed Arai Altai, Etikshi Tarbagatay and moved to the West, starting with the exsanguinated mournful people. ... Neighborhood of Kangly and Karlyk also was peaceful. Compatriots like Ketbuga tried to comfort the mourners. In winter, they inhabit the lower reaches of the Sarysu and Shu rivers, the western slopes of Karatau and Syrdarya, and in summer they inhabit the Ulytau, Arganats and Karakengir, Sarykengir and Zhezdy rivers]^[45]. In the Kazakh state, which has long been composed of many tribes, it seems that these territorial divisions are still preserved. Because the descendants of the former Naiman tribe inhabited the Eastern Kazakhstan (Altai) and Zhezkazgan (Sarysu, Shu, Ulytau, Zhezdy) in Central Kazakhstan.

Pamir taýyndaǵy Jebe noian bolǵan sońǵy aqasta Kúshilik han jeńilip, ajal qushqan soń, Naiman eli de amalsyzdan bastaryn saýǵalap, Shyńǵyshannyń qoltyǵynyń astyna kirdi [After the defeat of Kushilik Khan in the last battle with Jebe Noyan in the Pamir mountains, the Naimans were forced to flee and fell under Genghis Khan]^[46]. In the battle of the Mount Pamir, Naiman was defeated by Genghis Khan's army^[47].

Then we decided to give a table of historical events and specific historical facts in the work of art (**Table 1**).

Writer Duman Ramazan studied historical data, used various literary techniques, evaluated the origin and usage of language characters, tried to interpret them as an author-

interpreter, to stimulate consciousness, to look at historical events from a new perspective.

The main historical event of the world that was the basis of art work is the Battle of the Mamluk and Mongol armies on the Ain Jalut peninsula. And the author's story about Ketbuga's native country, land, childhood, pre-war council, internal monologue, dialogue with the Kutyz is based on a historical figure. This narrative is a transmission of primary sources in historical discourse according to the writer's perception. The writer-interpreter maintained a logical sequence in conveying the main idea in the artistic text. Also in dialogues and monologues, the writer tried to get as close as possible to the spiritual world of historical heroes.

Table 1. Historical fiction text and historical fact.

