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## NARRATIVE AND HISTORICAL DISCOURSE

**Abstract.** Lot of research has been done in literary studies around the problem of narrative and the narrator. The category of narrative is very complex, varied, and the ways it is conveyed in the fiction text are different. The concept of narratology is closely related to the activity of telling a story in a fiction text. Scholars in the study of narratology pay attention to its functions, ways of transmission, and specific features. If we consider history and the narrator in very close interaction, it is obvious that there is a specific function of the narrator in the transmission of historical discourse in the fiction text. In this article, within the framework of historical discourse, the activity of the narrator in the work of M. Magauin «Kipchak Beauty» is comparatively analyzed. The influence of the historical and artistic text on the historical consciousness through the narrator is studied. The research work in relation to the narrative was guided by the works of such scientists as M. Bakhtin, M. Lotman, V. Schmid, J. Jeannette, E. A. Popov. No one denies that bringing historical circumstances to the reader in a work of fiction deepens the essence of historical discourse. Consequently, each of these categories becomes an object of research in its own way, and although the theoretical features are scientifically differentiated and complicated, the article studies their integral reflection in the literary text. The article attempts to identify the features of the connection between narrative and historical discourse. In the course of the study, methods of comparison, comparison-analysis, interpretation, semantics were used. As a result of the research, the relationship between the category of narrative and historical discourse is revealed, the interpretation of historical facts by the narrator in a literary text is considered.

**Key words:** Narrative, narrative discourse, historical discourse, artistic text, discourse, institutional discourse, interpretation

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## Нарратив және тарихи дискурс

**Аңдатпа.** Нарратив және нарратор мәселесі төңірегінде әдебиеттануда көптеген зерттеулер жүргізілді. Нарратив категориясы өте күрделі, әрқилы, әрі көркем мәтінде берілу жолдары әртүрлі болып келеді. Нарратология ұғымы көркем мәтінде тарихты баяндау қызметімен тығыз байланысты. Ғалымдар нарратологияны зерттеуде оның атқаратын қызметіне, берілу жолдарына, өзіндік ерекшеліктеріне мән береді. Тарих пен баяншыны өте тығыз қарым-қатынаста қарастыратын болсақ, онда көркем мәтіндегі тарихи дискурстың көркем шығармада берілуінде нарратордың өзіндік атқарар қызметі бары айқын. Бұл мақалада М.Мағауиннің «Қыпшақ аруы» шығармасындағы нарратордың қызметі тарихи дискурс шеңберінде салыстырмалы түрде талданады. Тарихи-көркем мәтіннің баяншы арқылы тарихи санаға әсері зерделенеді. Зерттеу жұмысында нарративке қатысты М.Бахтин, М.Лотман, В.Шмид,

Ж.Женнет, Е.А.Попов сынды ғалымдардың еңбектері басшылыққа алынған. Көркем шығармадағы тарихи жағдайлардың оқырманға жеткізілуі тарихи дискурс мәнін тереңдетсе, сол жеткізушінің нарратор екендігін ешкім де жоққа шығармайды. Демек, бұл категориялардың әрқайсысы өз алдына бөлек-бөлек зерттеу объектісіне айналып, теориялық ерекшеліктері ғылыми тұрғыдан сараланып, күрделенгеніменен мақалада олардың көркем мәтінде тұтас көрінетіндігі зерделенді. Мақалада нарратив пен тарихи дискурс байланысының ерекшеліктерін анықтауға талпыныстар жасалған. Зерттеу барысында салыстыру, салыстыру-талдау, интерпретациялық, семантикалық әдістері қолданылды. Зерттеудің нәтижесінде нарратив пен тарихи дискурс категориясының байланысы анықталды, тарихи фактілерді баяншының (нарратордың) көркем мәтінде интерпретациялауы қарастырылды.

**Кілт сөздер:** Нарратив, нарратив дискурсы, тарихи дискурс, көркем мәтін, дискурс, институционалдық дискурс, интерпретация.

