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FROM SIGNS TO KNOWLEDGE: IMAGES AND PLOTS OF ACQUISITION OF HISTORICAL AGENCY IN OLZHAS SULEIMENOV'S NARRATIVES

The article is devoted to the study of some signs and images of world culture in the work of the poet, researcher and public figure of the XX-XXI centuries Olzhas Suleimenov. The article studies the intellectual genealogy of the poet's use of the images of the Sumerian, Egyptian and ancient cultures in a dialogue with the autochthonous systems of knowledge and signs of the Kazakh and Turkic culture. In this article we have studied the intellectual tradition created by Olzhas Suleimenov in the XXth century: in many poetic and scientific works he reconstructs ancient signs, plots and archetypes of Turkic and world cultures, comparing and exploring their common origin, as well as the history of their dialogue in antiquity and the Middle Ages. The studied literary and historiosophical material makes it possible to comprehend the problem of the correlation of nomadic and settled in the historical memory of Kazakhstani society and the presence of a cultural trauma of "non-historicity" here, overcome in the second half of the 20th century. The factors that shaped this cultural trauma include: 1) the interruption of nomadic culture as a result of forced collectivization and the transfer of nomads to settled life in the 1920s–1930s; 2) sedentarist narratives of describing nomadic culture as regressive and their overcoming by the Kazakh national intelligentsia of the 1960s–1970s (represented by Olzhas Suleimenov) through the dominant historical narrative. The way to overcome this trauma was the dialogical assimilation of the cultural heritage of the medieval urban culture of Central Asia, the active archaeological research of which begins in these years in the Kazakh SSR, and the inscription of the reformatted historical subjectivity in the world history of civilization.

Key words: signs, images, plots, Olzhas Suleimenov, historical memory, literature, poetry, decoloniality.

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Белгілерден білімге: Олжас Сүлейменов нарративтердегі тарихи субъектілік алудың бейнелері мен сюжеттері

Мақала XX–XXI ғасырлардағы ақын, зерттеуші және қоғам қайраткері шығармашылығындағы әлемдік мәдениеттің кейбір белгілері мен бейнелерін зерттеуге арналған. Мақалада Олжас Сүлейменовтің шумер, мысыр және көне мәдениеттер бейнелерін қазақ және түркі мәдениетінің автохтондық таным жүйелерімен, белгілермен диалогта пайдалануының интеллектуалдық шежіресі зерттеледі. Мақалада біз ақынның XX ғасырда жасаған интеллектуалдық дәстүрін зерттедік: ол өзінің поэтикалық және ғылыми еңбектерінде түркі және әлем мәдениеттерінің көне белгілерін, сюжеттерін және архетиптерін қайта қалпына келтіреді, олардың ортақ шығу тегін салыстырады және зерттейді. Зерттелетін әдеби-тарихиософиялық материал қазақстандық қоғамның тарихи жадындағы көшпелілер мен отырықшылықтардың арақатынасы мәселесін және мұнда XX ғасырдың екінші жартысында еңсерілген «тарихи еместіктің» мәдени жарақатының болуын түсінуге мүмкіндік береді. Бұл мәдени жарақатты қалыптастырған факторларға мыналар жатады: 1) 1920–1930 жылдардағы күштеп ұжымдастыру және көшпелілердің отырықшы өмірге көшуі нәтижесінде көшпелі мәдениеттің үзілуі; 2) көшпелілер мәдениетін регрессивтік деп сипаттайтын отырықшылық баяндаулар және оны 1960–1970 жылдардағы (Олжас Сүлейменов) үстем тарихи баяндау арқылы қазақ ұлттық интеллигенциясының жеңуі. Бұл күйзелісті еңсерудің жолы Орталық Азияның ортағасырлық қалалық мәдениетінің мәдени мұрасын диалогтік түрде ассимиляциялау болды, оның белсенді археологиялық зерттеулері осы жылдары Қазақ КСР-де басталып, қайта форматталған тарихи субъективтіліктің дүниежүзілік тарихқа жазылуы болды.

Түйін сөздер: белгілер, бейнелер, сюжеттер, Олжас Сүлейменов, тарихи жады, әдебиет, поэзия, отаршылдық.

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От знаков к знаниям: образы и сюжеты обретения исторической субъектности в нарративах Олжаса Сулейменова

Статья посвящена исследованию некоторых знаков и образов мировой культуры в творчестве поэта, исследователя и общественно-политического деятеля XX-XXI вв. Олжаса Сулейменова. В статье проводится исследование интеллектуальной генеалогии использования поэтом образов шумерской, египетской и античной культур в диалоге с автохтонными системами знаний и знаков казахской и тюркской культур. В статье нами исследована интеллектуальная традиция, созданная Олжасом Сулейменовым в XX веке: в своих поэтических и научных работах он реконструирует древние знаки, сюжеты и архетипы как тюркской, так и мировой культур, сравнивая и исследуя их общее происхождение, а также историю их диалога в древности и средневековье. Исследованный литературно-историософский материал позволяет осмыслить проблему соотношения кочевого и оседлого в исторической памяти казахстанского общества и наличие здесь культурной травмы «внеисторичности», преодоленной во второй половине XX в. К факторам, сформировавшим эту культурную травму, можно отнести: 1) прерывание кочевой культуры в результате насильственной коллективизации и перевода кочевников на оседлость в 1920–1930-х гг.; 2) седентаристские нарративы описания кочевой культуры как регрессивной и их преодоление казахской национальной интеллигенцией 1960–1970-х гг. (в лице Олжаса Сулейменова) через доминировавший исторический нарратив. Способом преодоления этой травмы стало диалогическое освоение культурного наследия средневековой городской культуры Центральной Азии, активное археологическое исследование которой начинается в эти годы в Казахской ССР, и вписывание переформатируемой исторической субъектности во всемирную историю цивилизации.