№	The Historical Text in a Work of Art	The Historical Fact
1	<p>... Three years have passed since the great kurultai, held on the Onon River in 1256, Mongke marched with Hulagu Khan and set foot on foreign soil. [...Mine, qarap otyrsa, 1256 jyly Onon ózeniniń boıynda ótken uly quryltaydyń sheshimi boıynsha Qulaǵy hanmen birge joryqqa attanyp, shet jurtyń topyraǵyna tabany tigenine de úsh jyldyń júzi bolyp].</p>	<p>In 1251, the Juchids and Tuluids organized a kurultai and elected Monke kagan. The decision to march on the Caliphate was made in 1251, but in fact the war began in 1256, five years later^[48].</p>
2	<p>... Just then came the bad news of the death of Mongke Kagan. To participate in the great kurultai, where the Great Khagan was urgently summoned, Kulagu Khan was forced to go to the Horde [...Dál osy kezde Mónke qaǵannyń qazasy jaıly sýyq habar jetti. Uly qaǵandyqtan dámesi zor Qulaǵy han shuǵyl shaqyrylǵan uly quryltaiǵa qatysy úshin ordaǵa sýyt jol júryge májbúr boldy].</p>	<p>Mongke died on August 11, 1259 in the Chinese city of Hangzhou, now Chongqing. The sudden death of his brother forced Kulagu to leave the campaign in Syria and Egypt.^[49]</p>
3	<p>... And now Kutyz and Baybars are standing in front of him, waving their swords with their thick hands. [...Endi mine, Qutyz ben Beibarys urymtal tustan túre shaıyp, jer qaiystyrar qalyń qolmen qylystaryn jalańdatyp qarsy aldynda tur].</p>	<p>On July 15, 1260, the Mamluks, led by Beshys and Baybars, left Cairo, and in August they set a camp near Acre, where they rested and replenished their supplies^[50].</p>
4	<p>... As the sun set on the Ain Jalut Peninsula, a large group of people came face to face and looked at each other. [...Kún qansáskege taıańanda Ain Jalut túbeginiń tusynda qalyń qol bir-birine betpe-bet kelip, qarama-qarsy qarap antyzdap turdy].</p>	<p>The Battle of Ain Jalut was fought on September 3, 1260 between the Egyptian Mamluk army led by Sultan Kutuz and Amir Baybars and the Kulagu army led by Ketbuga Noyan. The Mongols were defeated and Ketbuga was killed^[51, 52].</p>
5	<p>... You clung to Shazharat and first killed your teacher – Aibek. As if that wasn't enough, you took his son off the throne and put him in prison. Then you put your mistress\lover? Shazharat in prison. [...Sen Shajarat hanymnyń eteginen jabysyp, aldymen ózińniń ustazyń – Aibektiń kózin qurttyń. Ol az bolǵandaı, balasyn taqtan tadyryp, tar qapasqa qamadyń. Artynan qoiyndasyń Shajaratty da zyndańa saldyrdyń].</p>	<p>There are different opinions among scholars about the death of Sultan Aibek and Ibn Tagri Birdi (VI c., b.375-376). But if you look at the facts, you can see that Aibek died by Shajar ad-Durr, the widow of al-Salih Ayyub, who later married Aibek^[50]. After the death of Aibek Sultan, his son Nasir ad-Din Khan and al-Mansur Ali ascended the throne. However, power passed to Sultan Aibek's vice-sultan, Kutyz, and to Sanjar al-Halabi, then leader of the Bahrits who remained in Egypt. Kutyz took command of his main enemy Sanjar al-Halabi and took the throne in 1259, removing Nasir al-Din Khan Yi Al-Mansur Ali from power due to the Mongol invasion^[53].</p>
6	<p>... – It is true that I am a Kipchak child. I will not hide that my real name is Mahmud bin Mamdud. I am a nephew of Jalaluddin, the Shah of Khorezm, a descendant of kings. [...– Qypshaqtyń balasy ekenim ras. Shyn atym – Mahmud bin Mamdyd ekenim de jasymaimyn. Horezm shahy Jalalyddinniń jienimin, ıaǵnı patshalardyń tuqymynamyn].</p>	<p>Kutyz is a descendant of the Anushteginid dynasty from the Oghuz-Turkmen Begdili tribe. The Egyptian historian and geographer of the Mamluk period, Taki al-Din Abul-Abbas Ahmad ibn Ali Al-Maqrizi, says of Kutyz: his name is Mahmud Ibn Masud, his mother was the sister of Sultan Jalal al-Din Khorezmshah, and his father was the uncle of Sultan Jalal al-Din. Kutyz was captured by the Tatars, who sold it in a slave market in Damascus, from where it was moved to Cairo.</p>

Table 1. Cont.