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## Нарратив и исторический дискурс

**Аннотация.** Много исследований было проведено в литературоведении вокруг проблемы нарратива и нарратора. Категория нарратива очень сложна, разнообразна, и пути передачи в художественном тексте различны. Понятие нарратологии тесно связано с деятельностью по изложению истории в художественном тексте. Ученые при изучении нарратологии обращают внимание на ее функции, пути передачи, специфические особенности. Если рассматривать историю и рассказчика в очень тесной взаимосвязи, то очевидно, что в передаче исторического дискурса в художественном тексте в художественном произведении нарратор имеет свою функцию. В данной статье в рамках исторического дискурса сравнительно анализируется деятельность нарратора в произведении М.Магауина «Мисс Кипчак». Изучается влияние историко-художественного текста на историческое сознание через рассказчика. В исследовательской работе по отношению к нарративу руководствовались трудами таких ученых, как М. Бахтин, М. Лотман, В. Шмид, Ж.Женнет, Е. А. Попов. Никто не отрицает, что доведение до читателя исторических обстоятельств в художественном произведении углубляет суть исторического дискурса. Следовательно, каждая из этих категорий по-своему становится объектом исследования, и хотя теоретические особенности научно дифференцированы и усложнены, в статье изучается их целостное отражение в художественном тексте. В статье предприняты попытки выявить особенности связи нарратива и исторического дискурса. В ходе исследования использовались методы сравнения, сравнения-анализа, интерпретации, семантики. В результате исследования выявлена связь категории нарратива и исторического дискурса, рассмотрена интерпретация исторических фактов баянистом (нарратором) в художественном тексте.

**Ключевые слова:** нарратив, нарративный дискурс, исторический дискурс, художественный текст, дискурс, институциональный дискурс, интерпретация.

### 1 Introduction (Zhakulayev A.M.)

There are a lot of searches in modern fiction, including in the genre of prose. One of them – the activity of the narrator in the work in the concept of modern literary theory – is called a narrator. This is one of the most important issues of literary research today.

Narratology – (French narratologie, English naratology) the theory of narration. The scientific discipline that studies the narrative as a whole is also considered as a special field of introduction to literary criticism. Narratology was founded in 1920 by the scien-

tific works of Russian formalists V.Shklovsky, B. Tomashevsky, V. Propp, B. Eichenbaum, M. Bakhtin, M. Lotman, B. Uspensky, etc. These researchers were engaged in the analysis of the basic concepts of narrative theory. In the twentieth century, in Western Europe, the theory of narrative was reworked and considered as a special field of literary criticism. As a result of the revision of this problem, a term called narratology appeared, which studies the narrative. That is, modern narratology was incorporated into literary studies in the late 1960s as a special section. But according to some researchers, the term narratology cannot fully reveal the nature of the theory of narratology. Judging by the fact that each scholar expresses different opinions, we can see that the question of narratology has not yet come to an unambiguous solution.

Today, the center for the study of Narratology is the University of Hamburg. As for the current state of narratology, as a result of relentless searches, during various analyses, we see that scientists have achieved some facts. In the process of creating narratology, we can mention such scientists who have conducted a lot of research and comprehensively analyzed narratology: L.Dolezhela and Russian researchers Yu.Lotman, B. Uspensky. A special place in the analysis is occupied by researchers: J.Greimas, K. Bremon, Ts.Todorov, K.Koke. The main major representatives of narratology: R. Barth, L. Dolezhel, J. Genette, M. Bal, V. Schmidt, S. Chatman, J.Lintvelt and others. The researchers identified the level and stages of the narrative, differentiated the sides of the narrative and the story.

The above studies constitute only a part of narratology. The analysis carried out by researchers of the literature on narratology shows that the territory occupied by narratology in literary studies is very extensive. Despite the broad understanding, there are many controversial issues, different opinions, and ways to address them in the study of this field at the present time.

