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A Model of Critical Historiography in T. Kakishuly's Scholarly Legacy: Alash, Sakentanu, and the Reconstruction of the National Literary Canon

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***Abstract*—The significance of the present study lies in the need for a theoretical interpretation of T. Kakishuly's scholarly legacy as a model of critical historiography associated with the restoration of literary memory and the reconstruction of the national literary canon. The aim of the study is to identify the model of critical historiography in T. Kakishuly's work and to determine how literary memory and the national literary canon are reconstructed through Alash, the literary and intellectual legacy of the Alash movement; *sakentanu*, or Saken Seifullin studies; and the history of Kazakh literary criticism. The methodology of the study is based on historical-literary, historiographic, literary-discursive, and canonological analysis operationalized through a coding matrix of historiographic fragments. The scholarly novelty of the study lies in interpreting T. Kakishuly's works as an integral model of transition from ideologically distorted interpretation to canonical reconstruction. The study identifies strategies of critical re-evaluation, terminological clarification, the restoration of *aqtandaq* ("suppressed / blank pages of literary history"), and the inclusion of authors in national literary memory. The main findings confirm the significance of T. Kakishuly's critical historiography for the theory of literary historiography, memory studies, and research on the national canon, while also showing that the proposed model requires further comparative testing in other Kazakh and post-Soviet literary-critical corpora.**

***Index Terms*—critical historiography, Alash, sakentanu, literary memory, national literary canon**

I. Introduction

T. Kakishuly's scholarly legacy is important for understanding Kazakh literary history as a dynamic field of memory, interpretation, and scholarly re-evaluation. The Soviet period left not only texts and research traditions but also ideological schemes that shaped the status of authors, movements, and concepts. Therefore, the restoration of literary memory requires attention not simply to the return of names, but to evaluative language, archival argumentation, polemics, and the canon-forming function of criticism. In this sense, Kakishuly's works provide material for analyzing critical historiography as a mechanism of national literary reconstruction.

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International and regional scholarship situates this problem within debates on memory, canon, and post-Soviet cultural redescription. Studies of Alash emphasize its political, cultural, and historiographic reception (Kesici, 2017; Saktaganova et al., 2020; Dukeyev, 2025), while research on educational narratives and Kazakh symbolic culture shows how national memory is continually reworked (Burkhanov & Sharipova, 2024; Kyyakhmetova et al., 2025; Jacquesson, 2022; Rigney, 2018). These studies confirm that the reconstruction of literary history involves both the recovery of suppressed material and the reinterpretation of inherited explanatory schemes.

Research on Soviet national literatures and canon formation provides the theoretical background for this study. **Frank (2022)**, Chmielewska (2019), and McGuire (2018) show how literary history was organized through ideological appropriation and socialist-realist schemes, whereas Barré et al. (2023), Rydholm (2025), Milevski and Wetenkamp (2022), and Jünke (2023) connect canonicity with selection, rediscovery, archive, and memory transmission.

A gap remains, however, in explaining how an individual scholar transforms ideological classifications into a literary-historical model. Studies of Alash, canon, and memory often address political history, institutional selection, or the return of suppressed names, but they less often examine the exact terminological and polemical operations through which critical historiography itself becomes canon-forming. This article therefore treats T. Kakishuly's works not as a biographical set of writings, but as an integrated model of scholarly redescription.

The novelty of the article lies in interpreting T. Kakishuly's legacy as a systematic transition from Soviet evaluative classification to literary memory restoration and national canon reconstruction. Alash, sakentanu, and the history of Kazakh literary criticism are treated as interconnected components of one model rather than as separate thematic directions. Special attention is given to the terms ultshyl, baishyl, burzhuaziyashyl, and alashshyl, because they reveal how scholarly optics shift from ideological accusation to historically grounded literary explanation.

The aim is to identify T. Kakishuly's model of critical historiography and to determine how literary memory and the national literary canon are reconstructed through Alash, sakentanu, and Kazakh literary criticism. To achieve this aim, the study defines the relevant theoretical frameworks, compares international and Kazakhstani approaches, explains the methodological transition from individual works to an analytical model, and shows how terminological re-evaluation, archival evidence, and literary-discursive polemics produce a canon-forming result.

II. Literature Review

The review follows four connected lines: critical historiography as the revision of ideological literary-historical schemes; Alash and sakentanu as objects of memory, identity, and rehabilitation; archive, memory, and canon as mechanisms of selection, exclusion, and return; and the methodological gap concerning terminological and discursive re-evaluation within a scholar's own texts. This sequence makes it possible to move from general theory to the specific Kazakh literary-critical corpus.

Critical historiography is understood here as an analytical procedure for identifying and correcting distorted interpretations of the past. Literary memory denotes the scholarly and cultural actualization of names, texts, and archival materials, while the national literary canon is a changing system of selection and legitimation shaped by criticism, institutions, archives, and reception (Bond et al., 2017; Erll, 2011; Rigney, 2018).