№	The Historical Text in a Work of Art	The Historical Fact
7	<p>Ketbuga: ...No matter how strong the Mongol is, he will not be able to wipe off the people from the face of the Earth. I still ride horses in old age for the sake of the future and well-being of my country. [Ketbuğa: ...Mońǵol qansha myqty bolsa da, qalyń jurty jer betinen joıyp jiberer almaidy. Men elimniń erteńi men amandyǵy úshin qartaıǵan shaǵymda da a ústinen túspei júrmın].</p>	<p>Since Kulagu was forced to leave Syria due to the death of Mongke, Ketbuga became the commander of the remaining army (10–20 thousand troops).</p>
8	<p>... <i>I couldn't save your father's life!</i> Baybarys said, now turning to Iskak. – There was a mystery in the world that could not be solved. I want to decide... How much is the trick... You will be with me! We will establish close relations with the Kipchak steppe! That is why I need you!... Iskak said nothing. He bowed his head in silence.... – Ákeńizdiń ómirin saqtai almadym! – dedi Beibarys endi [Ysqaqqa qarai burylyp. – Sheshe almaı júrgen dúnieniń bir jumbaq syry bar edi. Sony sheshkizsem dep edim... Amal qansha... Sen meniń janymda bolasyń! Qypshaq dalasymen baılanys jasap, tyǵyz qarym-qatynas ornatamyz! Sol úshin de kerekisiń!.. Ysqaq tis jaryp, til qata qomady. Únsiz ǵana basyn úip, kelisken syńai tanyty].</p>	<p>On September 3, 1260, at the Battle of Ain Jalut, the Mongol army was defeated, and Ketbuga was captured and killed. Ketbuga Noyan-commander of the Mongol army, bi, zhyrau, kuishi. Ketbuga had a son Batyl. According to some sources, he died before his father. However, in 1295–1297 (1294–1296), Egypt was ruled by Mamluk Sultan Al-Malik Al-Adil Zayn al-Din Kitbuga Al-Mansuri, who was of Mongolian origin. Al-Adil Kitbuga was captured at a young age near Homse after the defeat of the Mongol army in 1260. There is no specific historical data on the relationship between Ketbuga Noyan and Al-Adil Ketbuga^[39, 55, 56].</p>
9	<p>... <i>Kutyz Sultan is dead! Now our sultan will be Baybarys! Ask Allah's mercy for the sacrament, and wish well-being to Baybarys, your new Sultan!</i> [...–Qutyz sultan óldi! – dedi sańq-sańq etip, – Endigi sultanymyz Beibarys bolady! Qutyzǵa Allanyń rahymyn surańdar, jańa sultandaryń Beibarysqa amandyq tileńder!].</p>	<p>After the defeat of the Mongol army, Kutyz sultan gave the city of Aleppo (Aleppo) to Al-al-Din Ali, not keeping his promise to Baybars before the war. On the way back to Egypt, on October 24, 1260, Baybarys, along with the Mamluks, approached Kutyz, killed him and became Sultan^[57].</p>

The author's concepts can also be traced from the writer's interpretation of the historical situation in an artistic story. For example, the reason for Ketbuga's stay in the Mongolian army, his deep thought (the dialogue of Ketbuga and Kutyz); his special attitude to Noyan and Baybarys Sultan; the relationship between Jochi and Genghis Khan, Chagatai; connection with the invasion of Genghis Khan; the survival of the son of Ketbuga, etc. We can say that this is the ability of the artist to influence the reader by defining the meaning from the bottom up, independently perceiving it, instilling its own conclusions and signature in the work.

In historical discourse, the historian conveys historical information in a comprehensive, original way, and the writer should not only perceive historical information and convey it artistically, but also take into account the level of perception of the reader by using various literary techniques within the framework of this information.

4.3. Reader in the Postcolonial Period

According to scholars who study the triad of the author-text-reader, the author's being is an independent perception of life; an independent perception of it, its aesthetic processing, and thoughts are intended for another person, and i.e., for the reader. And in order for the reader, in turn, to understand

this work, it is necessary to have a good, adequate understanding of the language units contained in it. For this purpose, his linguistic competence and memory should be close to him, although not exactly the same as the author's^[12, 58, 59]. However, in our opinion, in the following years, there is a low level of perception of works of art by the reader in post-colonial Kazakhstan society. This is evidenced by the results of our study. The result of our questions on two categories (event and personality), which we have compiled on the basis of the story of D. Ramazan, shows a decrease in the level of knowledge of the reader in the perception of the work.

We asked three main questions by category of historical figures:

- 1) Who is Ketbuga in the work? Have you heard of him before [Shyǵarmadaǵy Ketbuğa kim? Ol jaıly buryn estidińiz be?]
- 2) What do you think about Baybarys Sultan? What do you know about this person? [Beibarys sultan jaıly oıyńyz? Bul tulǵa jaıly ne bilersiz?]
- 3) Who is Kutyz? [Qutyz degen kim?]

It is clear from the answers that the vast majority of readers recognize Ketbuga only through this work. Basically, Ketbuga is taught in the school curriculum as a legend hero. However, only 7 respondents gave the same information.

Ketbuga (who lived around the 12th century) was a poet, musician, legendary figure, and military leader. He was from the Naiman tribe, part of the Middle Horde. According to the information in the 14th-century book *Shajarat al-Atraq* (“The Genealogy of the Turks”) and various folk legends, he was the person who conveyed the news of Jochi’s death to Genghis Khan through a song. Additionally, as depicted in the work *The Day of Death*, Ketbuga was the general who led the Mongol army in the Battle of Ain Jalut.