## **2 Materials and methods**

### **2.1 Research methods** (*Zhakulayev A.M., Takirov S.U.*)

Speaking of narratology, we can especially mention the work of V.Schmidt called «Narratology». The narrative system is clearly presented in this work: 1) perspectivology (the communicative structure of the narrative, the stages of narration, the reader's attitude, the connection of the narrator (narrator) and characters with the text); 2) plotology (narrative transformations, connections beyond the control of time in narrative texts) (Schmidt, 2003: 11). This paper has comprehensively addressed the following major problems of narratology: narrativity, its activities, the aesthetics of narrative, the stages of narrative (author, reader, narrator), attitudes, narrative levels, etc. In addition, Schmidt corrected the transformation of narrative: event-history-narrative-demonstration narrative (Schmidt, 2003: 19).

Gerard Jeannette («narrative discourse», 1972): «narration, a story can be used to narrate a certain story due to the lack of a discursive narrative. Narrative as a narrative depends on the story in which it is presented (narrative event); as a discourse (narrative event) it arises in connection with the narrative that generates it».

Thus, narratology, the theory of narration, should be considered as a branch of literary criticism or as a general humanitarian direction, striving to reveal the general structure of all possible «narrative», i.e. any genre and any functionality, striving to reveal the essence of the narrated works.

The discussion of the informational level of a literary text in an artistic, aesthetic, cognitive context is one of the most important problems of discursive analysis in the direction of modern literary research. The discussion of these concepts in the text-context-work-discourse network is a precursor to modern research work.

Among the problems of narratology under consideration are: communicative understanding of the nature of literature; the presence of several levels of narration at the same time; the manifestation of interest in the problem of discourse; the transfer of literary information from the writer to the reader. And the communicative nature of literature includes: the sender of information (the author of a literary work), the message, the communicator (literary text), the recipient of the message (reader), the characteristic of the literary text. At the heart of each literary work is a dialogical communication between the reader and the writer.

In this study, we study the role of the narrative category in revealing the essence of a work of art and its connection with historical discourse. After all, as a result of the work of historians, philosophers, representatives of the cultural sphere, the category of narrative is widely used, the spheres of application are supplemented and enriched. Given that narrative discourse is not without history, in presenting the category of historical discourse in a fiction text (Zhakulayev & Takirov, 2022: 124-130), the narrator has a function. No one denies that bringing historical circumstances to the reader in a work of fiction deepens the essence of historical discourse. Consequently, each of these categories becomes a separate object of research in its own way and, although the theoretical features are differentiated and complicated from a scientific point of view, their integrity can be clearly traced in a literary text. Therefore, based on the work of M. Magauin «Kipchak Beauty», the main subject of study is literary and theoretical analysis, comparison, juxtaposition, interpretation by the narrator of historical events and connections between the categories of narrative and historical discourse.

## **2.2 Material description** (*Zhakulayev A.M.*)

In world science since the second half of the last century, the problem of narratology-narratology has aroused the interest of many scholars and opened the way to new searches. As a result, the theory of narratology (Puckett, 2016) and basic concepts (Richardson, 2000: 168-175), the activity of the narrator in a work of fiction (Abasi & Abdi, 2020: 129-155; Lambrou, 2014: 32-48) and role, distinctive features, the relationship between narrator and author, narrative discourse are still thoroughly studied.

## **3 Discussion** (*Zhakulayev A.M., Takirov S.U.*)

In the course of revealing the concept of Narrative, we will focus a little on the opinions expressed among scientists. The Russian writer E.A. Popov makes the following conclusion: «A narrative is a text created by a speaker in a system of events occurring through people and through people,» and the literary critic M.M. Bakhtin: «we have two events before us. The first, says, that the event itself, which is in question in the work, i.e. reading the work as a reader, we can also participate in this event; the second says that events occur at different times, and also occur in different places, and at the same time they are closely related to the whole» (Riker, 1998: 84).

In the following years, the field of narratology became the main form of Kazakh researchers. Before that, it was only about the connection between the author and the hero, the last ten years have been studying the connection between the author and the hero with the narrator, the activity of the accordion player in the transmission of history, the problem of discourse. The Kazakh Open Encyclopedia provides the following definition of «narratology,» «narratology»: «telling a story in a work of fiction, telling a story. Narrative types include the narrator and the storyteller» (Shmidt, 2003: 308). In the presentation of a work of art, the most important function is the narrator. Narrator (English narrator) – narrator of a story. Also, it means that a specific author. This is one of the categories of narratology.

