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THE POETICS OF HISTORICAL MEMORY IN E. KANAPYANOV'S NOVELLA "THE NOMAD'S TESTAMENT"

The article provides a literary analysis of Yerulan Kanapyanov's novella "The Nomad's Testament," with an emphasis on the specificity of historicism and the representation of historical memory in contemporary Kazakhstani prose. The purpose of the study is to identify the artistic techniques and poetic means through which national identity, generational continuity, and the values of nomadic culture are formed in the text.

The scientific significance of the work is determined by the systematization of the mechanisms of artistic understanding of historical and cultural experience, which makes it possible to clarify the role of folklore, mythopoetic, and symbolic elements in modeling historical memory. Its practical significance lies in the possibility of using the research results in educational and research activities, particularly in the study of contemporary Kazakhstani literature, the problem of historical memory, and the worldview foundations of nomadic society.

The methodological basis of the study relies on an integrated approach that includes textual, artistic-structural, historical-literary, and cultural analysis. Comparative-typological and interpretive methods are used to reveal the specificity of the poetics of historical memory in the system of images, motifs, and chronotope of the work.

The results of the study show that in "The Nomad's Testament" historical memory functions as a structure-forming component of the artistic world. Through the motifs of ancestral testament, the imagery of nomadic life, folklore allusions, and mythopoetic constructions, the author integrates the past into the contemporary consciousness of the reader.

The findings make it possible to consider the novella as a conceptually coherent artistic interpretation of memory that serves as a basis for national identity and cultural continuity. The study demonstrates the relevance of the work for further literary analysis and confirms its significance in the context of the development of contemporary Kazakhstani prose.

Keywords: historicism, historical memory, Kazakh prose, nomadic culture, chronotope, poetics of memory, cultural continuity.

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Е. Канапьяновтың «Көшпенді өсиеті» повесіндегі тарихи жад поэтикасы

Мақалада Ерұлан Канапьяновтың «Көшпенді өсиеті» повесіне әдебиеттанулық талдау жасалып, қазіргі қазақстандық прозадағы тарихизм ерекшелігі мен тарихи жадтың көркем репрезентациясына баса назар аударылады. Зерттеудің мақсаты – мәтінде ұлттық бірегейлік, ұрпақтар сабақтастығы және көшпелі мәдениет құндылықтары қандай көркемдік тәсілдер мен поэтикалық құралдар арқылы қалыптасатынын анықтау.

Мақаланың ғылыми маңыздылығы тарихи-мәдени тәжірибені көркемдік тұрғыдан пайымдау тетіктерін жүйелеумен айқындалады; бұл тарихи жадты модельдеудегі фольклорлық, мифопоэтикалық және символдық элементтердің рөлін нақтылауға мүмкіндік береді. Практикалық маңыздылығы зерттеу нәтижелерін білім беру және ғылыми-зерттеу қызметінде, атап айтқанда, қазіргі қазақстандық әдебиетті, тарихи жад мәселесін және көшпелі қоғамның дүниетанымдық негіздерін зерделеуде пайдалануға болатындығымен байланысты.

Зерттеудің әдіснамалық негізі мәтіндік, көркемдік-құрылымдық, тарихи-әдеби және мәдениеттанымдық талдауды қамтитын кешенді тәсілге сүйенеді. Шығармадағы образдар жүйесі, мотивтер мен хронотоп аясында тарихи жад поэтикасының ерекшелігін айқындауға мүмкіндік беретін салыстырмалы-типологиялық және интерпретациялық әдістер қолданылды.

Зерттеу нәтижелері «Көшпенді өсиеті» повесінде тарихи жадтың көркем әлемді ұйымдастырушы құрылымдық компонент ретінде қызмет ететінін көрсетеді. Ата-баба өсиеті мотиві, көшпелі тұрмыс бейнелері, фольклорлық аллюзиялар мен мифопоэтикалық құрылымдар арқылы автор өткенді қазіргі оқырман санасымен сабақтастырады.