A. Critical Historiography and the Redescription of the Soviet Literary Heritage

Studies of Soviet and post-Soviet literatures show that literary history includes selection, appropriation, exclusion, ideological labeling, and later re-evaluation. **Frank (2022)** describes the critical appropriation of heritage in Soviet national literatures; Chmielewska (2019) treats socialist realism as a literary-historical model; and McGuire (2018) shows how Abai Zholy functions both as socialist realism and as literary history.

This perspective clarifies T. Kakishuly's work: he does not merely restore names or biographies, but demonstrates why earlier descriptive language became insufficient for national literary history. **Annus (2016), Parui (2024), and Fluck (2019) are particularly relevant here because they connect memory, postcolonial culture, critique, and the forms through which new interpretive frameworks become possible.** Thus, T. Kakishuly's critical historiography may be understood as a movement from exposing ideology to building an evidence-based model of literary knowledge.

For Kazakhstan, the issue is also linked to education and national identity. Burkhanov and Sharipova (2024), Boman and Mussakhanova (2024), and Bekzhanova and Durrani (2025) show that educational narratives combine national renewal with residual Soviet schemes, which is essential because the canon is consolidated not only in scholarship but also in teaching.

Table 1 summarizes the frameworks that explain T. Kakishuly's critical historiography and their function in the present study.

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TABLE 1
THEORETICAL AND METHODOLOGICAL FRAMEWORKS FOR STUDYING CRITICAL HISTORIOGRAPHY AND THE NATIONAL LITERARY CANON

Research framework	**Key focus**	**Relevant sources**	**Function for the present article**
History of Soviet national literatures	Ideological appropriation of heritage, redescription of the past, socialist realism as a literary-historical scheme	**Frank, 2022**; Chmielewska, 2019; McGuire, 2018	Explains the initial evaluative system revised by critical historiography
Memory studies	Memory as a process of remediation, transfer, return, and contested actualization of the past	Erll, 2011; Rigney, 2018; Milevski & Wetenkamp, 2022; Jünke, 2023	Makes it possible to treat *aqtandaq* and archival evidence as elements of literary memory
Canonological analysis	Selection, institutionalization, reception, and rediscovery of authors and texts	Barré et al., 2023; Rydholm, 2025; Karpukhina, 2023	Provides a language for describing the transition from re-evaluation to canonical reconstruction
Studies of Alash and Kazakhstani identity	The legacy of Alash, national narratives, post-Soviet reception, and educational memory	Kesici, 2017; Saktaganova et al., 2020; Dukeyev, 2025; Burkhanov & Sharipova, 2024	Reveals the historical and cultural context for the return of Alash to national memory
Literary-discursive analysis of criticism	Nomination, argumentation, terminological substitutions, and evaluative formulas	Mansouri et al., 2017; Al-lawama, 2024	Allows the analysis to address not only conclusions but also the language of scholarly re-evaluation

Table 1 shows that no single framework fully explains T. Kakishuly's model. Soviet literary history clarifies the initial ideological matrix, memory studies explains the return of suppressed material, and canonology describes how this material becomes part of the national literary structure. The review therefore connects these levels without reducing critical historiography either to biography or to the general history of Alash.

B. Alash and Sakentanu in Studies of National Literary Memory

Studies of Alash show that the movement was more than an early twentieth-century political episode. Kesici (2017) connects it with the transformation of Kazakh ethnicity into national community, Saktaganova et al. (2020) reconstruct its historiography, and Dukeyev (2025) traces its contested contemporary narratives. For this article, these works are important because they show that Alash is not merely rehabilitated from outside, but becomes a field in which literary subjectivity and the scholarly language of description are restored.

The literary memory of Alash also intersects with cultural symbolization. Kyyakhmetova et al. (2025), Jacquesson (2022), Rancier (2024), and Tokshylykova et al. (2024) show that folklore, epic heritage, the dombra, the steppe, and the horse operate as symbolic carriers of historical memory and national identity.

Sakentanu has a distinct place because Saken Seifullin's reception cannot be reduced to a Soviet/national opposition. Kassimova et al. (2023), **Omarov (2020)**, Nurgali et al. (2021), and Rakymzhan et al. (2022) demonstrate his broader cultural, intertextual, and literary-historical significance. Against this background, sakentanu in T. Kakishuly's legacy can be read as a method for analyzing a complex figure located between biography, ideology, archive, text, and canon.

Selected Kazakhstani and Turkological studies further show how ethnocultural memory is represented linguistically. Bakytzhanova et al. (2023) identify stable evaluative models in Turkic phraseology, while Akhmetova et al. (2025) show that ethnocultural names remain active in Kazakh youth's linguistic consciousness; both sources link memory with language rather than archive alone.

Figure 1 presents the functional relationship among Alash, sakentanu, and the history of Kazakh criticism in T. Kakishuly's model.