- 1) Ketbuga is a great storyteller from the middle zhuz. *There is no leader like Ketbuga to ask for an advice!*—wrote Dospambet about him.
- 2) I found Ketbuga as famous zhyrau, bi. Also I know that he is a legendary hero.
- 3) At the time of the death of Mongke Khagan he left Ketbuga to entrust the country. Even Ketbuga was an old man he did not fear from death for his country. We can see his honesty by his words said to Kutyz. I have heard of Ketbuga before from the history.
- 4) I have heard a lot about Ketbuga in various legends. I knew him as a zhyrau, composer, and kuishi.
- 5) We are not mistaken in saying that Ketbuga Noyan is the basis of the work. At the beginning of the work, the state of the Kipchak boy, who missed the fresh air of the steppe is described. It tells about the desperate state of a citizen who cares about the nation and the tragic state of his people during the war. In this regard, Ketbuga occupies a prestigious place due to the high knowledge of his people and the thought of preserving his country during the Mongol invasion, which threatened the Kipchak steppes. I have learned about Ketbuga from the pages of history.
- 6) He lived in the Naiman Khanate, then after Genghis Khan captured the Naiman Khanate, served Genghis Khan, was a trusted adviser and commander of many battles. The hero of the legend, storyteller.
- 7) When I studied literature, I got acquainted with Ketbuga as a zhyrau and zhyrshy. In addition, I know Ketbuga well as the hero of the legend.

The reader has some ideas about Baybars Sultan. Because in the answers given, 15 out of 18 respondents, in addition to the work about Baybars Sultan, gave some data that are taught in the school curriculum.

Sultan Baybars (1223–77) was a sultan who ruled in

Egypt. In Egyptian history, Baybars is regarded as a strategic leader, an agent of change, and a catalyst of events. His full name, in accordance with the cultural context of the time, was al-Malik al-Zahir Rukn al-Dunya wa-d-Din Baybars al-Bunduqdari as-Salih. Baybars was the commander of the Mamluk army and later became the ruler and sultan of Egypt. Sultan Baybars, known as the “father of victories,” reigned for 17 years (from 1260 to 1277). He contributed significantly to transforming Egypt into a powerful state. Kazakh linguist S.A. Amanzholov, relying on the works of the Arab writer al-Ayni, suggested that Baybars was of Kipchak descent, coming from the family of Brjoghli (Burjoghli, Burjoghli).

- 1) Sultan Baybars is the fourth Sultan of the Mamluk state. Many sources say that it was the Sultan who gave freedom to a Muslims.
- 2) Sultan Baybars is known in history as a conqueror, a visionary general, and a person of extraordinary intelligence.
- 3) The command and managerial qualities of Baybars are widely known in the country. The image of the Sultan is conveyed in the work through a rigid character and a cold brain.
- 4) Baybars is the Sultan who ruled in Egypt. A famous hero from the Berish family.
- 5) Sultan Baybars is known as the famous king of Egypt. However, I did not pay attention to the fact that the years of his life coincide with the chronology of the Mongol Khanate.
- 6) Sultan Baybars is generally said to be a Kazakh who went to Egypt as a slave. Later, thanks to his pay and education, he was promoted to the Sultanate of a foreign country. Sultan Baybars is associated with the Kazakh proverb *than to be a sultan in a foreign country, it is better to be a sole on the native land*.
- 7) Sultan Baybars is the king of the Mamluks. The king of Egypt, who created his own kingdom, was elevated from a worker to the rank of Khan.
- 8) Sultan Baybars is the Sultan who ruled in Egypt. One of the people who left an indelible mark on his history. He was described as an eagle-headed general.
- 9) A Turkic man who has reached the Sultanate from simple man.
- 10) Sultan Baybars, in my opinion, is a true citizen of

Kipchak origin, a citizen who is endowed with his roots, nationality, love for his land, justice, and intelligence. I have heard about Baybars Sultan at the school. We also know him as a sultan who ruled the country of Egypt, we also known from the pages of history.