Kh.White, a classic of modern narratives, connected the concept of «narrative structure» with intrigue and revealed its meaning more (including: historiography, discourse): «creating intrigue consists in focusing on the historical meaning» it is a way to combine events «in a single, general or archetypal form».

The doctrine that studies the system of narratives is narratology. The following categories are considered in the narratology we are considering: story, plot, fabulus, story, narrative stage, narrative type, speaker-speaker relationship, author and narrator (storyteller), relation of author, hero, reader, narrative levels, methods, etc.

Literary scholar Y.M. Lotman developed the concept of plot. He distinguished two main types of plot: classical and mythological. Lotman's method of analyzing a work contains a basic concept called «frame» (edge, line, border). That is why the classic story begins with the moment when someone breaks the frame. In Lotman's language, the story in the text transcends the boundaries of the characters' semantic sphere.

The fabula and the plot – essentially, they reflect the relationship of material and approach as story carriers and independent works that move through the narrative from text to text.

Modern scientific terminology does not reveal the features of the «fabula» and «plot». Structural linguistics has replaced them with history and discourse (E. Benveniste), and the first of them either corresponds to the «fabula» in a smaller or larger number, and the second corresponds to the «plot» in a broader sense. Discourse is the whole language level at which events other than these events themselves are told (narrated). R. Barth, C. Todorov, J. Genette, K. Bremons, who considered the narrative text as a linguistic phenomenon organized on additional, beterfrasal (super-phrasal) levels, for their part developed the idea of Benvenis, and this – historical level.

The same state of the function is no longer transmitted in closed text, but is coordinated in different order; moreover, elements of varying degrees of narrative significance are distinguished in any text: functions and indexes («symbols»). From the function follows the story («fabula»), and from the indexes – its arrangement (concretization of personalities, characters, motives, thoughts, situations and means of action, etc.). Within the function itself, the main and sub-tissue (cardinal) functions and catalysts (catalysts) that perform the function of a link between the main functions are distinguished. The tissue (nuclear) functions carry out some important choice of personnel (the character kills the pawnbroker), and the catalysts are the sequence of making this choice (the hero found an axe, checked the «application», hid the loot); as pointers in this text is a description of the appearance of

the hero and his victim, objects in his room, urban landscapes, thoughts and feelings of the hero, etc. The event is carried out by the staff.

Focalization is zero (an all-encompassing author), external (a «behaviorist» narrative that considers personalities only from the inside) and internal (the transfer of the narrative either to the mother or through the «eyes» of these personalities). The focalization can also be changed over the course of the narrative; the internal focalization in one person may be more external than in another person.

The narrator can be either outside or inside the story being told, or have or not have his own staff. A narrative text can contain not one, but several stories forming complex meta-hegetic constructions (insert novellas, etc.), enclosed in interpenetration, and not a simple addition (juxtaposition).

The author narrator, plays the fate of his hero, immerses himself in the image and even merges with them. Therefore, he depicts the levels of sensory, educational, linguistic rank of his images, not breaking away from them, but accompanying them in a social environment, coexisting together. The advantage of the author in the function of the narrator is that, firstly, there is a versatile opportunity in the image of the hero, and secondly, the author does not impose his understanding, point of view on the reader.

The expression of the author's image can be traced from the words of the author. Behind the Author's word is a writer or a speaking subject. In this context, the problem of the «narrative person» in a work of fiction arises.

As a source of a literary work, the author creates a narrator, that is, a real or false person telling a story. Finally, a fictional story told in a work of fiction is conveyed by the narrator as if in life, as if at the beginning, giving reality and reality. The narrator is not just in a contradictory position with the author, it is the difference between two personalities.

Narrator – tells the reader about the actions of the hero, records the time of his passage, describes the image of the hero, his environment, reveals his inner world. The activity of the narrator helps the reader to learn fairly reliably about the events and deeds of the past.

