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Kazakhstan, Almaty, e-mail: nurzada1307@rambler.ru**OLZHAS SULEIMENOV – SCIENTIST-TURKOLOGIST**

The article is about Olzhas Suleimenov's book "Code of the word", which was published in 2014. This book is perceived as an introduction to the universal etymological dictionary "a Thousand and one words", the creation of which the author devoted many years. Olzhas Suleimenov proves that the study of Slavic – Turkic languages has in the historical past the path of bilingualism. The article analyzes the genre originality of the book "Code of the word", consisting of 47 "sketches" and "sketches", each of which has a figurative, metamorphic unexpected title. It is known that the title always contains in a collapsed form full information about the text, images, semantics. And in this book we are once again convinced of the uniqueness of O. Suleimenov's knowledge in the field of Turkology and turkoslavistics. Olzhas Suleimenov said that there are many Turkic words not only in Persian, there are quite a lot of them in Latin, all Western and Eastern languages. These are traces of contacts over possibly ten millennia. In the scientist's last monographs, patterns of word formation developed dozens of millennia ago are studied, and an attempt is made to formulate general word formation rules giving birth to the word and language.

Key words: Turkic and Slavic languages, etymological dictionary, sign, plot, sketch, lyrical hero, language of poetry.

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Қазақстан, Алматы қ., e-mail: nurzada1307@rambler.ru**Олжас Сүлейменов – тюрколог-ғалым**

Мақалада Олжас Сүлейменовтің 2014 жылы шыққан «Сөз коды» кітабы туралы айтылады. Бұл кітап «мың және бір сөз» атты әмбебап этимологиялық сөздікке кіріспе ретінде қабылданады. Олжас Сүлейменов славян түркі тілдерін оқып-үйренудің тарихи өткен кезеңінде екі тілділік жолы бар екенін дәлелдейді. Мақалада 47 «нобайдан» мен «эскиздерден» тұратын «Сөз коды» кітабының жанрлық ерекшелігі талданады. Атау әрқашан бүктелген түрде мәтін, образдар, семантика туралы толық ақпаратты қамтитындығы белгілі. Бұл кітапта біз О. Сүлейменовтің тюркология және түркі-славистикасы саласындағы білімінің бірегейлігіне тағы да көз жеткіземіз. Олжас Сүлейменов түркі сөздері парсы тілінде ғана емес, латын тілінде де, Батыс және шығыс тілдерінде де көп екендігін айтты. Мұның бәрі – он мың жыл бойы болған байланыстардың іздері. Ғалымның соңғы монографияларында ондаған мыңжылдықтар бұрын жасалған сөздердің пайда болу сұлбалары зерттеледі, сөз жасамның жалпы ережелерін тұжырымдауға әрекет жасалады, соның арқасында сөз мен тіл пайда болды. Елу жылдан астам уақыт бойы Олжас Сүлейменов этимологиямен айналысты – сөздер мен жазба белгілердің шығу тегі. «1001 сөз» этимологиялық сөздігінде қазақ тілінде сақталған таңғажайып жәдігерлер бейнеленген – алғашқы сөздер ғана емес, сонымен бірге адам сөйлеуінің алғашқы дыбыстары.

Түйін сөздер: түркі және славян тілдері, этимологиялық сөздік, белгі, сюжет, лирикалық кейіпкер, поэзия тілі.

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Казахский национальный университет им. аль-Фараби,
Казахстан, г. Алматы, e-mail: nurzada1307@rambler.ru**Олжас Сүлейменов – ученый-тюрколог**

В статье речь идет о книге Олжаса Сүлейменова «Код слова», которая вышла в 2014 году. Эта книга воспринимается как введение к универсальному этимологическому словарю «Тысяча и одно слово», созданию которого автор посвятил многие годы. Олжас Сүлейменов доказывает, что изучение славянских тюркских языков имеет в историческом прошлом путь двуязычия. В статье анализируется жанровое своеобразие книги «Код слова», состоящее из 47 «набросков» и «эскизов», каждый из которых имеет образное, метаморфически неожиданное заглавие.