Ключевые слова: знаки, образы, сюжеты, Олжас Сулейменов, историческая память, литература, поэзия, деколониальность.

Introduction

The most interesting and difficult practice for the formation of historical agency is art, which is “beyond” scientific knowledge, but sometimes has more decisive influence on the process of historical cognition. In this regard, literature turns out to be a gravitational field for the rapprochement of historical narratives, accumulating it in the act of creating signs and images of culture with unlimited possibilities of mutual hermeneutics.

Memories of the past exist in cultural memory in the form of distant symbolic reflections of the initial events, entering the life of society through the creation of art, as a kind of cultural therapy for understanding and overcoming historical traumas on the routes of mankind into the future. For this, the epoch (the sum of historical factors) chooses a person who, having guessed the words addressed to the ages, performs actions that turn out to be the meaning and justification of generation.

The art created by Olzhas Suleimenov in different years can be characterized as the self-consciousness of culture. His literary and scientific works are most vividly saturated with signs and images of gaining

historical agency and educating several generations of readers of the Eurasian continent.

The key plot for the Kazakh society to acquire historical agency in the XXth century, which to a large extent shaped the content of historical narratives, is the violent loss of the nomadic way of life, the museumified existence of symbols of nomadic past from the point of its no return (urban chronotope of sedentarized nomadic culture), the subsequent dialogue of the new historical subjectivity with world culture (inscribing the national into the global) and the reinvention of its images, seen by the Kazakh elite in the reflections of ancient history.

Materials and methods

The materials of the article are the works, historiographical essays of Olzhas Suleimenov, documents of research institutes, ego-documents of the 1970s and historiographic sources necessary for the reconstruction of the era. The possibility and necessity of using literary and journalistic sources in historical research is justified by the fact that in modern theories of memory studies the concept of cultural trauma, depending on a number of factors, exists as a multi-level phenomenon of historical

memory, which largely determines the agency of an individual and a group.

The materials were studied using structural-functional (the study of social ideas about history and its symbolic resource of legitimacy), structuralist (mechanisms of social consciousness that affect historical memory), post-structuralist (places of memory), cultural-semiotic (semiosis of memorial culture) and phenomenological (formation of interpretations, including in autobiographical memory) approaches (Azoulay A., 2019).

Also, the study of materials was carried out on the basis of the fundamental principle of historical knowledge – the principle of historicism, aimed at understanding historical phenomena and events in their development. The historical-systemic method was used when working with sources and analyzing their semantic characteristics, as well as a retrospective method for studying the historical conditions and situations that influenced the formation of some images and plots of the historical memory of modern Kazakhstani society in the XXth century. The article paid attention to such a concept as "cultural trauma" and its overcoming. An important place in research methods is occupied by postcolonial theory (Spivak G. C., Riach G. 2020).

When the aspirations of the elites and the masses are synchronized, history is made and historical narratives are produced. A historical fact, an event, an ancient sign or artifact (written or material source), a forgotten ritual or an ancient name are things-in-themselves, silent testimonies of the past left on the routes of mankind in a pre-narrative form. Historians, writers, culturologists or other actors of knowledge at different narrative levels enter into the process of interaction, reconstruction and interpretation with these artifacts and sources, during which they are included in semiosis. The actor of historical knowledge explores the sign, its signifier and signified (the key semiotic triad), reconstructing its direct factual content and axiological meaning for the historical memory of a people. And then the reconstructed and re-interpreted historical past fills the present with meaning, forming the heuristic potential of the future. In this regard, the role of the intelligentsia is especially growing and plays a leading role during periods of historical rifts and subsequent transformations (Chatterjee, 1993). The active nomadological being-in-the-history of world culture, overcoming the post-imperial hierarchies of knowledge and the evolutionary illusion of linear time, became a way of re-existence of the subjectivity of the Kazakhs in the work of the author under study.

Thus, the methods used make it possible to study the materials indicated above and to identify in the heritage of the poet and scientist a bright and original historical subjectivity that influenced the ethno-political processes of the formation of historical memory and identity of Kazakhstan in the XX-XXI centuries.