Жасалған тұжырымдар повесті ұлттық бірегейлік пен мәдени сабақтастықтың негізі ретінде қызмет ететін тарихи жадтың концептуалды тұтас көркемдік пайымдалуы деп қарастыруға мүмкіндік береді. Зерттеу шығарманың әрі қарайғы әдебиеттанулық талдау үшін өзекті екенін көрсетіп, оның қазіргі қазақстандық прозаның даму контекстіндегі маңыздылығын растайды.

Түйін сөздер: тарихизм, тарихи жад, қазақ прозасы, көшпелі мәдениет, хронотоп, жад поэтикасы, мәдени сабақтастық.

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Поэтика исторической памяти в повести Е. Канопьянова «Заповедь кочевника»

В статье осуществляется литературоведческий анализ повести Ерулана Канопьянова «Заповедь кочевника», с акцентом на специфику историзма и репрезентации исторической памяти в современной казахстанской прозе. Цель исследования заключается в выявлении художественных способов и поэтических средств, посредством которых в тексте формируются национальная идентичность, преемственность поколений и ценности кочевой культуры.

Научная значимость работы определяется систематизацией механизмов художественного осмысления историко-культурного опыта, что позволяет уточнить роль фольклорных, мифопоэтических и символических элементов в моделировании исторической памяти. Практическая значимость заключается в возможности использования результатов исследования в образовательной и научно-исследовательской деятельности, в частности при изучении современной казахстанской литературы, проблематики исторической памяти и мировоззренческих основ кочевого общества.

Методологическая база исследования опирается на комплексный подход, включающий текстуральный, художественно-структурный, историко-литературный и культурологический анализ. Применяются сравнительно-типологический и интерпретационный методы, позволяющие выявить специфику поэтики исторической памяти в системе образов, мотивике и хронотопе произведения.

Результаты исследования показывают, что в повести «Заповедь кочевника» историческая память выступает структурообразующим компонентом художественного мира. Через мотивы завета предков, образность кочевого быта, фольклорные аллюзии и мифопоэтические конструкции автор интегрирует прошлое в современное сознание читателя.

Полученные результаты позволяют рассматривать повесть как концептуально целостное художественное осмысление памяти, служащее основой национальной идентичности и культурной преемственности. Исследование демонстрирует актуальность произведения для дальнейшего литературоведческого анализа и подтверждает его значимость в контексте развития современной казахстанской прозы.

Ключевые слова: историзм, историческая память, казахская проза, кочевая культура, хронотоп, поэтика памяти, культурная преемственность.

Introduction

The theme of the poetics of historical memory in the novella “The Nomad’s Testament” by E. Kanopyanov is relevant, since in modern Kazakh literature the search for artistic forms of understanding historical experience and national consciousness

continues. In existing studies, the work is considered mainly from the point of view of plot and moral values, and the poetics of historical memory as a separate artistic part has not been sufficiently studied.

The problem lies in the lack of a systematic analysis of the ways of reflecting historical memory in this particular text: symbolism, composition, sty-

listics and artistic technique. Therefore, the chosen topic allows us to fill this gap and reveal the features of the artistic reflection of historical memory in the "The Nomad's Testament".

The relevance of the topic is determined by the growing interest in the issue of historical memory as an important component of national identity and cultural self-awareness. In the current conditions of revisiting the past and strengthening the values of cultural continuity, the study of the poetics of historical memory in an artistic text allows us to identify the mechanisms of artistic understanding of history and its impact on the formation of public consciousness.

The purpose of this study is to identify and analyze the poetic means and artistic mechanisms of the formation of historical memory in the novella "The Nomad's Testament" by E. Kanapyanov, as well as to determine their role in the formation of national identity and cultural continuity. The theory of historical memory as an independent direction of humanitarian knowledge was formed relatively late, that is, in the second half of the 20th century, but its intellectual premises were based on earlier philosophical and sociological concepts. The development of this theory is associated with the gradual understanding that the past exists in culture not only in the form of scientific history, but also in the form of collective representations, symbols, stories that actively affect the individuality of society (Koznova, 2003).

