

THE CONCEPT OF NATIONAL CONSCIOUSNESS IN THE POETRY OF OLZHAS SULEIMENOV

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Abstract. The study of the work of the unique poet Olzhas Suleimenov, who brought Kazakh poetry to the world space in the context of national consciousness, never loses its relevance. The reason for this lies in the vitality and power of the poet's poems.

The purpose of the scientific research is to study the reflection of the concept of "national consciousness" in the poetry of Olzhas Suleimenov. In the process of study, O. Suleimenov's books published in different periods of time, interviews with the press and reviews in his memoirs are taken into account.

Methods of description, generalization, and analysis were used in the article. To analyze the language of poetry, an analytical and interpretive method and semantic analysis were used. The analysis of concepts in poetry allows us to determine the specifics of the poet's knowledge, the knowledge of the values of the true world in the national consciousness.

The scientific and practical significance of the study is shown in the consideration of Olzhas Suleimenov's work in the direction of modern trends in literary studies. In the study, an overview of the works of scientists who studied the poet's work was given, and attention was paid to the results.

An important place is occupied by the research and opinions of not only domestic but also foreign scientists. The author closely connects the mystery of the viability of O. Suleimenov's poems with national values.

At the end of the article, the author concludes that it is necessary and important to study the creative heritage of Olzhas Suleimenov using modern approaches and new methods.

The results of the study contribute to the recognition of Olzhas Suleimenov's work from a new angle, as well as contribute to the study of the concept of "national consciousness" in the science of "Kazakh literary studies".

Keywords: poetry, poetics, national consciousness, concept, image, theme, form, poetic skill.

Basic Provisions

In the history of Kazakh poetry there are many proud poets of our people, whose names are known not only in our country but also abroad. They not only showed the breadth of thought parameters of the people of Alash on the six continents, but also took a large place in world literature. One of them is a multifaceted person: poet, turkologist, Slavist, Sumerian, historian, literary critic, ethnographer, philosopher, playwright, publicist, public figure Olzhas Suleimenov. His profound philosophical thoughts and complex views, insightful paradoxes and pastulas in his poetic, journalistic works and scientific prose research have always attracted the attention of researchers.

The whole world paid attention to the thoughtful, eloquent Kazakh poet at the age of twenty-six. He also showed a shining world image of the poetic phenomenon. If we look deeper into the background of the poet's poetry, we can see its power and delicacy, well-founded philosophical thoughts and metaphors, and its vitality, which does not lose its significance in any social period.

Introduction

At this point, a legitimate question arises as to what is the secret of the vitality and power of the poet's poetic heritage. An in-depth look at the question will be the basis of the main issue we are considering today.

Undoubtedly, the poet's poetry reflects to the symbolic concepts like author of the poem, the nationality of the author.

It is easy to see that under the poems of Olzhas Suleimenov, which is the subject of our research, which carries the will and conscience, energy and honor of the people, there is a national consciousness, national history and national mission. The main purpose of our study is to identify the idea of national consciousness, which is reflected in dozens of poems. What is national consciousness? How did Olzhas Suleimenov bring Kazakh poetry to the world in the context of national consciousness? What is the opinion of foreign literary critics? To what extent can the poet's poems describe this concept? The fact that so many important questions arise determines the relevance of the study of the topic and clarifies the essence of the research. Shows the need for in-depth, complete and comprehensive study of the object. Unfortunately, there are readers who are in a hurry to respond to the poet's Russian language, without paying attention to his soul and works. One of the most important issues in the study of poetry today is to analyze how accurately the translation and the original idea are reflected in filling this gap.

The poem that made the poet famous all over the world coincided with the historic day in 1961, when the first human being visited the world of stars. Born in one night, the poem "Zemlia Poklonis' Cheloveku" (Flock to man, earth, now!) waken up the poet as a world famous next day. No one can come to the same conclusion at a young age. This is very true, because we can't paint with white paint only [1, 4 p.]. The poet's collections of poems were published in thousands of copies, and at the same time became one of the rare bibliographic books. Each new major work was hotly debated. My poems have been published on Central Asian television and radio, in newspapers and magazines, and every week I speak from somewhere: factories, plants, student audiences. That was such an achievement ... the poet recalls. In this wave of success Olzhas Suleimenov's first collection of poems «Argymaktar» (Horses) was published. Then the book of poems of the poet «Nurly tunder» (Sunny nights), a collection of poems "Parizhdik tun" (Night in Paris), followed by the book «Shapagatty shak» (Good sunrise time) were published. Then the poet's works: «Meshin Zhyly» (Year of the Monkey), «Kysh Kitap» (Ceramic Book), «Ak Dariya Aspany» (Over the White Rivers) and «Povtoryya v Polden» (Repeated in the Midday), «Kazhdiy Den' Utro» (Every Day is Morning), «Kruglaya Zvezda» (Round Star), «Opredelenie Berega» (Identification of the shore), «Transformatsiya Ognya» (Transformation of the fire), about twenty books of

poems aroused great interest of the reader and showed an example of perfect classical poetry.