In order to find the place of a literary work in life, it is not enough for the writer to write it, but it is also necessary to be a master bearer (narrator) of it to the reader. That is, there must necessarily be a narrator, so that the writer in his work could touch deeply the problem of the reader, affect his consciousness, so that the life reflected in the literary work would be perceived by each reader as close as his own, and would penetrate his soul to «life in literature».

Also, as a «source» of a literary and artistic work, the writer acts as a narrator, that is, a «real» or «fictional» person telling a story. In the end, a «fictional» story based on the writer's imagination, told in a work of fiction, is embodied by the narrator into reality, instilling in him an authentic character, as if he were in life. The narrator is not only in a contrasting, contradictory position with the author, but also in the fact that there is often a fundamental difference between these two personalities.

When describing an event, the author has the opportunity to participate in it both the author and the narrator. He can make the narrative more impressive by using his talent and capabilities. At the birth of each work of art, its author has his own, completely new opportunity. He can convey history on behalf of a historian, an artist, a warrior or a ruler, a

scientist, a doctor. Each of them is recognized in terms of their own point of view and their own preferences. It is known that in most cases the Author implements such «opportunities» in order to increase the significance of his work.

In another case, the narrator may be a direct participant in what he has read, that is, one hero of the story. «Through this activity, the narrator accumulates all the «baggage» of the depicted artistic world. In this case, the storyteller, unlike the narrator, may not have information about the reason for what happened, make mistakes in his interpretation. The erroneous analysis of the narrator becomes at the same time the cause of the described event. In other words, unlike the narrator, the hero, along with the usual functions, is entrusted with the service of storytelling» (Genette, 1998: 122). The presence of the narrator and the hero of the story gives the narrative a new impetus. Narrating on behalf of the narrator also maximizes activity in the development of the story. Because, on the one hand, the external observation of the development of events and, on the other hand, the joint vision of the consequences, becomes an increasingly aesthetic expression and the power of the artwork through the maximum complication of the existence of the narrator.

The author is the creator of a work of art, but he cannot enter into the inner world of the work, cannot enter into a literary work, having entered the path of the narrator in the work. Because from the moment the narrator starts working, he gets on his way and begins his activity. And even if the work begins with solving an event related to the author's style and begins with tension, the narrator does his job completely. That is, the narrator will live inside the literary work. The complexity of the narrator's activity lies in the fact that from the beginning to the end of the work he does not break ties with either the reader or the hero.

Is there a place for the author in the artistic space and time that he depicted? What do the theorists of the unity of the author and the narrator and the hero interpret? After all, in the work «Kipchak Beauty» the author and the hero appear side by side.

So, the stone sculpture of the Kipchak beauty, which was the cause of the whole incident. First the author, then Sarzhan the sculptor, and this sculpture, born a mystery, «probably Duala, magic... It must be the magic that got to the bottom of Sarzhan. If it hadn't been for the change of dua, if it hadn't been for Sarjan, I might have gone...» (Magauin, 2007: 8). Thus, the fate of the writer-hero and the sculptor-hero is intertwined with this sculpture. The sculpture of the Kipchak beauty appears before the eyes of the writer-hero. If we consider that the structure of an artistic text, in its totality, consists of a subject and an object, then the writer-hero is the subject, while Sarzhan the sculptor and Kipchak beauty in the activity of the object. However, one cannot forget about the «integrity» of Sarzhan the sculptor and the writer-hero.

Researcher V.Schmidt, who worked in the science of narratology, naming specific (concrete) and abstract types of authors, takes as a basis the conclusions of literary theorists, analyzes their uniqueness, belonging to a work of fiction. As he explained, a real author is a real, historical person, a creator of production. It does not belong to the work itself, but exists independently of it» (Schmidt, 2003: 31). That is, the real author of the Kipchak beauty, a hero writer, a literary scholar, a researcher of the history of literature, national culture, an artistic prose writer.