The designated theme cannot be understood outside the general context of studies of historical memory and agency. An important place in the study of the topic of acquiring historical subjectivity is occupied by the approaches of Ernest Renan, who in the 19th century laid the foundations for constructivist theories of understanding the national narratives of historical memory (in particular, his main conceptual contribution was the focus of research attention on the phenomenon of "forgetting" and its importance in the processes of formation of historical memory and national identity). According to Renan, the mechanism of historical oblivion is one of the most influential factors in nation-building: "A nation must forget the violence that inevitably lies at its foundation, but remember the common glory and common regrets" (Renan, 1902: 87-103), the triumph of the past, interrupted historical trauma from the outside, overcome by the historical memory of the triumph of the past, etc. Trauma reinforces the need to explore and remember the past triumph, and triumph sharpens the emotional perception of the tragedy of trauma. It is this observation and conceptual optics that are important for our study, since the interruption of the nomadic culture of the Kazakhs as a result of forced collectivization and sedentarization of the 1920s-1930s and the continued existence of the historical agency of the Kazakhs in the conditions of the "empire of positive discrimination" or "positive action" (an important concept for us by Terry Martin) (Martin, 2002) gave rise to a whole complex of cultural and humanitarian traumas in the historical memory of the Kazakh society that became systemic in the XXth century, and remaining in the XXI century.

As the well-known researcher of this issue, J. Alexander, writes: "Since the memories of the traumatic past exist in the collective memory only in the form of symbolic remnants of the initial events, they enter social life through the creation of literary works. Thus, the interpretation of cultural works, especially literature, is offered as a kind of academic equivalent of psychoanalytic intervention" (Alexander, 2012). The possibility of using the concept of cultural trauma here is applicable, firstly, to the sedentarization of the historical memory

of the nomadic culture of the Kazakhs described below, which occurred in the twentieth century as a result of forced collectivization, famine and the events that followed, and secondly, to the long process of integration of the national intelligentsia into the Soviet a historical narrative that accepted the victimizing theses about the regressiveness of nomadic culture and opposed them with a creative search and reinvention of images of its historical subjectivity, as well as the reception of the cultural heritage of ancient and medieval urban culture, the problematic relationship of which with the heritage of an interrupted nomadic culture becomes one of the main features of historical narratives. memory of the Kazakh society after 1991. The constant appeal to this trauma in its various aspects is the starting point of almost any historical narrative of the Kazakh society after 1991 in its scientific, public, folklore or official performance. In this regard, victimization (permanent living of the traumatic experience, its comprehension and even cultivation) and glorification (remembering the images of the great past, interrupted by certain circumstances) are the dominant strategies of the memorial culture of the Kazakh society of the period under study. In the diaries of the 1970s, Murat Auezov, reflecting on this, left an accurate description of the form of overcoming cultural trauma: “Wounds bleed – they are not healed in the temple of academicism” (Auezov, 2011).

In relation to Kazakhstan material, postcolonial theory made itself known in 2009 in the work of L. Adams, who asked the question: is it possible to use the conceptual framework of the spectrum of postcolonial theories for a better understanding of modern historical narratives of Kazakhstan society and where are the limits of such application? Here the author comes to the conclusion that the situation both in historical memory and in matters of cultural heritage “can be described as a reaction (rejecting or benevolent) «of the once colonized peoples to the institutional heritage of the former colonizers, as well as to the current relationship with them» (Adams, 2009: 25-36).

Over the past 60 years, an extensive bibliography of studies of various aspects of the poet's life has been formed (Snegirev, 2020). At the same time, for most scientists, the work of Olzhas Suleimenov and his scientific developments are not the main direction of research. Some studies by Western scientists exist in the conceptual framework of decoloniality, noting the active decolonial pathos of the poem «Earth, bow to man!» and the activities of

O. Suleimenov within the framework of the Soviet Committee for Relations with Asian and African Writers, but without touching on the meaning and basis of his decolonial search for history (Ram, 2001), (Caffee, 2020: 91-118). Unlimited by the scientific framework, the Suleimenov life is included in historical, literary and cultural narratives also through numerous memoirs of prominent people of the XXth century, who left the history of his influence on their destinies. As Yevgeny Yevtushenko wrote many decades ago: “All people are either closer or distant future. Olzhas Suleimenov is one of those who bring him closer” (Yevtushenko, 2016). It is no coincidence that in his review of the Clay Book, A. Marchenko comes to the conclusion that an archaeologist needs to become a poet, and a poet an archaeologist in order to find the “saline trail” of truth on the historical map of the desert (Marchenko, 2014). At the same time, there is a critical reflection in science of his etymological works, recognizing the value of Suleimenov's poetic heuristics, but asserting the insufficiency of the evidence base of his etymologies (Preobrazhensky, 2018).

Philosopher Natalya Seytakhmetova characterizes O. Suleimenov's book "The Code of the Word" (2014) as "a linguo-philosophical detective story, where everything is focused around the intrigue of the code word, finding which it will be possible to understand the meaning and purpose of all words – logos, and hence the meaning and purpose human" (Seytakhmetova, 2014: 66-68). The nomadologos of ancient signs unraveled by Suleimenov grants the reader participation in the mystery of the word, inviting linguists to become linguists at least for a while. Decoding a multi-level linguistic multiverse, he collects the split world of the original unity, proclaiming his mission in numerous poems and etymologies that open the story of the rapprochement of cultures. I. Kakilbaeva, exploring the work of O. Suleimenov, defines it as a hypertext in which the author encoded many references to the events of world history and images of world culture (Kakilbayeva, 2017). The well-known theorist of post-colonial studies Madina Tlostanova, exploring the earlier historical and etymological works of the author, including the cult "Az and Ya", denotes her role in the decolonial aesthesis of Kazakh culture in the conditions of Soviet national policy and overcoming the hierarchy of agencies – the process of intellectualization and poeticization of experience, freeing from historical and aesthetic narratives imposed on it through Soviet and post-Soviet discourse (Tlostanova, 2012: 88-109).