Olzhas wrote his works in Russian, inspiring the conscience, energy and honor of his people. He wrote about that time! The totalitarian system, which turned the world upside down and took over the language, mentality and religion of many small nations, could not break the spirit of the Kazakhs. Olzhas's poems in Russian are a reflection of the spirit of the nation [2,13 p.]. The poet's poems cover a wide range of topics, such as universal values, interethnic culture, mythology and much more. He did not deceive his mother and land, as he sang in his poems. The essence of the poet's works reflects the essence of the moral trinity (triad), which consists of the most important moral principles: morality, honesty, duty [3, 5 p.]. He faithfully fulfilled his childhood and poetic duty to his country and land. He showed the whole world the national identity of each poem. His poems gave the reader a deep thought and inexhaustible energy. So, let's look at the secret of the power, meaning and vitality of the poet's poems.

Materials and methods

Olzhas Suleimenov is a unique poet who brought Kazakh poetry to the world in the context of national consciousness. In this context, it is important to talk about the thematic breadth, formal features and ideological depth of the content of the poet's poetry. What can we conclude about the concept of «national consciousness»? To what extent is the concept of «National Consciousness» reflected in the poetry of Olzhas Suleimenov? In the study of important issues it is necessary to study the thematic and figurative poems of the poet, written in national colors, from an emotional, intuitive and theoretical point of view.

The secret of the vitality and power of Olzhas Suleimenov's poetic heritage is closely connected with the national values of our people. Only a person who is deeply immersed in national values, who can analyze his history, who can predict the future, will be able to give birth to such powerful poem as «Argymaktar» (Horses). As a proof of this hypothesis, it is necessary to consider the poet's poems based on the concept of «National Consciousness» by classifying them into two groups. The first group can be said that the poet often found in the poems of the concepts that characterize the concept of «national consciousness» and was the basis of a separate theme. The second group is called «national» colors, which are found in dozens of poems of the poet. Thus, in expressing the poet's ideas, love, compassion and national character are reflected in the poems.

The subject of research: there are several stages of research in the recognition of the concept of «National Spirit» in the poetic works of Olzhas Suleimenov.

At the initial stage of the study, the relevance of the study was recognized and the theoretical and methodological basis was identified. The originals and translations of Olzhas Suleimenov's works in the Kazakh language were read in full. The poet's interviews with various media outlets have been compiled. This is very important in determining the correspondence between the poet's creative views and public views. Opinions and articles, articles and works of scholars who have thoroughly studied the work of the poet were taken into account [3, 32 p.].

In the second stage, Olzhas Suleimenov's poems were scientifically and conceptually analyzed as a source of "national spirit". In the third stage of the study, the results of research on the poet's poetic works were summarized. As a result, the secret of the vitality and power of Olzhas Suleimenov's poems can be closely linked with national values. We come to the conclusion that only a person who is deeply immersed in national values, who can analyze his history, who can predict the future, can give birth to such powerful poem as «Argymaktar». The method of experimental research was used to study this hypothesis. One of the peculiarities of this method is that they are guided by the preliminary hypothesis. That is, it begins with a statement that must be approved or rejected. In our opinion, Olzhas Suleimenov is a unique poet who brought Kazakh poetry to the world in the context of national consciousness. This is evidenced by the poet's extensive use of the concept of «national consciousness» and his poems, which reflect the poetic nature rooted in national values.