Известно, что заглавие всегда содержит в свернутом виде полную информацию о тексте, образах, семантике. И в этой книге мы лишний раз убеждаемся в уникальности знаний О. Сулейменова в области тюркологии и тюрко-славистики. Олжас Сулейменов говорил, что тюркских слов много не только в персидском, их достаточно много и в латинском, и во всех западных и восточных языках. Это все – следы тех контактов, которые происходили на протяжении, может быть, десяти тысячелетий. В последних монографиях ученого исследуются схемы образования слов, выработанные десятки тысячелетий назад, делается попытка сформулировать общие правила словообразования, благодаря которым рождались слово и язык.

Ключевые слова: тюркские и славянские языки, этимологический словарь, знак, сюжет, набросок, лирический герой, язык поэзии.

Introduction

For fifty years, Olzhas Suleimenov has been proving that studying Slavic and Turkic languages isolated from each other contradicts the nature of these ethnic groups' development, which had a long period of bilingualism in the historical past. Therefore, one of his goals is to create a new discipline – Turkic-Slavic studies, which, in his opinion, should eliminate the contradictions of separate studying. Olzhas Omarovich devoted many articles and serious monographic studies to the history and etymology of Turkic and Slavic languages. His first articles “Nomads and Russia” and “Dark Fragments of The Tale of Igor’s Campaign” were published in 1962, and “Book of a Well-intentioned Reader” “Az and I” in 1975; monographs “Language of Writing” and “God’s Smile” appeared in Rome in 1998, and the book “Intersecting Parallels” in 2001; “Turks in the Prehistory” (on the origin of ancient Turkic languages and scripts) was published in 2002, and the “Code Of The Word” was presented in May 2014.

Everyone perceives this book as an introduction to the universal etymological dictionary “One Thousand and One Words”; the author has devoted a significant part of his life to its creation. The poet calls the “Code Of The Word” an outlined poem about the Word. He refers to oriental poetics: Japanese tanka or four-line Persian rubaica contain more than some multi-volume books. He derives his methodology and technology recalling his university past and his love of history, “I am a geologist by first education, a searcher. My job is to go across mountains and steppes with a hammer finding minerals coming out to the surface break off samples and subject them to primary analysis. I believe that I have completed an important part of the search work. Now we need to attract readers who love the chemistry of the word to collaboration on a universal etymological dictionary. The new etymology can become a provider of historical information” (Suleimenov, 2013: 7).

Experiment

“Code Of The Word” is a scientific work set forth in the language of poetry; therefore, it gives rise to various associations making it possible to compare or correlate Olzhas Suleimenov with M. V. Lomonosov – “the first Russian university” according to A. S. Pushkin’s figurative expression, encyclopedic philosophers Diderot, Montesquieu, Voltaire and others. Lomonosov considered ability to express this or that scientific information figuratively and expressively as the poet’s primary task. As a confirmation, let us cite his unique poetic work about glass. There are almost 3 thousand words in this poem, and its title is in purely enlightening pattern: “A Letter about the Use of Glass to Highly-Superior Mr. Lieutenant-General, Her Imperial Majesty’s Chamberlain, Curator of the Moscow University, Holder of the White Eagle, Saint Alexander and Saint Anna Orders Ivan Ivanovich Shuvalov Written in 1752”.

It’s wrong to think about things, Shuvalov,
When Glass is venerated below Minerals
Alluringly sparkling in the eyes -
It’s no less useful, no less beautiful
(Lomonosov, 1986: 7).

It can be said without exaggeration that the work conceived by Olzhas Suleimenov the Universal Etymological Dictionary is akin to Lomonosov’s achievements in particular fields of knowledge by its scientific and social significance and uniqueness. And what Olzhas Suleimenov has been doing for 50 years in the field of Turkology and his achievements in Turkic-Slavic studies are no less significant than reforms by Peter the Great in the field of education (Seytakhmetova, 2014: 3)