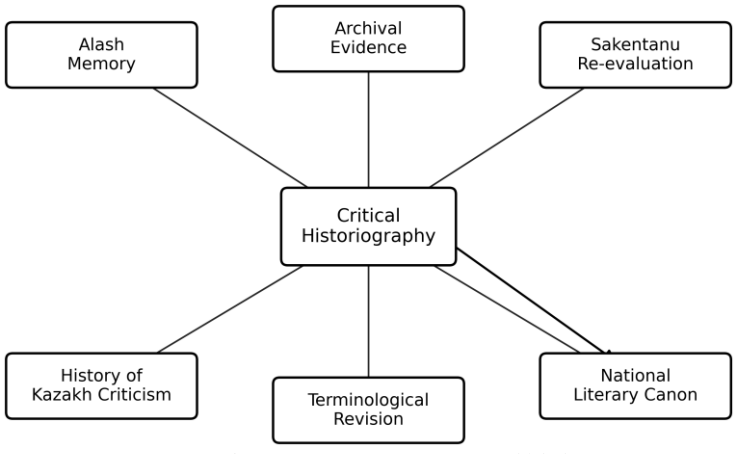


Figure 1. Conceptual Map of Critical Historiography in T. Kakishuly's Scholarly Legacy

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Figure 1 shows that archival evidence, Alash memory, sakentanu, the history of Kazakh criticism, and terminological correction converge around re-evaluation. In this model, the canon is not a ready-made list but the result of linking memory, evidence, and scholarly language.

C. Archive, Literary Memory, and Mechanisms of Canonical Reconstruction

Memory theory explains why forgotten names and archival documents do not become canonical automatically. Erll (2011), Rigney (2018), Milevski and Wetenkamp (2022), and Jünke (2023) treat memory as travelling, remediated, and translated. This allows aqtandaq to be seen not as empty gaps in literary history, but as zones of return, reinterpretation, and scholarly redescription that require both evidence and critical language.

Canonological scholarship adds that memory needs institutional and critical consolidation. Barré et al. (2023), Rydholm (2025), Karpukhina (2023), and Youngman et al. (2024) show that the canon and archive are active structures of recognition, rediscovery, and selection rather than passive repositories of the past. For T. Kakishuly, this means that archival evidence becomes significant only when it is turned into a literary-historical argument.

Recent studies of Kazakh literature also stress the need to connect national material with international theory. Matayeva et al. (2025), Kossyn (2024), Ismakova et al. (2019), and Zakirova et al. (2023) demonstrate how modern Kazakh literary studies combine national specificity with structural, hermeneutic, postcolonial, and linguacultural approaches. These works confirm that the local literary corpus can be interpreted through concepts readable in wider humanities scholarship.

Figure 2 outlines the transition from ideological labeling to canonical reconstruction, showing that suppressed material becomes scholarly significant only through evidence-based re-evaluation, terminological clarification, and systematization.

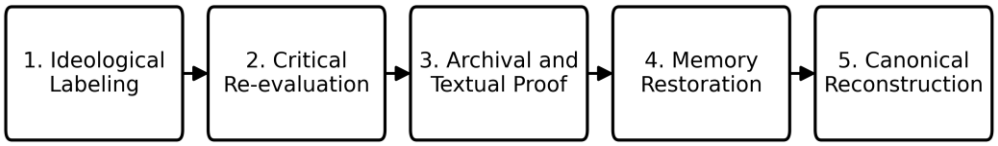


Figure 2. Procedural Model of the Transition From Ideological Labeling to Canonical Reconstruction

Figure 2 identifies five stages: ideological labeling, critical re-evaluation, archival and textual proof, memory restoration, and canonical reconstruction. The archive gains force only when it is transformed into reasoned literary-historical argument.

D. Terminological Re-Evaluation, Discursive Argumentation, and the Place of the Present Study

Terminological re-evaluation is central to critical historiography because Soviet labels predetermined the status of authors and the limits of interpretation. Mansouri et al. (2017) and Al-lawama (2024) show that nomination, argumentation, and critical theory revise power-related assumptions; this supports reading ultshyl, baishyl, burzhuaziyashyl, and alashshyl as instruments of interpretive struggle.

Kazakh literary and cultural studies confirm that the canon is shaped by symbolic, educational, and critical practices. Yerdembekov et al. (2025), Gülüm (2023), and Sadvokassova et al. (2025) show that Alash, folkloric memory, and Kazakhstani identity function as broader contexts for the symbolic reconstruction of the national past.

The research gap is therefore specific: Alash, canon, and memory are well studied, but the mechanism by which a single literary scholar builds critical historiography inside his own texts remains insufficiently described. T. Kakishuly's corpus is suitable for filling this gap because it combines archive, polemic, terminology, aqtandaq, and canonical inclusion. The article thus specifies the general post-Soviet memory discussion through a personal scholarly model important for Kazakh literary studies.

Table 2 systematizes the limitations of existing studies and the contribution of the present article.