In the work «Subjectivity of the kazakh nomadic culture in the 1960s poetry of Olzhas Suleimenov» I. Krupko explores Suleimenov's historiosophical reflection on the material of key plots for the acquisition of historical subjectivity by Kazakh culture in his work, reflecting the problematic re-existence of the nomadic culture of the Kazakhs. According to the researcher, the work of Olzhas Suleimenov most clearly shows the overcoming of sedentarist narratives through a dialogue with world culture (Krupko, 2023: 124-127). In this article, we develop the theme in this direction, analyzing his biographical and scientific narratives to a greater extent.

Results and discussion

In the historiosophical sense, nomadic culture paradoxically turns out to be wandering not only in space, but also in time – a captive of eternity, free from settled chronology, but frozen in the movement of cyclic time. The attitude towards such “out-of-historicity” changed dialectically in various historical narratives and historiographic traditions: from the acquisition of numerous “homelands” and the discovery of traces of influence on the most unexpected cultures of antiquity and the Middle Ages to oblivion and loss of the right to a place in the history of civilization: “I realized that the Kazakhs classified by science as “non-historical” peoples, it is not known when and how they emerged from the swamp of the “cursed past”. I felt the insult inflicted on me by science. Youth passes under the sign of the question “Who am I?”. But self-affirmation is impossible without answering the question: “Who are we?”. And if the textbooks tell you that “We are nothing”, then your “I” becomes insignificant” (Suleimenov, 2011).

The biography of Olzhas Suleimenov can be studied as a narrative collection of works: each story has its own plot and axiological meaning. In 2019-2020, the famous writer and journalist Vladimir Snegirev worked on compiling his biography, which was released at the end of 2020. When Olzhas Suleimenov was approached with a proposal to write his biography, he agreed on the condition that in his case the book “The Life of Remarkable People” would be compiled in the format “The Life of Remarkable Ideas” (Snegirev, 2020).

Despite the existence of the trap of a teleologically selective approach used by some biographers when immersed in the biography of a particular figure, the study of the biography and

life of Olzhas Suleimenov's remarkable ideas is not subject to such danger. History itself took care of this, from youth recognizing in our hero its courageous creator. Understanding of one's prophetic mission and its conscious acceptance is present in the poetics of Olzhas Suleimenov and is embodied in his fate, without gaining an aura of messianic pride.

In his autobiographical essay “Correcting the World with Metaphor”, Olzhas Suleimenov briefly described several episodes from his youth and studies at the Literary Institute, revealing the history of the formation of a young poet. One of them is about Professor Vodolagin, who taught the history of the USSR to young writers:

“Former Secretary of the Stalingrad Regional Committee for Ideology. From old addictions, it seems, the mustache in Stalin's style remained. He supported the new: he shaved his head under Khrushchev. And now, looking back, I think that he also foresaw the distant future: his eyebrows were the spitting image of Brezhnev.

At introductory lectures, testing the knowledge of a new set in his subject, he applied an individual approach. The Georgian asked about the St. George Treaty on entering under protection; he tortured a Ukrainian about the documents of the Pereyaslav Rada. He asked me a question, winking at the audience: “Come on, tell me, when did you go to Rus' for the first time?”

I asked for clarification: “By “you” do you mean the Kazakh SSR?” (Suleimenov, 2011: 352).

In this episode, one can observe an example of inversion and recontextualization of historical narratives. The hierarchy of agencies built by the Soviet national policy set the conditions that became one of the reasons for its collapse in 1991: the hierarchy of younger and older brothers (republics / peoples) initially created an opportunity for making older and recontextualizing the historical agency that was infringed by such a hierarchy. The new chronology of Soviet history, which declared the true beginning and existence of the newly formed nations from the project of emancipation from the “prison of peoples”, “oppression of the feudal lords”, “patriarchal backwardness”, gave rise to the natural dissatisfaction of the national intelligentsia and the desire to find more ancient roots, comprehending, if not semi-forbidden, then, at least, the half-forgotten origins of the national culture, inscribed in world antiquity.

In the episode with Professor Vodolagin, Olzhas Suleimenov provides an example of using the ideological narrative of the hegemon against the

hegemon himself. The Soviet narrative prescribed the true beginning and existence of the newly formed Kazakh nation from 1917, inheriting the sedentary post-imperial stigmatization of the nomadic culture of the Kazakhs. But when Professor Vodolagin relays the image of the descendants of nomads as “heirs of guilt” of the generalized “Wild Field”, the young Olzhas Suleimenov changes contexts using the Soviet ideological narrative (the formation of the KazSSR as a historical chronotope and the beginning “true being” of the Kazakhs) as a weapon against stigma, outplaying the ideological hegemon in his own field.