We talked about the fact that the author's ideal of M. Magauin is recognizable through the subject-narrator «Kipchak Beauty». Here he appears as an abstract author, crossing his

«boundaries» with a specific author. The image of the author, which in a literary work is considered to be separate from a specific author, determined by his creative act, has two grounds (objective and subjective). Perhaps we will perceive the author-hero, conceived by Sarzhan the sculptor, who led to the reconstruction of the stone sculpture of the Kipchak beauty and led to her transition into the space of ancient times, as a new personality that arose between the real author and the abstract, that is, the implicit author. The conclusion about this «intermediate personality» can be further attributed to oratorical analysis and thus spread.

The author uses the techniques of explicit and implicit images when depicting a narrator. Schmidt notes this in his work (Schmidt, 2003: 48).

It is known that a work of fiction is not subject to constant principles in its nature. In W.Schmidt's reference, «The explicit image is based on the self-presentation of the narrator. The narrator may give his name, describe himself as a narrating self, tell his life story, state his way of thinking...» (Schmidt, 2003: 49) The narrator in the story «Kipchak beauty», seeing this pose, also goes beyond this definition. The narrator, whose self-presentation is expressed by the fictional narrative, is recognized under the author's name. For example:

«I set out on a long journey. In search of information, take your time. The key to the workshop is with the writer Mukhtar Magauin» (Magauin, 2007: 81). These are the words of Sarzhan, who left the machine on the phone.

« – Are you the writer of Makawin» (Magauin, 2007: 82). This is the word of the Sculptor's Union, looking for Sarzhan.

«What's left now? By the way, myself. Now I have to doubt it all – in the world of Mukhtar Magawin...» (Magauin, 2007: 82). The hero-narrator, who is in a double state, resides in such a state.

Self-expression of the narrator is in the history of Kazakh prose. But not in the same posture.

Narratives that echo the author's biography are a vital and artistic detail, indicating that the author has become a narrator. Complex techniques in the artistic structure generates different images. It is known that the writer's craftsmanship is manifested in the flawless disclosure of artistic space. By investing the story and the data of his creative biography, the writer-hero embodies the author's ideals, and Sarzhan embodies his «double image» in the artistic space through the image of the sculptor. In this way, he frees himself from the «blocking» limitation inherent in a particular author.

«...In the spring of the same year «80, at the moment when you began your greatest novel, The last day of the month of April... I lost my sculptural art forever,» (Magauin, 2007: 96) says Sarzhan, who, thirty years later, received an unexpected phone call. Because: «the two of us are one person. No matter what time we do. You are me. I am you. One. Not half, not half, but completely. If we separate from the middle, we both come out in the middle... As you say, better than people. What's the use of it? At large sizes insignificant. Let neither you nor I be content» (Magauin, 2007: 96). The key to all the mystery of the work is this dialogue. In the beginning, seeing the stone sculpture of a Kipchak beauty, the writer-character felt unusually pleasant. After that, Sarzhan (the sculptor-hero) intervened in the story. He was a hero-writer who pondered it and also dragged out books related to



the Kipchak sculptures. The turn of the event and the aggravation began with the viewing of the statue in the same book.

Sarzhan (hero sculptor) at the beginning of the narrative was awarded a government prize, in the middle a prestigious, sculptor, depicting statues of «heroes of the revolution». Today, Sarzhan the sculptor is, in fact, the son of Kipchak Kobek-khan, the leader of the Bugza Zhurt. Aisulu – Begim in the sculpture Kipchak Beauty. The name of Sarzhan, who went to the people, in an incomprehensible situation is erased from the memory of all his acquaintances. The only writer who has not forgotten him is the hero. The writer, by turning the course of the story in such a turmoil way, seems to have given a turn to mysticism. But it would be more correct to say that it is not mysticism, but the writer's fantasy, the reflection of his dreams in the artistic space.