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TABLE 2
MATRIX OF RESEARCH LIMITATIONS AND THE CONTRIBUTION OF THE PRESENT ARTICLE

Research line	Already developed	Limitation of existing studies	Contribution of the present article
Alash studies	History of the movement, political program, national intelligentsia, and contemporary narratives of memory	The literary-critical mechanism of re-evaluation is revealed only fragmentarily	Alash is considered as a functional component of T. Kakishuly's critical historiography
Sakentanu	Biography, works, and cultural-historical status of Saken Seifullin	The connection between personal reconstruction and canon formation is insufficiently described	Sakentanu is interpreted as a model for the comprehensive re-evaluation of a literary figure
Memory studies	Archive, cultural memory, remediation, and the return of suppressed voices	General theories are rarely brought to the level of a concrete Kazakh literary-critical corpus	The concept of *aqtandaq* is connected with archival evidence and critical language
Canon studies	Selection, reception, institutionalization, and quantitative operationalization of canonicity	The role of terminological substitutions and polemics in canon formation is not always considered	The canon is reconstructed through a shift in scholarly optics and the language of evaluation
Discursive analysis of criticism	Nomination, argumentation, ideological frames, and critical strategies	Terminological correction in Kazakh literary historiography remains insufficiently examined	The terms *ultshyl*, *baishyl*, *burzhuaziyashyl*, and *alashshyl* are analyzed as instruments of redescription

Table 2 shows that the gap lies in the absence of an integrated model connecting Alash, sakentanu, criticism, archival memory, and terminological re-evaluation. The article addresses this gap by locating canon reconstruction within literary-critical argumentation.

The review leads to three conclusions. First, critical historiography reconstructs knowledge rather than merely correcting errors. Second, Alash and sakentanu form complementary trajectories for restoring literary subjectivity: one is connected with a national-intellectual movement, the other with the re-evaluation of a complex writer. Third, the canon is shaped through the language of evaluation, criteria of evidence, and scholarly argumentation.

Thus, international studies provide the apparatus of memory, canon, and postcolonial re-evaluation; Kazakhstani and Turkological works specify Alash, literary memory, and identity; and discourse-oriented research explains terminological substitutions as scholarly mechanisms. These conclusions justify the historical-literary, historiographic, literary-discursive, and canonological methodology used below, as well as the coding matrix that traces the movement from ideological distortion to canonical reconstruction.

This synthesis also avoids two extremes: treating memory restoration only as moral rehabilitation and treating the canon only as a final list of authors. T. Kakishuly's model shows how archival fact, polemic, terminological clarification, and the history of criticism gradually become a mechanism of national literary reconstruction. Further analysis must therefore consider not only the topics of his works but also the internal logic of their evidentiary force, because it is this logic that turns literary-critical commentary into a canon-forming procedure.

III. MATERIALS AND METHODS

A. Materials of the Study

The material consists of Tursynbek Kakishuly's scholarly, literary-critical, historical-literary, documentary-biographical, and polemical works in which synshyl tarihnama ("critical historiography") is formed. The corpus covers three directions: Alash, sakentanu ("Saken Seifullin studies"), and ulttyq adebi kanondy qaita quru ("reconstruction of the national literary canon"). It includes Sanadagy jaralar, Ker zamannyn keregar oilary, Magzhan-Saken, Saiys, and major works in sakentanu such as Qyzyl sunkar, Saken Seifullin, Sakennin soty, Tar jol, taigaq keshudin tagdyry, Dauir dauylpazy, and Dala dauylpazy. These texts were selected because they revise Soviet interpretations, use archival and polemical evidence, clarify ideological terms, restore aqtandaq, and define the place of Alash and Saken Seifullin in Kazakh literary history. The chronology of sakentanu also makes it possible to trace continuity from early biographical work to later conceptual reconstruction, while the Alash-related texts reveal how historical-literary justice is argued through documents and polemics. No human participants were involved; the unit of analysis is the historiographic fragment.

B. Methods and Research Instruments

The methodology combines historical-literary, historiographic, literary-discursive, ideological re-evaluation, literary memory, and canonological analysis. This design was chosen because the article does not provide a biography or a chronological survey, but reconstructs the mechanism through which Alash, sakentanu, and the history of criticism become instruments of literary memory restoration and canon formation. Each method corresponds to a different layer of the corpus: historical context, previous interpretation, argumentation, terminology, memory return, and canon-making. A purely quantitative count of names or terms would not explain how Soviet interpretations are revised or how canonical status is rebuilt.

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Historical-literary analysis determines how T. Kakishuly relates Alash, Saken Seifullin, and Kazakh criticism to the development of national literature. It identifies which figures are returned, which periods are reinterpreted, and how author, era, criticism, and literary process are connected. The method treats his works as a system for organizing literary history and corresponds to studies of Soviet national literatures and socialist realism as fields of ideological redescription (**Frank, 2022**; Chmielewska, 2019; McGuire, 2018).

Historiographic analysis identifies the Soviet assessments, scholarly errors, terminological substitutions, and politicized schemes revised in T. Kakishuly's works. It reveals the mechanism of reconstructing knowledge rather than merely listing topics, because it examines which interpretations are disputed, which documents are introduced, and which gaps are eliminated. This approach is relevant to Alash studies because the movement's interpretation depended strongly on political and scholarly contexts (Saktaganova et al., 2020).

Literary-discursive analysis examines argumentation, evaluative formulas, polemical techniques, and the representation of literary figures. It shows how T. Kakishuly constructs a scholarly position through terms, comparisons, refutations, archival evidence, and new status attribution, in line with discourse-historical approaches to nomination and argumentation (Mansouri et al., 2017).