- 11) An invader, a strong general. There is not much evidence of the Sultan's malice. We know the justice of Mamluk sultan and his dignity in the country
- 12) Baybars Sultan is the Sultan of Egypt, a man who became a sultan after being sold into slavery during his junior years.
- 13) A great person who rose from slavery to the Sultanate. After the murder of Kutuz, he becomes a sultan in the country of Egypt. A hero, a Sultan, a glorious figure for the Turkic countries and the people of Egypt. Baybars is a real Khan, ambitious person
- 14) As far as I know, Sultan Baybars is a Kazakh boy born on the Kazakh land. His life is told like a legend. I know that Baybars was captured, enslaved, and raised to Sultan in Egypt.
- 15) Sultan Baybars is a commander and politician.

It became clear that the reader does not know about Kutuz until he reads the work. All the answers given are based on the work.

Sultan Qutuz (born around the early 13th century) died on October 24, 1260. His full name was Saif ad-Din Qutuz. However, some sources mention that his real name was Mahmud son of Mahmud, and he was a descendant of Ala ad-Din Muhammad, the ruler of the Khwarezmian Empire. Qutuz's childhood took place during the decline of the Khwarezmian state after Genghis Khan's invasion. In 1231, the prince was captured and sold to a Syrian slave trader, who, in turn, sold him to Aybak, a powerful Mamluk in the Ayyubid dynasty in Egypt, at the slave market in Sham. Qutuz served under Aybak for many years and considered him like a father. When Aybak declared himself sultan in 1253, Qutuz was appointed his deputy. In 1257, after Aybak was assassinated, Qutuz installed Aybak's son, Mansur Ali, as sultan, but the real power remained in Qutuz's hands.

In February 1258, Hulagu's army captured Baghdad, massacred its inhabitants, and killed the Abbasid caliph al-Musta'sim. Hulagu's forces then moved toward Syria, where Nasir Yusuf, a member of the Ayyubid dynasty, was in power. Fearing the Mongol army, Nasir Yusuf sought assistance

from the Mamluks of Egypt. To address this issue, Qutuz convened a council of Egyptian emirs, where he proposed supporting Syria and declaring a jihad against the Mongols. During this gathering, Qutuz deposed the 15-year-old Sultan Mansur Ali, declaring himself sultan on November 12, 1259, taking the title al-Malik al-Muzaffar.

As described in the literary text we are examining, the Battle of Ayn Jalut on September 3, 1260, between the Mamluks and the Mongols, is historically significant. The Mongol army, led by Ketbuga of the Naiman tribe, was decisively defeated by Qutuz and Baybars. After the Battle of Ayn Jalut, the relationship between Qutuz and Baybars deteriorated. Baybars, organizing other Mamluks, assassinated Qutuz and ascended to the throne.

- 1) Kutuz is the third ruler of the Mamluks. He was killed in battle with the Ketbuga.
- 2) He is a bearded, red-haired, thin-bodied, fierce hero.
- 3) Kutuz is the Sultan of Kipchak. By the end of the work, the image of Kutuz is fully revealed. The Sultan is a coward, a villain, and an unspeakable Sultan.
- 4) Kutuz Sultan is a companion of the Conqueror Baybars, a general. He represented in the work in the image of an arbitrarily cunning person. The character who reveals the image of a "fugitive" from the battlefield. He did not hesitate to buy for his own sake.
- 5) Sultan is the third ruler of the Sultanate established by the Mamluks on the Land of Egypt
- 6) Mamluk
- 7) Kutuz is a hypocrite general
- 8) A cunning, unspeakable King who sells his country for his own benefit, does not take care of his homeland, and whoever wins is on his side.
- 9) The third leader of the Sultanate founded by the Mamluks. With a beard and red hair.
- 10) Sultan, commander of the Mamluk people in the land of Egypt.
- 11) He is also called a native of the Kipchak people in the work. However, in the line of the work, there was a slight negative attitude to the Kutuz. The brutal slaughter of his compatriots, the fact that he did not think about the people, kill people in favor of Sultan Aybek, the hatred of Sultan Baybars – all this seems to add to this concept.
- 12) Sultan