In Olzhas Suleimenov's hypertextual essay “Aman Paleolog”, included in the collection “Pigeon Book”, the author discovers the endless potential of the word, generating the history of cultural images, following the path on which the world rhymes. Getting into the poetic element of Olzhas Suleimenov, the reader finds himself a spectator of the author's cinema of meanings, the main character of which is the language that transforms things and phenomena, reveals their related nature and returns the original good of unity to the disparate world. Words and signs lead the speaker and listener behind them, revealing the meaning and secrets of their relationship with revealing frankness. For example, the image of a dove flying onto the balcony reminds the poet of the restless dude Kalmykov (from the French *le pigeon* – «dove»), who left behind mysterious manuscripts on plywood entitled “The Pigeon Book”, according to the Christian apocryphal tradition, a heavenly message in verse about the beginning of everything of existence: «...more precisely, the «Deep Book» is one of the variants of the name of the well-known Conversations of the Three Hierarchs, in which information about the genesis of the earthly is borrowed from the book of the wisdom of Solomon. She began to be called pigeon erroneously under the influence of popular ideas about the holy spirit who visited the Virgin Mary under the guise of a dove.» (Suleimenov, 1990). And then phonosemantics becomes a reliable guide in the poetic element: the poet develops the theme: Only deep water and deep sky are blue. And the dove in our view is the brainchild of these two elements. Language allows you to remember when two depths met. At the level of eschatological legends, this is a global flood, at the level of historical events, it is a storm into which the caravels of Christopher Columbus fell (whose surname comes from the Latin *Columba* – «dove»). In both cases, the return of the dove becomes the good news of the possibility of an afterlife.

According to many foreign literary critics and the author himself, his best work is the 1969 poem “The Clay Book”. Here the theme of nomadic culture and overcoming the eternal movement without memory is most visible (Suleimenov, 1969: 126). The literary critic Lily Denis wrote in the newspaper *Lette Francaise*: “... I read something that is both past and future. Words about roots... Now I discover what kind of roots that save Olzhas Suleimenov, and what bridge ensures the continuity of Kazakh literature. Asia, with his voice, emerges from the quagmire of history and museums to become a muse again...” (Kanapyanov, 2021). With this book, the poet indicated the path to the future from ethnos to ethos through the epic.

The history of writing the poem “The Clay Book” is indicative in all respects. Initially, the secretary of the CPC Central Committee for ideology, S. Imashev, instructed the poet to write a poem for the 100th anniversary of Lenin (Suleimenov, 2011: 12). According to the author's memoirs, the torment of creativity on a given topic did not bear fruit, but directed it to the Sumerian material and ended with the writing of the most avant-garde work of Kazakh literature of the 20th century. In a sense, this is a story about how the factors of the Soviet politics of memory “thanks” and “against” influenced the creation of forms of historical subjectivity, national in form, but not conformist in content, creating the heuristic potential of historical search.

Olzhas Suleimenov placed the space of the main plot of the Clay Book in yet another satirical context. The dramatic story inscribed on a clay tablet found by the archaeologist Ishpakay (suffering from tribalism of colleagues) and which became a “sensation” in the world of science turns out to be his own invention (“the ancient” text on the tablet was written and encrypted by the hero himself twenty years before its “discovery”). So in the poem 14 years before Hobsbawm, the mechanism of “invention of tradition” is described. After 3 years, life, following art, repeated itself like a tragedy, but vice versa: in the famous tract of the river. Or “Tamgaly tas” a real “Clay book” was discovered – a table with inscriptions. A group of caring researchers headed by Olzhas Suleimenov went to the site: “A large flat rectangular stone, a meter and a half. The lines are obviously runic writing, go from left to right, each word is separated from the other by colons ..” (Suleimenov, 2002). Having fixed the find and rejoicing at the future discoveries, they loaded it onto the car, remaining on the spot to celebrate the find. Upon arrival at the Academy

of Sciences, a stone slab with signs caused disputes among eminent scientists about the authorship of the find and the division of the prize: "One doctor did not get it. And he, in fair anger, found the correspondent of Komsomolskaya Pravda and reported his version to him. As a result, in the published feuilleton "The Touchstone", the monument was declared a falsification – a scenery from the filming of the film "Kyz Zhibek" (although in the film tribal tamgas were carved on the stones, but not letters) and given to the workers who built one of the buildings at the Academy of Sciences, who broke the monument with a sledgehammer and laid its fragments in the foundation. Subsequently, the poet openly accused pundits from the podium of the writers' plenum. The conflict with representatives of the academic community will reach its apotheosis on another occasion – after the publication in 1975 of the book "Az and Ya", which provoked the wrath of Mikhail Suslov, condemnation at the USSR Academy of Sciences and critical reviews of academicians Likhachev, Rybakov, Tvorogov, etc. in journals "Banner", "Young Guard", "Moscow", on the pages of which the author was accused of nationalism, pan-Turkism and Zionism (Likhachev, 1976).