One of the first thinkers to lay the philosophical foundations for understanding memory was Henri Bergson. In his works, he compared mechanical memory with the duration of memory, considering memory as a living process associated with the experience of time. Although Bergson did not study historical memory in the modern sense, his ideas about the subjectivity and dynamics of memory had a significant impact on subsequent humanities studies (Bergson, 1999).

A decisive stage in the formation of the theory of historical memory was the work of the French sociologist Maurice Halbwachs. He introduced the concept of collective memory, showing that individual memories are formed within social groups and are realized through their values, language and symbols. Halbwachs made a fundamental distinction between history as a scientific discipline and memory as a social phenomenon, emphasizing that memory is always selective, relevant in the present and serves to maintain group identity. His works became the starting point for all subsequent studies of memory studies (Halbwachs, 2007).

In the second half of the 20th century, memory theory moved from a sociological to a cultural level. In this context, the ideas of Yuri Lotman, who considered culture as a semiotic system and a mechanism of collective memory, were of particular importance. Lotman showed that cultural texts – literature, art, rituals – perform the function of preserving and disseminating historical experience (Lotman, 1970).

In his concept, memory is not a passive archive; it is constantly being reworked, exploded, and updated in the process of cultural development (Lotman, 2000).

At the same time, a new understanding of memory as a symbolic space was formed in French historiography. Pierre Nora, who created the concept of memory sites, played a crucial role here. Nora argued that in the event of the loss of a "living" historical tradition, society creates artificial memory points – monuments, museums, dates, texts – that fill the gap between the past and the present. His view showed that memory is not only content, but also a form of cultural organization of time.

A new stage in the development of the theory of historical memory is associated with the works of Jan Assman, who proposed the distinction between communicative and cultural memory. Communicative memory includes the experience of living generations and is transmitted through oral communication, while cultural memory is fixed in texts, rituals, institutions and symbols, ensuring the long-term identity of society. Assman focused not on events, but on the mechanisms of preservation and renewal of the past, which made his theory particularly popular in literary and cultural studies (Assman, 2004).

Developing these ideas, Aleida Assman focused on the normative and ethical aspects of memory. She showed that modern culture is going through a period of the so-called memorial turn, in which attention is shifting from heroic national narratives to traumatic, repressed and "uncomfortable" chapters of history. In this context, memory becomes a space of moral responsibility, and literature is one of the main mediators of this responsibility (Assman, 2014).

In the second half of the 20th century and the beginning of the 21st century, the theory of historical memory was closely linked to the study of trauma. The catastrophes of the 20th century – the Holocaust, war, persecution, atrocities – called into question the possibility of traditional historical narratives. Literature and art began to be seen as spaces

in which traumatic memory could be expressed, bypassing linear narratives.

In this sense, memory theory approaches psychoanalysis, narratology, and poststructuralism. Memory is understood as a fragmented, repetitive, and often silent structure. Historical memory breaks national isolation and acquires a transnational character, which is especially noticeable in contemporary literature.

At the turn of the 20th and 21st centuries, the theory of historical memory expanded through post-Soviet studies. The influence of the works of Edward Said allowed us to consider memory as a field of symbolic power in which some versions of the past dominate others. Historical memory begins to be analyzed in the context of colonial legacies, displaced voices, and alternative narratives (Said, 2006).

In the context of globalization, memory begins to be considered as a transnational and medial phenomenon. Digital technologies, new media, and transmedia formats are changing the ways in which the past is preserved and disseminated. Historical memory transcends national canons and becomes part of global cultural exchange (Ricoeur, 2004).