#### **4 Results** (*Zhakulayev A.M., Takirov S.U.*)

«In Kypchak Beauty» there are two narrators – one is the author-hero, telling the work in the first person, the other is the narrator-hero, who further deepens the essence of the work, breaking the boundaries through which the author-hero cannot pass and moves freely in space. The text, formed by two characters at the beginning, becomes a single character by the end of the work, you will find the «integrity» of the double narrator, the division (duality) of the picture (the narrator) into two parts. In the beginning you will realize that the work of the hero sculptor (Sarjean) is not the everyday work of a professional. In the art text, the main object is «stone», eternal, which no one can ever erase from history. In his life from twenty to 33 years, and spouse Aisulu Begim from 17 to 30 years, that is, in the era of the Western Kipchaks, once moved to this time, once exploring the current state, tells the hero-author. The sculptor-hero sees his surroundings at a young age, thinks about them, hears about them, sees them, he lives in the personality of this period, he lives eternal life in the mind of the author-hero.

Sculptor-narrator narrates the succession of Western Kipchaks with historical conditions in the time of Kobek Khan (Kobek) 1170-1180 with the places of habitation, it is about the location of stones, their condition today. Sculptor-orientator for the hero, the author-narrator, who was originally an ancestor of the ancestors, the leader of the creed. Usually when the author plays out the fates of his characters and is imbued with them, in this work, on the contrary, the hero is inside the author, in his mind. The difficulty is that both the author and the sculptor are in the guise of the hero. In such a situation, no one can demand from the author a limitation, a normal standard.

The Kipchak Beauty did not stipulate the fate of only one Western Kipchak, which together with the XII-XIII centuries covered the events of the twentieth century. The work that not only united the two heroes, but also absorbed not one, but several stories. The author-hero or the author-narrator created a false identity-sculptor-hero or sculptor-narrator, who on the same stage, in a social environment, goes together and lives together, giving his soul to the great path of art, reviving the immortal spirit that comes from the ancestors. The historical data stated in the work of fiction, the narrator embodied in reality and conveyed, as it was in the beginning, as it was in life, giving the character of accuracy. History does not exclude that there were Western Kipchaks, from them there are still stones. Well, what

Sarzhan does not have, is unlikely to be. The sculptor-hero (accordionist / storyteller), unlike the author-hero, is outside time and space, able to move freely into the future as well as into the past for centuries and years.

While one literary work with the help of a narrator can also contribute to the embodiment of another work of art, the opposite is true in a work of fiction. Through the historical exhibit-stone the author-narrator introduced the literary work to the reader.

### **5 Conclusion** (*Zhakulayev A.M., Takirov S.U.*)

In conclusion, summarizing the opinions expressed about the narrative, we will dwell on the following conclusions: narrative (lat.narrare-narrative-language) is a narration, a narration of events. Often used in place of the words «story» and «plot». In literary studies, the term narrative is considered in two different concepts. The first originated in the classical theory of narrative. This term in German theory was not called narratology, but narrative theory. The person who is intimately connected with the text in presenting the work is considered the narrator. In classical theory, the main feature of narrative is the connection between the author and the narrator. The importance of narrative lies in the fact that the narrator correctly perceives the story and conveys it to the reader. With the involvement of the narrator, the specificity of the narrative is revealed. The second understanding of narrative has developed in structural narratology. According to this concept, not only the structural feature of communication, but also the structural feature of the narrative in question plays a decisive role in the narrative.

While the event in a work of fiction narrated by the narrator/narrator is carried out in close connection with history, we must not deny that the discourse generated by the reader includes not only narrative discourse, but also historical discourse. Given that in the second historical discourse category of historical discourse the perception and interpretation of raw data, i.e. the events of the past, are set forth through the participation of the historical consciousness of the researcher or the writer, both the writer and the narrator hero evoked by him generate this historical discourse through historical fact.

In Mukhtar Magauin's Kipchak beauty, both narrators develop discourse based on historical information. However, the representatives of the twentieth century double narrators do not bypass the social factors and sociocultural conditions of their time. Because the description of historical fact, as it were, cannot produce a powerful discourse. One of the main goals of the narrators, who became unicorns in the name of Kipchak, is to show history through the reader's consciousness and contribute to its vitality. The structure of this work of fiction can be oriented as follows: historical discourse – historical source – fiction text – narrator – narratorial discourse – historical discourse. In conclusion, both the disassembled structure and the double explosive narrator call for a single idea – not to forget our history and to keep it forever in the memory of generations.

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