The genre originality of the “Code Of The Word” and other scientific studies is due to fruitful attempts by the poet and Turkologist to create a multinational universal etymological dictionary as a lyrical text. The “Code Of The Word” consists of 47 “sketches”, each of which has a figurative, metaphorically unexpected title. It is known that the title always

contains full minimized information about the text, and the images created in them are polysemantic. From these positions, let us consider their semantics and functions in this text. The first title “We Are Leaving to Search for Ancient Signs, We Will Meet Them on Different Roads...” refers to early Olzhas Suleimenov’s lyrics. The poet-researcher says that mankind has not escaped from what it fought and spoke against; defending objectivity in the assessment of Time, it exaggerated the Moment. According to Suleimenov, every artificially created thing is a recycled symbol. The thing’s name is the name of a hieroglyph. To consider any sign, a linguist needs to be a wide-profile paleographer and art historian, only in this case he will come close to the word:

We are leaving to search for ancient signs,
We will meet them on different roads
Dissolved in the forms of water and plasma,
Mountain shapes and magicians’ eyes,
Imprinted in human faces and fingers,
Statues of Egypt, Indian dances...
Outlines of the symbols are revealed in the word.
I ask you people worship the Cow
(Suleimenov, 2011: 8).

The bull will also become an object of attention by Suleimenov-paleographer, but the poet considers it in parallel with the sign of the moon in the second title “God’s Smile”. Here, by the title, you can understand that Olzhas Suleimenov describes the young moon, because it is perceived as “God’s Smile” at the equator. And the Bull, as the earthly hypostasis of the Moon, was considered a sacred animal. In Sumerian mythology, for example, it is an earthly embodiment of the lunar deity, its complete identity; in Iranian mythology, the moon was regarded as “having the Bull’s semen”. (Recall Suleimenov’s interpretation of this tradition in lyrics, *I ask you, lovers, worship the Bosom* (Suleimenov, 2011: 10).

“Code Of The Word” continues to explore this theme offering a version, *The moon for the first believers is golden horns of the black heavenly Bull* (Suleimenov, 2013: 10).

The title of the next “sketch” is no less polysemantic and immersed in the intertext, “We Roam towards Ourselves, Recognizing Us in Others”. Long ago, the humans found a way to name all the representatives of the animal world. Based on his main version about nature and its content “naming” themselves and the humans only “listening” to this speech, Olzhas Suleimenov suggests his interpretation of the origin of the words “slave and man” making the following scheme:

the first man initially named all the animals, then a forced slave, and finally himself – a free man (Suleimenov, 2013: 43). A situation arises when Olzhas Suleimenov, solving one secret, finds answers to a thousand others. At the same time, the poet and researcher uses his creative, metaphorical way of comprehending the world to easily and often paradoxically link together the incompatible, incongruous, oxymoronic, not amenable to human logic. And this title is a new way of “recognizing oneself in another person”, a path to the world as to oneself; it proves the unity of peoples’ consciousness at all times. (Suleimenov, 1998: 12)

“Code Of The Word” is presented as a set of basic rules to create the first words, and these rules were fixed by subsequent practice as languages developed. The rules of the word-work were in force, they were actively used when priests interpreted sacred signs of their communities, “*These signs were emblems-charms determining the fate of the tribe, they were kept for a long time. Their contents were interpreted if the original meanings had been already lost*” (Suleimenov, 2013: 77).

Results and discussion

Olzhas Suleimenov said that there are many Turkic words not only in Persian, there are quite a lot of them in Latin, all Western and Eastern languages. These are traces of contacts over possibly ten millennia, “We find out a lot when we touch the Word and see this Word, for example, in English. But its true meaning is explained due to the Turkic words” (Zulfikarov, 2006: 7). All the studies are headed by the idea that the dictionary is a real archive of historical information, “because the original information is stored in the Word much better than in writings, written sources, because such sources can be rewritten, forgotten, burnt, while the Word cannot be changed. The Word is eternal, and the Word preserves history and deep meanings contained in ancient cultures lost over time” (Suleimenov, 2013: 10).