Nowadays, the theory of historical memory is an interdisciplinary field that combines history, literature, cultural studies, sociology, and media studies. Memory is seen as a dynamic process in which the past is constantly reinterpreted in response to contemporary demands. Literature is not only an object of analysis, but also an active agent in the formation of historical consciousness (Nora, 1999, p. 17-50).

Thus, the evolution of historical memory theory is a path from a philosophical understanding of individual memory to an understanding of memory as a complex cultural, symbolic, and medial construct. The works of Bergson, Halbwachs, Lotman, Nora, Assmann, and Said have formed the intellectual foundation on which modern humanities view memory as a fundamental mechanism for cultural identity and historical self-understanding.

Materials and methods

The research material is the historical novella "The Nomad's Testament" by Erulan Kanapyanov (2018, p. 115-162), which is analyzed in the context of the traditions of Kazakh historical prose and modern theories of historical and cultural memory. Works on the theory of historicism, memory studies, cultural semiotics, and narratology were used as an additional context, which allowed us to study the

literary text as a form of representation of collective historical experience.

The methodological basis of the study is interdisciplinary and combines the methods of literary and cultural studies. The study uses a historical and literary method that allows us to connect the poetics of the work with the traditions of the Kazakh historical novel and short story. A semiotic approach is used to analyze the chronotope, symbolism, and motivational structure of the text as elements of cultural memory. Narratological analysis allows us to identify the features of the temporal organization of the narrative, its subjective structure, and ways of depicting historical consciousness.

Of particular importance is the method of analysis of historical and cultural memory, within which the text is considered as a space for the actualization of collective experience, common memory and traumatic historical events. An interpretative (hermeneutic) method is also used, aimed at identifying the dominant semantic elements of the work and their ethical and philosophical content. The combination of these methods provides a holistic analysis of historicism as a poetic and semantic category.

Literature review

The philosophical foundations of the study of memory were laid in the works of Henri Bergson, who interpreted memory as a dynamic process of experiencing time. The concept of the theory of historical memory is associated with the work of Maurice Halbwachs, who introduced the concept of collective memory, showed its social conditionality, distinguished history as a scientific discourse and memory as a form of actualization of the past.

From a cultural point of view, Yuri Lotman in his works considered the problem of memory as a mechanism for preserving and transmitting historical experience. The concept of "memory sites" developed by Pierre Nora is of great importance, within which literature is understood as a symbolic space for the accumulation of memory.

Jan Assmann's theory of cultural memory and Aleida Assmann's research, which emphasizes the ethical and traumatic dimensions of the past, have had a significant impact on modern literary approaches. In Kazakhstani literary studies, historical memory is considered mainly in the context of historicism and national identity, where the literary text is a form of reflexive understanding of collective experience.

Recent Kazakhstani studies also demonstrate the growing interest in the problems of family memory,

literary representation, internet poetry and transmedial images of Kazakhstan (Sabirova & Serikova, 2018; Abisheva et al., 2021; Sabirova et al., 2024; Abisheva et al., 2025). Although these works do not directly analyze Kanapyanov's novella, they form part of the broader research context in which questions of memory, representation and cultural continuity are discussed.

Results and discussion

The study of a work of art from the perspective of historical memory presupposes not a factual reconstruction of the past, but a study of the poetic and narrative mechanisms of the transformation of the past into a part of the artistic present of the text. Historical memory in literature serves as a special level of meaning formation that determines the structure of the narrative, the nature of the chronotope, the system of imagery, and the subjective organization of the text.

Unlike historical narrative, a literary text does not repeat an event, but rather models the memory of an event, which changes radically from an analytical perspective. For a literary critic, the question of authenticity is not so much the methods of artistic depiction of the past, the degree of its mediation and symbolic processing. Historical memory appears in the text as an internal poetic category that affects the genre model, composition, and semantics of the work.