The analysis of ideological re-evaluation focuses on ultshyl ("nationalist"), baishyl ("pro-bai / pro-rich class-oriented"), burzhuaziyashyl ("bourgeois-oriented"), and alashshyl ("Alash-oriented / associated with Alash ideas"). These units are examined not as isolated words but as markers of the shift from accusation to historically grounded literary interpretation.

The analysis of literary memory shows how names, texts, biographical facts, archival evidence, and cultural roles return in T. Kakishuly's works. It explains how a document or name becomes part of national literary memory rather than remaining a source reference only. This method draws on the relationship between literary theory, memory studies, archive, and cultural canon (Milevski & Wetenkamp, 2022; Youngman et al., 2024).

Canonological analysis determines how Alash and sakentanu function as mechanisms of national canon reconstruction. It considers which authors and texts return, which criteria of significance are formed, how Saken Seifullin and Alash acquire renewed literary-historical status, and how the history of criticism becomes a basis for rethinking the national literary process. This corresponds to studies of canon formation through historiographic rediscovery (Rydholm, 2025).

The main instrument is a coding matrix recording the source, year, object of analysis, literary figure or movement, earlier ideological framework, evaluative term, mode of re-evaluation, argumentation type, form of memory restoration, inclusion in literary history, and canon-forming effect. The matrix links each method to a specific analytical result: historical-literary analysis locates the author or movement; historiographic analysis records revision; literary-discursive analysis reveals terminology and argument; memory analysis identifies return; and canonology determines inclusion. This procedure ensures that the final model is derived from textual evidence rather than from a general descriptive impression.

To reduce interpretive subjectivity, each historiographic fragment was analyzed according to the same set of coding categories: source, object of analysis, earlier ideological framework, evaluative term, mode of re-evaluation, argumentation type, form of memory restoration, and canon-forming effect. Interpretive conclusions were drawn only when a fragment combined terminological revision with documentary, polemical, or literary-historical evidence. This procedure helped distinguish textual evidence from general evaluative impression.

C. Research Procedure

The procedure included six stages. First, T. Kakishuly's works on Alash, sakentanu, and Kazakh literary criticism were selected. Second, the corpus was limited to fragments concerning ideological distortion, aqtandaq, returned names, Saken Seifullin, Alash, or the canon. Third, the fragments were entered into the coding matrix. Fourth, historical-literary, historiographic, and literary-discursive analysis was conducted. Fifth, the material was grouped into three clusters: Alash, sakentanu, and the history of criticism. Sixth, the results were generalized as the sequence ideologically distorted interpretation → critical re-evaluation → restoration of literary memory → reconstruction of the national literary canon.

IV. Results

The study revealed four interconnected levels of results: historical-literary, historiographic, literary-discursive, and canon-forming. Historical-literary analysis made it possible to determine how *Alash*, the literary and intellectual legacy of the *Alash* movement; *sakentanu*, or *Saken Seifullin* studies; and the history of Kazakh literary criticism are correlated in T. Kakishuly's works. Historiographic analysis identified the ways in which Soviet ideological interpretations are revised and *aqtandaq* ("suppressed / blank pages of literary history") is restored. Literary-discursive analysis showed how a new scholarly position is formed through terminological substitutions, polemical formulas, archival arguments, and evaluative constructions. Canonological analysis made it possible to establish how *Alash*, *sakentanu*, and the history of Kazakh criticism become mechanisms for reconstructing the *national literary canon*.

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The presentation of the results follows the research procedure: corpus systematization of T. Kakishuly's works; identification of historiographic strategies of re-evaluation; definition of three analytical clusters of *critical historiography*; and generalization of the model of *national literary canon* reconstruction.

A. Corpus Systematization of T. Kakishuly's Scholarly Legacy

The results of corpus systematization showed that T. Kakishuly's works do not form a simple thematic list of studies about individual authors or literary periods. Their internal research logic is connected with the restoration of distorted literary history, the revision of earlier ideological assessments, the return of suppressed names, and the clarification of the structure of national *literary memory*. This is why three stable directions are distinguished in the corpus: *Alash*, *sakentanu*, and the history of Kazakh literary criticism.

The coding matrix made it possible to correlate each source with a specific research function in the general model of T. Kakishuly's *critical historiography*. As a result, the corpus was systematized not according to an external chronological or bibliographic principle, but according to the analytical role of the works in revealing the topic of the article: restoration of the *literary memory* of *Alash*, reconstruction of the literary figure of *Saken Seifullin* within the framework of *sakentanu*, rethinking the history of Kazakh literary criticism, and identifying the canon-forming effect of the researcher's scholarly legacy. This systematization records the first result of the study: T. Kakishuly's works constitute not a fragmented thematic array but an interconnected structure in which each corpus block participates in the transition from ideologically distorted interpretation to the reconstruction of the *national literary canon*; these results are presented in Table 3.