In the poem "The Clay Book" (1969), for the first time, Kazakh historical agency sprouts with the antiquity of the Sumerian culture. Taking into account the peculiarities of the victim existence of nomadic culture in the historiographic tradition, a binary scheme can be identified: the Sumerian civilization is the most ancient civilization known at that time in human history, whose carriers disappeared several millennia ago, while the heirs of nomadic culture are alive, but deprived of a place in history civilization that denies nomads the right to a worthy place in the cultural memory of the world. Using as a historical basis the fact of the rule of the Scythians (Ishkuz) for 28 years in Assyria in the 7th century BC, the poet recreates the history of the rapprochement of cultures, filling the pages of ancient history with life. The heroes of the Clay Book speak from the space of overcoming oblivion and non-historicity, and therefore, overcoming the death of loved ones who loved thousands of years ago and accomplished the feat of passion that overcame their nature. People meet for centuries and are resurrected on the pages of genius.

One of the most enigmatic and attractive characters of the Clay Book is the chief judge of the Khan's "crimes" – the mysterious Khor-akhte, who inspires everyone with inexplicable horror and awe. He is "carried in" and put on the torus, he is the only

judge needed in order not to forgive the ninth crime, he sleeps all the time and it is not clear whether he is alive at all, although the poem hints at his liminal state between life and death. At some point, it turns out that he himself was once the leader of the ishkuz – the departed khan, now embodying the harsh law of his ancestors. In his figure one can guess the mythical progenitor of shamans, the legendary creator of kobyz – Korkyt. The researcher of Kyrgyz shamanism, Nestor Manichkin, interprets the myth of Korkyt (lit. trans. "Terrifying"), referring to A. Kodar in the context of the existential fear of death and the openness of being to it (Manichkin, 2016). Hence his role in the poem:

*"...There were eight judges,
silent like lions
their blood roared in their veins.
Only Khor-akhte is the wisest
slept with closed eyelids
in my own shadow
and quietly his blood murmured
in flabby veins
reminder – noon
and ditch.
But Ishpaka khan knew -
he is quiet
like a tiger in the jungle.
His leg is lame, but his mind is agile.
His eyes are narrow, but his forehead is
spacious.
And standing in front of him
any honest warrior
considered himself despicable
pitiful thief.
When he opened his eyes
with a creak
rusty eyelid
raised an eyebrow
criminals fell to the ground
with a cry
the bravest among them urinated with blood.
Oh don't meet that creepy look
oozing through the jungle of twisted wrinkles,
so at night the jungle looks at the deer, -
all seeing,
gin invisible to the world. (Suleimenov, 1969:
166)*

However, the meaning of this figure is not limited to fear and trembling. At some point, Khor-akhte suddenly begins to sing a song of remembrance about the banks of the Nile.

This is deciphered only 33 years later in the book "The Turks in Prehistory", where Olzhas Suleimenov explores the image of Korkyt as a solar archetype – the God of the setting (dying) sun. In the ancient Egyptian legends of the solar cycle, the poet deciphered two archetypal names connected by one plot composition. One of them is Hr-hl ("Mountain-son", "Young Sun"), the second Hr-ht is "Mountain-father", "Old Sun", "Sun-father" (Suleimenov, 2004: 402-404).

The first part of the plot: Every evening Hr-ht descends underground, where a large dark river flows, and fights with the water serpent Apep (P-p) and dies. The second part of the plot: every morning the young hero Hr-hl defeats the water serpent.

So figuratively interpreted the poets of the 3rd millennium BC the phenomenon of the Dying Old Sun (sunset, the onset of night) and the phenomenon of its rebirth in the form of the Young Sun (sunrise and the onset of morning). This plot, most likely, was once depicted with graphic symbols denoting Sunset (the sun sank into the water) and Sunrise (the sun rose above the water). If water was represented by a wavy line, then the combination of two interpretations of this sign is understandable: 1) water, 2) a snake. As a result, the third syncretic solution is born – the water snake. The sun sinks into the water and rises out of the water every morning, thus defeating the "water snake". In Egypt the legend split into two separate myths. The young victorious hero became internationally famous. The Etruscans, Romans, Greeks, Turks recognized him as their epic hero – Her-kle, Hercules, Geor-ogly. He survived the ancient gods and was accepted into the Christian saints: George is the winner of the Serpent.

Horus-father was not accepted into any of the Mediterranean cultures, except for the Turkic, which retained the memory of both. Hundreds of generations of Oghuz Turks were brought up on the epic of Geor-ogly. Grandfather Gor-kut (Kor-kyt) is known as a symbol of the cult of the Ancestors, the keeper of their wisdom. The legend about him was preserved by the Kazakhs who lived on the banks of the Syr Darya. It retains the main features of the Egyptian story about the Setting Sun, stung by a water snake. The same fatalism, the expectation of an inevitable decline. Feeling the approach of old age, Korkyt decided to seek immortality (to go to the ends of the earth so that death would not find him). Saddling the fabulous camel Zhel-Maya, he set off. Reaching the ends of the earth, the old man saw people who were digging a hole. Who are you digging a grave for? –

asked the old man. "Grandfather Korkyt," was the answer. He turned the Zhel-Maya the other way. I visited all the "four corners of the world" and the same scene was repeated everywhere. "To whom? .." – "Grandfather Korkyt." And Korkyt returns to the Syr Darya. Here he lays a carpet on the surface of the water and, sitting on the carpet, plays the kobyz. Day and night continues to play: while the melody sounds, death does not dare to approach him. And only when he, exhausted, took a nap for a moment, death, taking the form of a water snake, stung him, and he died.