In E. Kanapyanov's novella "The Nomad's Testament", historical memory is realized not as an abstract category, but as a set of specific artistic mechanisms that organize the narrative structure of the text. For this reason, the analysis below is focused on five mechanisms of historical memory: oral myth, genealogy, memorial chronotope, ritual and bodily motifs, and the climactic verbalization of the nomad's testament. These mechanisms show that memory in the novella is not only a theme, but also a structural principle of the artistic world.

The first stage of analysis is to determine in what form memory unfolds in the narrative. A literary text can be organized around personal, collective, or cultural memory. In "The Nomad's Testament", this function is performed through the oral transmission of myth from mother to son. When little Abulmansur asks Saniya about Tengri, she explains the Eternal Blue Sky and the "Sons of Heaven" as souls of great people who have left this world. The child immediately turns this myth into a personal existential aim: "I will definitely be a Son of Heaven. Otherwise,

why live at all?" This episode shows that memory in the novella is transmitted not through abstract historical explanation, but through family speech, myth and the child's inner acceptance of cultural values.

Historical memory directly affects the narrative structure of the work. Texts focused on the traumatic past usually show a non-linear temporal organization: broken causal relationships, fragmentation, montage and retrospective additions. In Kanapyanov's novella, however, the narrative is organized more linearly, which corresponds to the logic of transmitting memory from the older generation to the younger one. Therefore, the structure of the novella is not based on traumatic fragmentation, but on the gradual formation of historical consciousness through speech, ritual, space and family continuity.

The chronotope is of particular importance in the analysis of historical memory, since space and time in literary texts often serve as the main carriers of memory. Literary spaces – the city, the house, the road, the landscape – function not only as a set of actions, but also as semantically charged structures that accumulate the past. The chronotope in such texts often takes on a memorial character, becoming a kind of "memory place" preserved in the form of historical traces, ruins, repeated paths, or material fragments.

This principle is concretely realized in Kanapyanov's novella through the organization of the palace, the steppe and the terrace with war drums. The central part of the palace belongs to Kanysher Abylai, while the left and right parts are connected with his sons Uali and Zhangir. Such spatial organization reflects not only family hierarchy, but also the continuity of dynastic memory. The terrace with war drums is especially important: when Sultanmamet and Abulmansur secretly beat the drums, the space reacts as a military and memorial space, awakening the memory of danger, mobilization and collective defense.

When analyzing a work, it is necessary to pay attention to the system of motifs in which historical memory finds artistic expression. Recurring images of loss, return, silence, destruction, inheritance or transmission of experience serve as semantic signs of memory. These motifs form the internal semantic network of the text, connecting the personal fate of the character with the historical context. Memory motifs often organize the genre structure of the work, especially in memoir novels, family chronicles and autofictional texts.

In "The Nomad's Testament", such motifs are represented through kinship, naming, the horse Kara

Dauyl, bread, upbringing, war drums and Abylai's final speech. The birth and naming scene is particularly significant: Sultanmamet and Abulmansur are cousins, but their relationship is emphasized as brotherhood. The naming ceremony gives the child not only a personal name, but also a place in the historical and genealogical order of the family. The motifs of the horse and bread connect everyday gestures with the continuity of family memory and nomadic values.

The linguistic organization of memory is also an important aspect. In Kanapyanov's novella, it is especially visible in the punishment scene and the nighttime dialogue between Abulmansur and Abylai. In the public scene, the boy remains silent, and his emotional state is conveyed through bodily details: tension, clenched fists and a fixed gaze. In the private dialogue, however, silence is replaced by direct speech: Abulmansur articulates his genealogical identity and reminds Abylai that he is his grandson and the great-grandson of Salkam-Zhangir. Thus, the transition from silence to speech shows the transformation of inherited memory into consciously accepted responsibility.