TABLE 3
CORPUS SYSTEMATIZATION OF T. KAKISHULY'S WORKS

Analytical direction	**Corpus sources**	**Main research focus**	**Result of analysis**
Alash, the literary and intellectual legacy of the Alash movement	*Sanadagy jaralar* ("Wounds in Consciousness"); *Ker zamannyn keregar oilary* ("Contradictory Thoughts of a Troubled Time"); *Magzhan-Saken* ("Magzhan and Saken")	Revision of Soviet assessments, restoration of the status of Alash, critique of ideological labels	Alash is presented as an object of scholarly rehabilitation, restoration of literary memory, and historical-literary re-evaluation
Sakentanu, or Saken Seifullin studies	*Qyzyl sunkar* ("The Red Falcon"); Saken Seifullin; *Sakennin soty* ("Saken's Trial"); *Tar jol, taigaq keshudin tagdyry* ("The Fate of The Thorny Path, the Slippery Road"); *Dauir dauylpazy* ("The Herald of the Era"); *Dala dauylpazy* ("The Herald of the Steppe")	Reconstruction of Saken Seifullin's personality and work through archival, biographical, textual, and polemical materials	Sakentanu functions as a model for the comprehensive re-evaluation of a literary figure
History of Kazakh literary criticism	Works on the history of criticism, polemics, and literary-critical thought	Determination of the role of criticism in the formation of literary history	The history of criticism is revealed as a basis for reconstructing the national literary canon
Terminological re-evaluation	Fragments in which the concepts *ultshyl* ("nationalist"), *baishyl* ("pro-bai / pro-rich class-oriented"), *burzhuaziyashyl* ("bourgeois-oriented"), and *alashshyl* ("Alash-oriented") are revised	Replacement of Soviet evaluative labels with scholarly substantiated historical-literary concepts	A transition is formed from ideological classification to scholarly interpretation of the literary process
Canonical reconstruction	Fragments concerning the place of Alash, Saken Seifullin, and the history of criticism in the literary process	Inclusion of authors, texts, and critical directions in national literary history	The canon-forming function of T. Kakishuly's scholarly legacy is revealed

Table 3 confirms that T. Kakishuly's legacy is organized around a model of critical historiography: Alash restores literary memory, sakentanu reconstructs a complex figure, and the history of Kazakh criticism provides the historiographic basis for rethinking the canon.

B. Historiographic Strategies of Re-Evaluation

Historiographic analysis shows that T. Kakishuly treats literary history as a space for the scholarly revision of earlier ideological schemes. Soviet evaluative formulas in his works are not merely rejected; they are tested through archival documents, historical facts, polemical sources, textual evidence, and literary-historical context. For this reason, re-evaluation in T. Kakishuly's work has an evidentiary rather than a declarative character.

Table 4 systematizes the historiographic strategies through which earlier ideological interpretation in T. Kakishuly's works is transformed into a scholarly argued literary-historical description. This systematization records the result of historiographic analysis: re-evaluation is carried out through the revision of Soviet evaluative formulas, terminological clarification, archival-documentary substantiation, polemical restoration of historical justice, and the subsequent inclusion of an author or movement in the literary process. In this respect, Table 4 demonstrates the mechanism of transition from ideological classification to critical reconstruction of national literary history.

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TABLE 4
HISTORIOGRAPHIC STRATEGIES OF RE-EVALUATION IN T. KAKISHULY'S WORKS

Strategy	**Discursive and research realization**	**Result of analysis**
Critique of the ideological label	Rethinking the formulas *ultshyl* ("nationalist"), *baishyl* ("pro-bai / pro-rich class-oriented"), and *burzhuaziyashyl* ("bourgeois-oriented")	The Soviet evaluative scheme loses the status of a scholarly explanation
Terminological clarification	Use of the concept *alashshyl* ("Alash-oriented / associated with Alash ideas") instead of accusatory formulas	Alash is described as a historical-literary and national-intellectual phenomenon
Archival-documentary substantiation	Involvement of documents, biographical data, memoirs, and polemical materials	Re-evaluation receives an evidentiary basis and moves beyond ideological prescription
Polemical restoration of justice	Disputing earlier interpretations connected with repression, silencing, and distortion of facts	The literary and historical subjectivity of authors is restored
Inclusion in the literary process	Determining the place of authors, texts, and critical directions in the history of Kazakh literature	Re-evaluation culminates in a canon-forming effect

The results presented in Table 4 indicate that historiographic re-evaluation in T. Kakishuly's works has a systemic character and is implemented through several interconnected operations: critique of the ideological label, terminological clarification, archival-documentary substantiation, polemical restoration of historical justice, and inclusion of an author or movement in the literary process. In this logic, the literary figure ceases to be treated as an object of Soviet evaluative classification and receives the status of a historical-literary subject connected with a specific era, textual tradition, critical reception, and national *literary memory*.

The scholarly significance of this result lies in the fact that in T. Kakishuly's work the reconstruction of the canon begins not only with the return of previously suppressed names but also with the revision of the language of literary-critical description itself. The replacement of accusatory formulas such as *ultshyl* ("nationalist"), *baishyl* ("pro-bai / pro-rich class-oriented"), and *burzhuaziyashyl* ("bourgeois-oriented") with more precise historical-literary concepts, including *alashshyl* ("*Alash*-oriented / associated with *Alash* ideas"), changes the research optics: an author or movement is interpreted not as an ideological deviation but as part of a complex national literary process. Historiographic analysis thus identifies the key mechanism of T. Kakishuly's *critical historiography*: the transition from ideological delegitimation to scholarly reconstruction of *literary memory* and canon.