- 13) In the work, this character becomes a traitor. A person who is not shy away from anything for his own benefit. He deceived many people by saying that he would make them Sultan.
- 14) The Sultan of Egypt, was killed by Beybarys Sultan.
- 15) Kutyz and Baybars were very skilled in their military talent. *The people are afraid of us*. In the work he is shown as a commander and had the same status with Baybars.
- 16) Traitor, egoist, coward
- 17) I know very little about Kutyz. But as far as I know, he was the Sultan of Egypt as I read the work of Duman Ramazan.
- 18) The third ruler of the land of Egypt

When we asked which of these three historical figures are most closely related, the participants were divided into two groups. Out of 18 participants, 10 (56.6%) chose Baybars, and 8 (44.4%) chose Ketbuga. And no one has ever chosen a witch.

The participants were asked the question, “Which historical figure do you consider the closest?” (Figure 1). From the responses in Figure 1, it is evident that Sultan Baybars was the most selected figure by the majority of the readers. This choice can be attributed to the fact that the reader prefers to the author of the work to two characters, expressing sympathy (Figure 1). In historical discourse, the historian conveys historical information in a comprehensive, original way, and the writer should not only perceive historical information and convey it artistically, but also take into account the level of perception of the reader by using various literary techniques within the framework of this information. Here the author gave the reader two the most promoted characters (Ketbuga and Baybars). Therefore, there is a harmony between the author and the reader.

The main questions in the category of historical events are as follows:

- 1) How do you understand the concept of the Deshti-Kipchak steppe? What association does this concept give you? [Deshti Qypshaq dalasy degen ugymdy qalal túsinesiz? Siz úshin bul ugym qandar asosiasia beredi?].
- 2) Your own view of Genghis Khan’s invasion of the Kipchak steppe [Shyngyshannyń qypshaq dalasyna shapqynshylygy týraly ózinińdiń kózqarasynyz].
- 3) Have you heard about the Kipchak Mamluk? (it is

necessary to write down why they are so named, what country they fought against, etc.) [Qypshaq mámlúkteri jauly estidińiz be? (nege olai atalǵan, olar qandar elmen shaiqasqanyn, t.t. jazý kerek)].

- 4) Which army would you like to win? (Kipchaks on both sides) [Siz qai áskerdiń jeńiske jetkenin qalar edinińiz? (Eki jaqta da qypshaqtar)].

Қай тұлғаны мейлінше жақын тұтасыз?
18 ответов

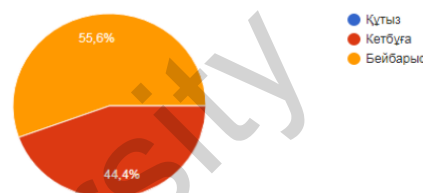


Figure 1. The result of the answers to the question: Which character do you like? Baybars—orange, Ketbuga—red, Kutyz—blue.

Deshti-Kipchak (Dešt-i Qıpçaq), *Kipchak steppe* (Qypshaq dalasy) - the Great Steppe from Altai to Danube (Irtysh), from the lowest Syrdarya to Crimea^[60]. The Deshti-Kipchak steppe covers the territory of modern China, Kazakhstan, Russia, Ukraine, Moldova, Romania, and Uzbekistan.

Figure 2 shows the territory of the Kipchak steppe in the 9th-11th centuries. We can see that the majority of this territory corresponds to the present-day territory of Kazakhstan. In the reader’s perception, the steppe of *Deshti-Kipchak* evokes associations with the land *endless, limitless, boundless*, the Kazakh steppe and the Turks (Figure 2). Here, some readers’ responses were influenced by the work, and some readers responded based on existing knowledge.



Figure 2. Kipchak lands (IX-XI century).