Intertextuality plays an important role in the representation of historical memory. In the novella, it is connected with the epigraphs from the sayings of Genghis Khan. These epigraphs connect the private history of Abylai's family with a broader cultural code of Chinggisid memory, power, responsibility and honour. They are not decorative elements only; they prepare the reader for the final speech of Abylai, in which the formula "We are nomads!" becomes the direct verbal expression of historical memory. In this way, family memory is expanded into national and cultural memory.

Thus, the analysis of historical memory in a literary text is impossible without determining the function of memory in the general artistic concept of the work. Memory can perform an identification function by forming the image of "I" and "we", an ethical function by defining a system of values and responsibilities, a critical function by disrupting the official historical narrative, and an existential function by understanding the relationship between human life and historical time. In each specific work, one of these functions predominates by determining the direction of interpretation.

Thus, the literary analysis of historical memory means the study of a complex system of poetic, narrative and semantic mechanisms that are integrated into the structure of the literary text of the past. Historical memory in literature does not reproduce history, but rather reinterprets it, turning the past into

an active part of artistic meaning and cultural reflection.

Historicism in Kazakh novellas is not a reproduction of past events, but a special way of artistically understanding history as a living basis of national identity. In Kazakh literature, historical time is perceived not as a distant "past", but as an "existing" that has entered modern consciousness through tribal memory, epics, legends and oral traditions. Therefore, historicism here is formed at the intersection of the written novel and the epic model of thinking.

The classical period of the development of historicism is associated with the novels of Mukhtar Auezov, especially with the epic "The Path of Abai" (1987, vol. 2). Auezov's historicism is synthetic in nature: history is expressed through the fate of an individual, and the individual through the fate of the nation. The author does not limit himself to chronological accuracy; his goal is to reconstruct the historical consciousness of the era, its value conflicts, moral norms and cultural codes. The chronotope of the novel is built around the steppe as a historical space where social, ethical and philosophical meanings unfold over a long period of time.

A distinctive feature of Kazakh historicism is its reliance on tribal and collective memory, which brings the novel closer to the epic. Historical events are often presented through a system of legends, stories told by elders and folklore oral recollections. This method allows us to convey not real history, but historical experience preserved in cultural memory. Historicism here becomes a kind of artistic mediation between oral tradition and written literature.

In the novels of Ilyas Esenberlin (1983, vol. 3), especially in the trilogy "Nomads", historicism acquires a broad national-state character. The author creates a picture of Kazakh history from the establishment of khanate power to the dramatic clashes of intertribal struggle. Moreover, Esenberlin's historicism is not limited to chronicles: he focuses on the laws of the historical process, the struggle for the unity and integrity of the people. The historical novel here becomes a form of national self-awareness, especially important in the conditions of the ideological restrictions of the Soviet period. An important characteristic of Kazakh historicism is the personalization of history. Historical processes are understood through the images of the bearers of power, speech and morality – khans, batyrs, biys and akyns. However, these characters are rarely glorified; on the contrary, the novel allows us to reflect their internal contradictions, doubts and responsibility to the people. Thus, historicism acquires an ethi-

cal dimension, transcending the framework of the heroic-epic narrative.

In the post-Soviet period, historicism in Kazakh novels has undergone significant changes. Modern authors increasingly turn not to "big history", but to traumatic chapters of the past – collectivization, repression, famine, and the loss of traditional ways of life. History here is seen not as a source of pride, but as a space of pain and loss. This shift marks a move from epic historicism to a reflexive, memory-oriented approach.

In Abish Kekilbayev's novels (1995, p. 45-62), historicism acquires philosophical depth. The past tense is used as a way of understanding universal categories – power, responsibility, time, fate. Historical distance allows the author to go beyond a certain era and consider history as a recurring existential scenario. Here, historicism intersects with the parable and the intellectual novel.

Against this background, Kanapyanov's novella continues the tradition of Kazakh historical prose, but develops it in a more concentrated form. The work does not create a broad epic panorama like Auezov's or Yesenberlin's novels; instead, it focuses on several symbolic episodes through which family memory becomes historical memory. The oral myth of Tengri, the genealogy of the characters, the palace chronotope, the war drums and Abylai's final speech make it possible to interpret "The Nomad's Testament" as a novella where historical memory becomes the main principle of artistic organization.