C. Analytical Clusters of Critical Historiography

Literary-discursive and canonological analysis made it possible to identify three analytical clusters through which T. Kakishuly's model of *critical historiography* is formed: *Alash*, *sakentanu*, and the history of Kazakh literary criticism. These clusters should be regarded not as thematic sections of the corpus but as functional components of T. Kakishuly's critical-historiographic model. Each of them performs a specific analytical role in reconstructing the *national literary canon*: *Alash* actualizes the problem of restoring suppressed *literary memory*; *sakentanu* reveals the mechanism for re-evaluating a complex literary figure; and the history of Kazakh literary criticism provides the theoretical-historiographic basis for a systemic rethinking of the literary process.

Alash in T. Kakishuly's works functions as a zone of *literary memory* restoration. The main result here is the overcoming of the earlier Soviet scheme in which *Alash* was described through accusatory categories. The researcher transfers this material into the plane of historical-literary analysis: he clarifies concepts, restores context, turns to documents, and demonstrates the role of *Alash* in the development of national literature and criticism.

Sakentanu functions as a model for re-evaluating a literary figure. T. Kakishuly considers *Saken Seifullin* not only as a Soviet writer or revolutionary figure but as a complex literary-historical figure connected with poetry, public activity, literary polemics, archival memory, and the national canon. Therefore, *sakentanu* in his scholarly legacy becomes not a personal research topic but a methodological model for analyzing a complex literary biography.

The identified clusters require systematization not by theme but by function, since each of them performs an independent role in reconstructing literary history. *Alash* is connected with the restoration of suppressed *literary memory*; *sakentanu* reveals the mechanism for re-evaluating a complex literary figure; and the history of Kazakh literary criticism provides the theoretical-historiographic basis for renewing the national canon. This clustering makes it possible to show that T. Kakishuly's model is constructed not as a set of separate research directions but as an interconnected system of critical-historiographic analysis; the results of this systematization are presented in Table 5.

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TABLE 5
ANALYTICAL CLUSTERS OF T. KAKISHULY'S CRITICAL HISTORIOGRAPHY

Analytical cluster	Research function	Main result
Alash, the literary and intellectual legacy of the Alash movement	Restoration of suppressed literary memory and revision of ideological assessments	Alash returns to literary history as a significant national-intellectual phenomenon
Sakentanu, or Saken Seifullin studies	Comprehensive reconstruction of a literary figure through biography, archive, text, polemic, and historical context	Saken Seifullin receives a more complex literary-historical status
History of Kazakh literary criticism	Linking individual authors, movements, and polemics into a general system of the literary process	Criticism functions as a mechanism for forming and revising the national literary canon

Table 5 shows that Alash, sakentanu, and the history of criticism jointly form T. Kakishuly's model. Canon reconstruction occurs not through the simple addition of excluded names, but through changes in research optics, terminology, and literary-historical interpretation. The three clusters create a single critical-historiographic structure in which memory restoration, personal re-evaluation, and criticism mutually support one another.

The finding expands the understanding of critical historiography as a mechanism of canon formation. It redefines the conditions for including authors and texts in national literary history through archive, polemic, memory restoration, and conceptual clarification. Consequently, literary criticism becomes an active agent of the canon rather than only a commentary on already recognized texts.

D. The Model of T. Kakishuly's Critical Historiography

The synthesis of historical-literary, historiographic, literary-discursive, and canonological results made it possible to formulate T. Kakishuly's model of critical historiography. The model moves from identifying ideological distortion to scholarly re-evaluation, terminological clarification, memory restoration, and canonical inclusion. It is therefore a procedure of reconstructing literary-historical knowledge rather than a linear description of facts.

Table 6 presents this model as a multi-level procedure that changes not only separate errors in literary history but also the mode of describing the national literary process.

TABLE 6
THE MODEL OF T. KAKISHULY'S CRITICAL HISTORIOGRAPHY

Stage of the model	Analytical mechanism	Function in T. Kakishuly's scholarly legacy	Final result
1	Identifying ideologically distorted interpretation	Determining the assessments, concepts, and historical schemes that require revision	The problem field of critical historiography is established
2	Critical re-evaluation	Testing earlier assessments through documents, texts, archival data, and literary context	The Soviet scheme is replaced by a scholarly argued interpretation
3	Terminological clarification	Translating evaluative labels into a system of historical-literary concepts	A more precise language for describing the literary process is formed
4	Restoration of literary memory	Returning names, texts, biographical facts, and cultural roles	Suppressed or one-sidedly interpreted figures are incorporated into literary history
5	Historical-literary systematization	Correlating author, movement, and era with the development of national literature	The literary process receives a more integral description
6	Reconstruction of the national canon	Determining the place of Alash, Saken Seifullin, and the history of criticism in the structure of literary memory	A renewed model of the national literary canon is formed

The model captures the core result: T. Kakishuly's critical historiography moves from ideologically distorted knowledge to restored literary memory and canonical reconstruction, with Alash, sakentanu, and Kazakh criticism functioning as connected mechanisms.