The reader and the author’s perception of the invasion of Genghis Khan are intertwined. Because in his work the author viewed the attack of Genghis negatively. And the participants (readers) should not have touched upon the culture,

scientific wealth of the country, *the invasion of humanity, the ashes of our nation, which is now rising to its feet as Kipchak, have been destroyed. We still suffer from this. Because some of the works of medieval scholars have not survived to this day.* Such unambiguous answers are the product of colonial consciousness left over from Soviet times. Because in the school curriculum it is believed that Otrar was conquered, libraries were burned, and science and education were destroyed. However, the modern Kazakh reader seems to have erased from his historical consciousness that Genghis Khan was a far-sighted politician, a unifier of many Kazakh tribes, the father of all Kazakh Khans.

In the answers to our question about the Kipchak Mamluks, we can see that the vast majority of young readers have not heard about the Mamluks for a long time and do not have any idea about them. Only in some answers it is described as follows: *the country under Sultan Baybars, his followers, the Mamluk army defeated the army of the Kulagu dynasty and drove the Crusaders out of Syria and Palestine.* However, it is seen that these answers were given on the basis of the work.

Those who were sold into slavery from the Kipchak steppes were called Mamluks by the Egyptians. Later, the Mamluks became a powerful army^[61–64]. It is known from the history that the *Desht-i-Kipchak* Oglans and even the Great Bi Ketbuga commanded the Mongol army^[39]. In the reader's mind, Genghis Khan's army gives the impression of *greedy, Conqueror, Mongol people*, while the Mamluks are perceived as, *blockers of Genghis Khan's army, Preventer of Genghis Khan's army (Figure 3)*. And the reader's 'attraction' to the Mamluk people seems to be related to their own, to the fact that Genghis was taught to be a Mongol from school, and to consider them 'other'.

Сіз қай әскердің жеңіске жеткенін қалар едіңіз? Екі жақта да қыпшақтар
18 ответов

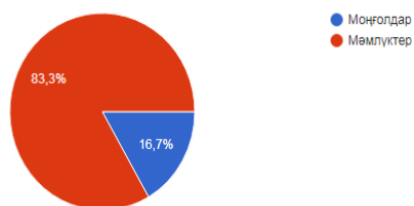


Figure 3. The result of answering the question, which army did you want as a winner: blue—Mongols, red—Mamluks.

Figure 3 presents the question posed to the readers:

“Which army would you prefer to see victorious? Both sides include Kipchaks.” Blue represents the Mongols, and red represents the Mamluks. From **Figure 3**, we can see that 83.3% of the readers preferred the victory of the Mamluk army.

Some historical events in this story are marked by dialogue, landscape. For this reason, we asked the respondents whether the reader was able to accept the idea of the author:

- 1) Baybars Sultan and Ketbuga are two different people, although they are of the same race. Have you noticed in the dialogues, in the air of the text who adheres to what religion? [Beibarys sultan men Ketbuǵanyń násili bir bolsa da, dini eki bólek tulǵalar. Kim qandaı dindi ustanǵanyń dialogtardan, mátin aǵanyńan baıqadyńyz ba?]
- 2) The religion of the Naimans was historically Christian. And why do you think the author used the epithet ‘fools who call on ghosts’? [Naimandardyń dini tarıhı derek boıynsha hristian bolǵan. Al avtor ne sebepti ‘arýaq-taryń shaqyra qıqýǵa basqan naimandar’ degen epıtetti qoldanǵan dep oilaisyz?]
- 3) What can symbolize the death of a Ketbuga? Does the picture of nature at the end of the work have anything to do with this? [Ketbuǵanyń ólimi neni simvoldaýy múmkin? Shyǵarma sońyndaqy tabıǵat sýretiniń buǵan qatysy bar ma?]