At the poetic level, historicism in Kazakh novels is manifested through a special organization of the chronotope, where the steppe serves as a memorial space, and time as cyclical and recurring. The repetition of motifs of nomadism, migration, decay and revival reflects the national model of historical thinking. The language of the novels often preserves elements of oral speech, proverbs and sayings, and epic narrative formulas, which enhances the effect of historical authenticity.

Thus, historicism in Kazakh novels represents a complex artistic phenomenon that combines epic tradition, national memory and modern ideas. It is not limited to the reconstruction of events, but rather acts as a form of cultural self-awareness, understanding the past as an active component of the present and the future. Through historicism, the Kazakh novel confirms cultural continuity and the right of literature to be a space of historical responsibility.

Historicism in Kazakh prose should be considered not as a genre or a set of methods for reconstructing the past, but as a special module of artistic thinking, within which history is understood

through collective, tribal, cultural memory. The Kazakh novel, formed at the intersection of written tradition and oral epic consciousness, was initially aimed not at recording events chronologically, but at recreating historical experience as a valuable and existential category (Nurlanova, 2011).

Unlike the classical European historical novel, dominated by a linear historical narrative, the Kazakh novel tradition is drawn to an epic model of time, in which the past is not separated from the present by an impassable distance. History here is an unfinished business; it continues to "work" in the minds of the characters and the reader, forming stable behavioral and moral matrices. This type of historicism can be defined as memorial, since its main structural principle is historical memory.

At the level of narratology, historical memory is primarily manifested in the peculiarities of the temporal organization of the text. In the Kazakh novel, time is often cyclical, which brings it closer to the epic. The repetition of motifs of war, nomadism, loss, and displacement creates the effect of historical repetition, where the individual fate of the hero is inscribed in a wider historical cycle. The narrative may be linear in appearance, but its semantic structure is based on constant retrospections, allusions, and verbal recollections that activate cultural memory.

The chronotope of the Kazakh novel also has a clear memorial function. The space of the steppe, village, wintering, road, sacred places is not a neutral background for the story; they act as a carrier of historical memory, a kind of "cultural texts" in which the experience of generations is recorded (Qirabayev, 2000).

As a chronotope, the steppe accumulates not only the geographical, but also the symbolic dimension of history: it preserves traces of battles, migrations, treaties, and tragedies. From this point of view, space in the Kazakh novel is semiotically transformed, becoming an active element of the historical narrative.

In the poetics of historicism, a system of characters organized according to the principle of the hierarchy of memory plays an important role. Agabatyrs, khans, biys, aksakals act as carriers of institutionalized memory, embodying tradition, law, and historical experience. Young characters, on the contrary, embody the process of assimilation and translation of memory, which allows the author to present the event as a dynamic process of conveying meaning. Thus, the character in the Kazakh novel acts not as a psychologically autonomous person, but as a mediator of historical consciousness.

Historical memory in Kazakh prose is often traumatic, which is reflected in poetics. Trauma – wars, invasions, famine, the breakdown of family ties – is rarely depicted through scenes of prolonged battles. More often, it is expressed through the poetics of silence, gaps, and discontinuous narrative. Unspoken words, repetitions, and bodily images of fatigue and exhaustion become manifestations of historical pain that defy rational understanding. This discourse brings the Kazakh novel closer to modern theories of traumatic memory.

The linguistic organization of the text is also subordinate to the task of depicting historical memory. The Kazakh novel often uses elements of oral speech, epic narrative formulas, proverbs, and rhythmic repetitions. These elements create the effect of cultural continuity, not archaic, in the text, which allows the reader to perceive the novel in written form as a continuation of the oral tradition. Language, performing the function of “cultural memory”, becomes a mediator between the past and the present.