So in the linguo-historiosophical universe of Olzhas Suleimenov, the world of the Turkic epic and the ancient Egyptian myth rhymes, revealing the cultural kinship and unity of the archetype through the millennia.

Korkyt is a deity who sacrifices himself (a motif known in world culture). Khan Ishpak, a hero who has preserved traces of the cult of the totem-animal in his name, reproduces the matrix of fate suggested by Korkyt, sacrificing himself to his beloved – aynalaiyn. This is how the sacred circle closes and the eternal rotation of culture continues, counting the cyclical time of its return to meet itself, being recognized in the other. The amazing world of the Clay Book is involuntarily compared with the literary world of D. Mitchell's 2004 novel *Cloud Atlas*, in which the times of different stories meet: the human choice becomes both an "assembly point" and a bifurcation point, passing through which, as if through a magic crystal, the ray of time splits, giving rise to the multiverse of poetic chronos, revealing the fate of culture in past and future lives. And then the act embodied in the text inspires a person who faces the same choice in the next era.

In the multidimensional space of the poem, some of its important dimensions cannot be understood without deciphering the signs and symbols that the author explores in later etymological works: "The Language of Writing", "The Turks in Prehistory", "The Code of the Word" and in the journal "Bilgamesh" published by the Centre for the Rapprochement of Cultures.

The name of the magazine, chosen after the name of the hero of the Sumerian epic, is not accidental. It carries the history of dialogue and rapprochement of cultures – Turkic and Sumerian. In this legendary name lives the plot of the language contacts of ancient humankind. All over the world they know the name of the Sumerian hero – "Gilgamesh" – "Knowledge Man". But only Sumerologists remember that in the

original, his earlier name sounded like "Bilgamesh". And it comes from the ancient Turkic "Bil'ga" ("bil" – know, "bil'gen", "bilgän" – knowing). This title was awarded to the ruler of the Turkic Khaganate – Bilge-Kagan. The same root underlies the ancient Semitic – "ilim" – "knowledge", which, together with the Islamic religion, returned to the Turkic languages with an additional meaning ("gylym" – science, "mugalim" – teacher) (Suleimenov, 2022). Thus the Word wanders towards itself, recognizing itself in the other. The word is an archive of memory that does not burn even in the fire of the epoch. And choosing the right code for it – the code of the word, Olzhas Suleimenov creates a universal grammar of the history of ancient mankind, functioning in modern languages, religions, sign systems and even aesthetic criteria, the genesis of which can be deciphered using the primary hieroglyphs of graphic writing.

In addition to poetic and historical-etymological creativity, Olzhas Suleimenov over the years published more than 20 autobiographical essays and memoirs, concentrating in them a significant heuristic and historiosophical experience of the "archaeology of dignity". In all his historical and etymological studies, books and essays, he introduces an element of autobiography, recalling certain episodes of his life, endowing the text with an element of biographical reliability of knowledge:

«..In the summer of 1971, we arrived in Nairobi, the capital of Kenya, where I made my main discovery. Once I saw in the morning sky of this African city the moon being born – a young month.

But what!..

We northerners have known since childhood only one form of the month – ☾. And in the sky of the equator, the young moon looked amazing – ☽.

And I imagined what impression such a moon could make on primitive humanity. With what object or creature on earth could this phenomenon be compared? Only with buffalo horns!

The round moon could not be compared with any other living object, therefore the priests of primitive humanity did not depict the round moon, otherwise the ethnos would not understand what we worship – the moon or the sun.

And the sun in Africa, yes, and it was impossible to worship at the equator. Yes, of course, it shines, but it's devilishly warm! The sun could not become a god in Africa, except perhaps a devil. And on the equator, the first mankind chose the moon as a god. The moon floated across the black sky like the bright

horns of a black bull. On the day when the young moon became a god, the black buffalo was the message of the moon-god on earth. (Suleimenov, 2022).

In his late historical and linguistic works, marked by the spirit of poetry, but being more scientific, Olzhas Suleimenov uses the method of archeology of the word, honed over decades, reaching the fundamental principles – its most ancient signs, generating an endless variety of linguistic and cultural plots, exploring how a sign and his interpretations determined the history of world culture.

Sacred signs and symbols that have become the basis for the development of mankind: an "inverted" crescent on the equator, combined with the horns of a bull and sounded by his speech (moon), which gave rise to moon religions – the migration of mankind to the north, which moved the perception of the moon to a more vertical position and its "killing "denial" by adepts of new solar cults (a line and then a dot) in a crescent and a circle, the development, transformation and interpretation of these main astral symbols – all this developed human language and culture. Subsequently, the dialogue and dialectics of numerous variations of these and other celestial signs, according to the theory of Olzhas Suleimenov, gave rise to many plots and motives of the ancient culture of humankind.