The author of the story D. Ramazan refers to the religion of Naiman Ketbuga as «Tengriism». Based on the historical data of researchers, there are many opinions that the religion of the naimans was Christian in the nesterian direction^[65]. It seems that the author deliberately changed it. Because the main idea of the work is also connected with the transformation of Kipchak society from one religion to another^[32, 66, 67]. Duman Ramazan describes the position that since the Turks, the nomadic steppe people have adhered to the Tengri religion through the image of Ketbuga in the work. Most of the participants did not notice such details. That is, the reader did not understand the main idea of the work and did not pay attention to many details in the dialogue, landscape. At the end of the work, *The dark sunset, the beginning of darkness and the birth of a new moon* symbolized the old society and the new society. Duman Ramazan, through this picture, showed the disappearance of the entire spiritual world (Tengriism) with Ketbuga, and the arrival of a new religion with

Baybars. Since the era of Sultan Baybars, Islam has spread to the Kipchak steppe^[57]. In the answers of the participants, the birth and sunset of the Moon expressed *a new power, a good time, etc.: the beginning of a new power, when Baybars succeeded Kutuz after his death it seemed like peace came to the country, the arrival of a new sultan through the image of nature, that is, the arrival of Sultan Baybars, the beginning of a new era, a new era for the Kipchak steppe*. Unfortunately, the participants in our experiment did not understand the exact historical gesture. Only one participant indicated his answer the connection between the old religion and the new religion: ‘the author notes that with Ketbuga, Tengri, faith and enmity have disappeared, with Baybars, the religion of Islam and unity have come’.

The results show that most participants encountered the figure of Ketbuga for the first time through a literary text. This confirms the limited attention given to key historical figures in the educational system. At the same time, Sultan Baybars, whose figure is studied in the school curriculum, evoked a deeper response. This suggests that historical figures are insufficiently represented in school textbooks, despite their significance in national history.

The comparison of the literary text with historical facts revealed that in the literary work, Ketbuga is depicted as a follower of Tengriism, while historical sources claim that his roots are connected to Christianity. These discrepancies reflect the author’s creative interpretation, who uses the literary text to construct a specific cultural and national narrative, emphasizing the spiritual continuity of the Kazakh people and the role of historical memory in shaping national identity.

5. Conclusions

Research on historical discourse has not yet lost its relevance, although it began in the 60s of the XX century. As society progresses, we need to look at history from the point of view of a new methodology of science. Thus, *historical discourse* will become a category of discourse that not only connects millennia, but will be studied continuously for thousands of centuries. Many scholars have considered the connection of historical discourse with linguistics, politics, society, communication, culture, and some of the scholars has not compared or described the historical situation in a specific historical source and artistic text, although they have

shown the manifestations, character, originality, similarities and differences in the historical narrative and time, records and events, accuracy and falsehood. In addition, theoretical concepts about the narrative of historical events and their evaluation are proposed, but their interpretation in the work of art is not provided. And since the historian or writer plays a key role in historical discourse as a provider of the documentary, the thought of the reader who reads and receives it is not studied, remains unknown, and the level of perception of the reader is not considered as one of the criteria that generates historical discourse. We conducted an open survey of 18 participants to determine the level of reader perception of historical events and historical figures based on the artistic text. As a result of the study, we came to the following conclusion: 1) the consciousness of young people in the postcolonial period is still dominated by the influence of colonial consciousness formed by a colonial state; 2) the continuous upbringing of several generations in a Colonial Country; 3) the persecution and shooting of mass national intellectuals; 4) the one-sidedness of the subsequent young reader’s knowledge about the history of his country, historical events and historical figures (this is also a *complex* that exists in a nation that was a colony). The *colonial disease* in Kazakh society still hinders the formation of historical consciousness. It also contributes to the fact that the modern young reader is indifferent to his history.

Author Contributions

All the authors have made the same contribution to the writing of the article.

Funding

This work received no external funding.

Institutional Review Board Statement

Ethical Commission of Karaganda Buketov University (№1 protocol, 18.01.2024).

Informed Consent Statement

Informed consent was obtained from all subjects involved in the study.

Data Availability Statement

We asked 18 students to read Duman Ramazan's *The Day of Death* a week before the start of the experiment. A week later, students voluntarily participated in a free experiment. The participants felt good during the experiment, and no one made any complaints about their health. The experiment was conducted in the computer room of building No.8 of Karaganda University named after Y.A. Buketov. The instructor familiarized the students with the purpose of the research work and the progress of the research. The research questions were compiled in *Google Forms*. There were no problems as to the research questions in the questionnaire. All questions related to historical events and personalities based on the text of the story.

Conflict of Interest

The authors stated that there are no conflicts of interest.

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