The motive system acquires special significance in the structure of historicism. Recurring motifs of a horse, a weapon, a road, a tribal symbol, a game or a ritual form a semantic field of memory, in which the novella is understood through everyday and bodily experiences. These motifs serve as cultural signs that connect the individual plot with the collective historical experience. As a result, the novella ceases to be an abstract category and becomes part of the life world of the characters.

Thus, historicism in the Kazakh novel should be understood as a poetics of historical memory, in which the past is not restored, but artistically lived and repeated. History here is not a form of representation, but a principle of organizing the text that determines its chronotope, narrative, motifs and system of images. Through this type of historicism, Kazakh literature depicts culture as a space of memory, in which the artistic text performs the function of preserving, disseminating and revising historical experience.

From this point of view, the Kazakh novel is not only a literary genre, but also a type of historical consciousness, where memory becomes the main mechanism of cultural identity and artistic meaning.

Conclusion

As a result of the conducted research, the goal was set to identify the specifics of the poetics of historical memory in E. Kanapyanov's novella “The Nomad's Testament” and to determine its role in the artistic structure of the work. To achieve the goal,

literary analysis methods, structural-semantic and historical-typological approaches were used, which allowed us to consider the text in the dynamics of the interaction of historical and artistic levels. The analysis showed that historical memory in the novella is formed through a combination of folklore and mythological motifs, nomadic symbolism and linguistic means that provide a sense of cultural continuity and national identity. The results of the research can be used in educational practice in the study of modern Kazakh prose, in the methodological development of thematic courses, and in cultural and educational activities aimed at preserving and updating historical heritage.

Historical memory in the novella is manifested at all levels of its artistic structure: in the cyclical organization of time, in the memorial chronotope of the steppe and the palace, in the system of characters that embody different levels and forms of memory, as well as in motifs and symbolism that strengthen the connection between personal life and the historical past. The traumatic aspect of memory, manifested through the poetics of silence and restraint, acquires special significance, aligning the work with modern trends in understanding the “difficult past”.

Thus, “The Nomad's Testament” can be interpreted as an important work of modern Kazakhstani prose, in which historicism serves not as a genre characteristic, but as a method of artistic thinking. The novella confirms the model of literature as a space of cultural memory and historical responsibility, demonstrates the relevance of historical themes in the context of modern literary development and national identity.

The analysis shows that the novella “The Nomad's Testament” embodies a special type of historicism based on the poetics of historical memory. History in the work is not limited to the depiction of specific events and dates, but rather appears as a system of values, norms, and behavioral patterns formed in the collective consciousness of a nomadic society. This understanding of historicism allows us to consider Kanapyanov's text as a form of artistic reflection on the mechanisms of preservation and transmission of historical experience.

Thus, the analysis of “The Nomad's Testament” demonstrates that historical memory in the novella is realized through concrete poetic mechanisms: the oral myth of Tengri, genealogical memory, the memorial chronotope of the steppe and the palace, the motif system of upbringing and ritual gestures, and the climactic speech of Abylai. These elements show that memory is not an external theme of the

work, but an internal principle of its artistic organization. The novella transforms the historical experience of the nomadic world into a poetic model of national identity and cultural continuity.

Conflict of Interest

The authors declare that there is no conflict of interest.

Author Contributions

D.A. Sabirova developed the main concept of the article, defined the research methodology, su-

pervised the literary analysis, and contributed to the final editing of the manuscript. G.A. Orynkhanova participated in the analysis of historical memory, cultural continuity, and the theoretical interpretation of the research material. G.K. Shaikova contributed to the historical-literary and cultural analysis of the novella, as well as to the discussion of the results. D.B. Beksultan collected and systematized the research materials, prepared the initial version of the text, and participated in the technical formatting of the article. All authors discussed the results, reviewed the manuscript, and approved the final version of the article.

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