An interesting research perspective seems to us to be the presence of points of convergence between the theory of Olzhas Suleimenov, developed by him since the 1960s and modern views of cultural anthropology, deconstructing anthropocentrism in favor of multinaturalism (De Castro, 2017; Latour, 2014). For example, the statement about the first stage of language formation – onomatopoeic, when the oldest hominid became Homo Sapiens, having mastered thousands of names of other brothers in nature, repeating them for millennia, developed his speech apparatus, making him able to pronounce sounds, perhaps not characteristic of his proto-language: hissing, lowing, bleating, growling, etc.: «The human species was not immediately given a polyphonic, verbose speech. Man deserved it in tens, and maybe hundreds of millennia, bellowing, growling, screeching and cooing». (Suleimenov, 2022). Thus, according to the definition of linguists, the «biological signature of mankind» and the difference from animals cherished by cultural narratives – its language and speech turns out to be a gift from the animal world, an example of reciprocal subjectivation: a person wandered towards his future, being recognized in other species. And

the observation of the starry sky above the head and the horned animals around turned out to be the main first event that determined the routes for the development of human culture. Despite the many thousands of years of antiquity and, at first glance, the impossibility of such a long-term preservation and influence of the most ancient symbols and plots that originated in Africa and in the process of subsequent migrations on the culture of mankind, the likelihood of just such a picture of ancient history is confirmed by some studies of folklore. For example, the well-known folklorist and anthropologist Yuriy Berezkin, having studied tens of thousands of folklore and mythological texts around the world, came to the conclusion that some of the images and motifs contained in them are of African origin. In particular, the motifs classified by him as "Moon and immortality", "Spots on the lunar disk. Dark spots on the lunar disk – dirt, blood, paint, a trace of an impact", "The Call of God", "Venus is the wife of the Moon" (Berezkin, 2021: 91-114), etc. indirectly confirm the theory of Olzhas Suleimenov and open up prospects for rapprochement the research searches of folklorists, paleolinguists, historians, philosophers and anthropologists who are aware of the interdependence of various fields of knowledge in a common attempt to develop the humanities, which have a chance to cultivate a humanistic worldview.

At the beginning of the 20th century, the philosopher Karl Jaspers introduced the concept of «axial time» in relation to world history – the era of the 1st millennium BC, which gave rise to prophets, great philosophers, new religions all over the globe and became one of the key stages in the development of mankind. For the culture of Kazakhstan in the XX century, the «axial time» is the 1960s, which had a decisive influence on all subsequent history and culture, which became the time of gaining historical agency.

After 1991, the ethno-demographic environment of Kazakh society changed significantly: from the titular national minority, the Kazakhs became the titular majority, until the end of the 1980s. being relatively poorly integrated into the processes of urbanization. For example, according to the All-Union population censuses, in 1970 only 17 percent of the entire Kazakh population of the republic lived in cities, and in 1979 – 20.8, in 1989 – about 27 (Distribution; Alekseenko, 2010: 410.)

After the destruction of the collective farm system, the streams of rural residents rushed to the cities in search of a better life in such numbers that they be-

gan to "flood" them, and urbanization, according to Doctor of History, Professor Abylkhozhin, increasingly resembled its own consequences on the reverse process – ruralization (Abylkhozhin, Krupko, 2020: 7-18). It was no longer so much rural migrants who mastered the urbanized subculture in order to adapt, but cities, being unable to dissolve all migration, became objects of cultural influence of traditional rural culture and began to live according to its rules and logic. At the same time, as a result of the multi-million emigration of the population of Kazakhstan and the destruction of the publishing system in the 1990-2000s, as well as the global situation of the transformation of the mass reader into a spectator, the number of former readers of Olzhas Suleimenov has significantly decreased, which created a situation of a cultural gap between his books. and new audiences. Despite this, Olzhas Suleimenov remains one of the most significant figures in the world culture of the XX-XXI centuries, actively producing new knowledge, initiating global cultural projects (Suleimenov O.O. et al., 2018). and preserving the very fact of its active existence, peace on Kazakhstani soil. In this regard, it is important to revive in Kazakhstan a new wave of attention to the life of Olzhas Suleimenov, whose works can help new generations of young Kazakhstanis find themselves.

Conclusion

Historical and etymological research and the poetic use of images and plots of the Sumerian, Egyptian and ancient cultures in the work of Olzhas Suleimenov can be characterized as a historiosophical strategy for overcoming the cultural trauma of "non-historical" (due to the violent interruption of the nomadic culture of the Kazakhs and the loss of the corresponding autochthonous systems of knowledge and memory) and intellectual struggle some representatives of the Kazakh intelligentsia of the second half of the twentieth century with dominant sedentary historical narratives that denied nomadic culture the right to a worthy place in the history of civilization.

Applying the method of archeology of the word, Olzhas Suleimenov has been turning poetry into the etymology of knowledge since the 1960s of the twentieth century, overcoming the post-imperial hierarchies of knowledge, changing the contexts and rules of the colonial game, correcting the world with a metaphor, editing world history, which for too long served as an excuse, and sometimes the cause various wars. The route of the thought of the lin-

guist is familiar to the poet, because they go along the same road, on which they meet in centuries – along the path on which the world rhymes. On this path from signs to knowledge, the unraveled word turns into a prophecy, and the tragic silence of the history of nomads into a symphony of the liberation of historical memory.

Gratitude

The article was prepared within the framework of the project "Audiovisual plots of social history and cultural memory of Kazakhstani society (late XIX – early XXI centuries)", a grant from the Ministry of Science and Higher Education of the Republic of Kazakhstan (IRN API4871932).`

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