For more than fifty years, Olzhas Suleimenov has been engaged in etymology – the origin of words and written signs. The etymological dictionary “1001 words” reflects striking relics preserved in the Kazakh language – not only the first words, but also the first sounds of human speech. He suggests his version of how certain sounds have appeared; for example, interpretation of the nasolabial sound *n* in the Turkic languages: Kaz. *myg*, Uzb. *ming* – “1000”, Turk. *bin* – “1000”, “Exploring the first digit and variations of its name, I gathered dozens

of words from many languages of the world into one lexical nest denoting the concepts of “multitude”. In this series, the Kazakh numeral *myg* is the closest to the preform **mu*. Its age is tens of thousands years. Paleolithic, ancient Stone Age” (Suleimenov, 2013: 16).

According to O. Suleimenov, an important point of the dictionary is indication of each word’s use frequency. He assumes that the total volume of the texts (in 9 volumes) will approach 89,343 words, and the vocabulary will consist of at least 11,605 words. In order to understand the word’s deep meaning, you need to know its origin; existing etymological dictionaries suggest interpretations only within one, two or three languages. According to Suleimenov-Turkologist and etymologist – the phonetic correspondence method, which is still used today, helps to study only the highest layers of the word’s history. (Suleimenov, 1998-2004: 28) Therefore, in his “Code Of The Word”, he offers a new theory of interdependence between the word’s origin and the figurative written sign (first hieroglyph), which shows how to comprehend the genesis of any ancient harmony.

Some scholars who consider the Suleimenov’s version condescendingly and with a certain degree of sound skepticism have called his ideas about the origin of languages “legends”. Based on the second meaning of this word (legend as symbolic signs placed under a geographical map to make its reading easier), let us try to formulate the main legends:

- graphic signs accompanied the formation and development of languages at all times; primitive humanity was a relatively small group; it was formed in the tropical equatorial zone; at first, people worshiped the Moon, then the Sun;

- these deities were associated with a huge animal with horns, a cow or a bull; sounds made by them designated them giving the first names;

- then, the humans associated them with simple graphic signs; a circle, a pierced circle (star), a semicircle or a quarter circle, a crossed out circle, an arrow appeared;

- Sun worshipers wandering east searching for the land of the rising sun spread these signs throughout Europe.

Summary

As we see, Olzhas Suleimenov believes in the power and abilities of 1001 words as a formula

for endless creativity in the name of life. It is no coincidence that Timur Zulfikarov in his article “Olzhas’ Pyramid in the Desert of Barbarism” admits that “...the book “Language of Writing” was created by a whole research institute with many painstaking departments... <...>here, the cold, mathematical mind of linguistic scientist merges with insights of prophetic poet” (6, 340). Prof. V. V. Badikov believed that “Olzhas’ idea to create a new discipline – Turkic-Slavic studies- is relevant and fruitful. We must proceed from the theory to testing it...” (Badikov, 2003: 135).

In the scientist’s last monographs, patterns of word formation developed dozens of millennia ago are studied, and an attempt is made to formulate general word formation rules giving birth to the word and language. The study of the Sumerian, Ancient Egyptian, Ancient Chinese hieroglyphs origin allowed the researcher to see the relationship between the name of the figurative written sign and its form, discern the systematic nature of such transformations for the sign and name. As recognized by O. O. Suleimenov, the first grammar rules were restored due to this discovery; according to them, the first words in the first language were created, and for several tens of millennia grammars of hundreds ethnic groups’ languages developed on the basis of these rules. (Suleimenov, 2002, 121) The researcher’s hypotheses still require deep reflection and serious evidence, and he repeatedly warned the society about this. For example, his reasoning about the origin of Sanskrit (Old Indian language) considered by the traditional Indo-European science as the proto-language of the Indo-European family and other ones. Olzhas Suleimenov suggests the etymology of this waordin “Code Of The Word” restoring the original source of the term “Sanskrit”: *sanct-scriptum* – “holy scripture” (lat.) > *Sanscritto* – “holy scripture” (Ital.). To prove it, he turns to the history of the Roman Empire, which reached India in the 1st millennium BC and brought its polytheism in pre-Christian scriptures to there, so its language was called Sanskrit. The form of this word and other ones proves that the Italians’ ancestors were missionaries. (Ananyeva, 2014: 448) So, according to Suleimenov, the ancient Indian language is more related to the Roman language group. This “discovery” by the scientist has not yet found either support or serious objections from scientists.

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