Theoretically, the result shows that the national literary canon is reconstructed through the inclusion of suppressed authors, the revision of evaluative language, the recovery of archival evidence, and the rethinking of critical tradition. In this sense, T. Kakishuly's model expands literary historiography by showing how evidence, terminology, and memory become canon-forming. The formula below summarizes this mechanism.

Ideologically distorted interpretation + critical re-evaluation + restoration of literary memory + reconstruction of the national literary canon = model of critical historiography.

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V. Discussion

The study identified T. Kakishuly's critical-historiographic model and showed how literary memory and the national canon are reconstructed through Alash, sakentanu, and Kazakh literary criticism. The findings confirm that his works form an integral model in which ideological interpretation is re-evaluated, substantiated by archive and literary context, and transformed into canon-forming knowledge. This confirms the article's central claim that critical historiography is both analytical and reconstructive, because it changes not only conclusions about individual writers but also the language of literary history itself.

The first result concerns corpus systematization and the relationship among Alash, sakentanu, and the history of criticism. Alash restores suppressed memory, sakentanu re-evaluates a complex literary figure, and criticism integrates personalities, texts, polemics, and periods. The finding is consistent with Kesici (2017), who links Alash to the formation of a national community, and with Yerdembekov et al. (2025), who treat the Alash idea as a cultural and educational code. In T. Kakishuly's work, Alash functions not as an object of accusation but as a restored component of national literary memory, while sakentanu demonstrates how a contested literary biography can be returned to a more complex historical context.

The second result concerns the strategies by which T. Kakishuly transforms Soviet evaluative schemes into scholarly description. The terms ultshyl, baishyl, and burzhuaziyashyl are tested through archive, biography, polemic, and literary context, while alashshyl becomes a more precise concept. This interpretation is comparable with Kassimova et al. (2023) on Saken Seifullin's broader status, Barré et al. (2023) and Karpukhina (2023) on canon formation, and Parui (2024) and Annus (2016) on memory and post-imperial return. Thus, terminology becomes a means of restoring literary subjectivity. The results also show that canon formation is inseparable from the evidence and language through which literary value is argued.

The practical significance of the model is that it can be used to analyze Kazakh and broader post-Soviet literary-critical material. It helps distinguish biography, ideological re-evaluation, archival reconstruction, discursive argumentation, and canon-forming effect. In education, it may be applied in courses on Kazakh literature, literary criticism, post-Soviet historiography, canon theory, and memory studies, especially when explaining how contested figures return to literary history through scholarly procedures rather than through declarative rehabilitation alone.

A limitation of the present study is its exclusive focus on T. Kakishuly's corpus. This focus makes it possible to reconstruct the internal logic of one scholarly model in detail; however, it also limits direct comparison with other Kazakh, Central Asian, and broader post-Soviet literary-critical traditions. Therefore, the proposed model should be regarded as a theoretically grounded case model that requires further comparative testing across wider corpora.

Further research should compare T. Kakishuly's model with the critical historiographic practices of other Kazakh literary scholars and with similar processes in other former Soviet literatures. Such comparison would make it possible to determine which elements of the model are specific to Kazakh literary memory and which reflect broader post-Soviet mechanisms of terminological re-evaluation, archival restoration, and canon reconstruction. Particular attention should be paid to how aqtandaq, alashshyl, ultshyl, baishyl, burzhuaziyashyl, and related concepts changed status across the late Soviet and post-Soviet periods. It would also make it possible to test the coding matrix on wider corpora of literary-critical writing.

VI. Conclusion

The study shows that T. Kakishuly's scholarly legacy constitutes a model of critical historiography aimed at revising ideologically deformed literary history and reconstructing the national literary canon. Alash restores suppressed national-intellectual heritage, sakentanu re-evaluates a complex figure, and the history of criticism links authors, texts, polemics, archives, and periods within one critical-historiographic field.

Historiographic analysis shows that T. Kakishuly overcomes Soviet evaluative schemes through scholarly verification. The labels ultshyl, baishyl, and burzhuaziyashyl lose explanatory authority, while alashshyl shifts interpretation from ideological accusation to national-intellectual and literary-historical characterization.

The main conclusion is that T. Kakishuly's critical historiography transforms distorted knowledge into a reconstructed literary-historical system. The restoration of aqtandaq and the rebuilding of the canon depend not only on returning names and facts, but also on changing evaluative language, criteria of evidence, and modes of inclusion. In this process, critical scholarship itself becomes an instrument of memory restoration.

T. Kakishuly's legacy is significant beyond Kazakh literary studies because it exemplifies how scholarship reconstructs historical memory and cultural identity through the revision of ideological classifications, the recovery of suppressed memory, and a renewed understanding of the literary canon. His works therefore provide a theoretically meaningful example of how literary studies participate in national cultural self-description and demonstrate that the canon is formed through interpretation, evidence, and critical language.

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