Results

The power and vitality of the poet's poems probably began with his nobility. It is known that the notion of nobility means that the noble qualities of our people, inherited from our ancestors, are passed down from generation to generation through various profiles. The poet's great-grandfather was Olzhabay Batyr, who led the right wing of Abylai Khan's army, his great-grandfather was Zhayau Musa, and his father was Olzhar, a victim of the totalitarian regime. The most wonderful qualities and art of the poet are rooted in this generosity. Olzhas Suleimenov grows up to be a courageous person who speaks his mind openly from an early age. As a child, this behavior seemed silly, but he had an irresistible courage, intelligence, pride, special taste and a fire of art. Gradually, the spark turned into a flame and turned into a real fiery song. The young poet's sense of humor in his body and in his poems is immediately noticeable. The poet tried to learn the history of his land. Isn't the fact that the first notes of the book «AZ i IA», which shook the whole world, the subject of diploma research, the fact that he felt a great responsibility to history? Although Olzhas Suleimenov's first profession was a geologist, he paid attention to literature and research from an early age. The future poet began his career writing stories. During his student years, his stories were published in children's and youth newspapers. After specializing in geology, he studied in Moscow. He entered the Gorky Institute of Literature. A professional writer, a future specialist who early realized that he had to master all genres, is engaged in translating works of poetry and prose from Kazakh into Russian. But his passion for poetry often sparked and returned to the world of poetry. The poet was the first to bring the poem «Argymak» to the Moscow magazine «Ogonek». Kudreiko, who heads the poetry department, has been editing the young man's poem for too long. Every time Kudreiko tries to return the poem, the young poet becomes more and more angry. The twenty-thirtieth version of «Argymak», a true image of the Kazakh spirit, was published but could not be published. This story, firstly, indicates the early rise of the national spirit in the poet, and secondly, the fact that the theme of the poem is not «partisan» seems to explain why it was not published.

One day, the poet's notebook, which was being written at the institute, was discussed in a personal meeting with the poet B. Slutsky. The line of the young poet's poem "Rebyata, sudite po mne o kazakhah" (Guys, judge me about the Kazakhs) is quite interesting. Some time later, Boris Slutsky proved that it is impossible to describe one nation by looking at one person «... Judge the people by the poet, / I judge the Turks by Nazim Hikmet, / In my opinion, the Turks are blue-eyed ...» poem was published in a new book [4, 26 p.]. Of course, it is known that the effect was not positive, but the young poet's childhood «Who am I?» «Who are we?» had a profound effect on the historical question. He digs into the mysterious pages of history. In 1926 there were 6 million 200 thousand people, and in 1939 the number of Kazakhs in the Soviet Union was less than 2 million. *Is there another nation that has paid such a price for happiness to be called a nation?* he lamented [5, 26 p.]. We know that the young poet's song « sudite po mne o kazakhah (Guys, judge me in Kazakh) is one of the proofs of his responsibility to the nation and his duty to the nation from an early age. The power of the national spirit in the poet is deeply rooted. The poet delved into the history of the steppe, where he created. The poet, who understood the recognition of our nation on the basis of ancestral legacy, said: ... I refuse to believe in textbooks that humiliate our history. We are the roots of the past and with the depth of the past we will reach the present, the future ... [5, 31 p.]. This is the responsibility to the real history! Here is a real pathos!

The poet became famous in the world of poetry «Herd to man, earth, now!» (Earth, worship a man!). The theme itself is told to the whole world with a reasonable paradox. The main theme of the poem is the development of human consciousness and freedom of spirit, the power of energy. About the poem, the poet said: ... On April 12, pink leaflets with my poems were pouring from the cities, on the streets full of happy people. I was twice told: in May 1945 and April 1961 to see the true happiness of my hometown ... [5, 30 p.]. From these words we can clearly see the poet's great love for his homeland and true patriotism. A real Kazakh poet who writes O. Suleimenov's works in Russian! Prominent culturologist Murat Auez noted that the poet's poems «Argymak», «Men kordym», «Kokboriler» show «protest against the violence of the totalitarian system».

«It is a great creative task to fully preserve the beauty of the melody of the poem, to characterize it, to adapt the rhythm and intonation of the poem, the syntactic structure of the sentence to the position of the spoken word. To do this, it is necessary to fully reveal the rhythmic and intonational richness of the language of the poem, to be able to use a variety of dimensions of the poem, "said the famous researcher Z. Akhmetov [6, 264] Note:

... Spin around, ainalayyn. My land!

Like no one

I understand you today.

All your illnesses

I take it upon myself.

I wander, circle, along your roads ...

It is known that poetry in the literature of the world is written in different systems according to the linguistic features of each nation. The system of Kazakh

poetry is mostly a syllabic system. And in these lines, although the idea and content are Kazakh, the system is tonic. The bags are free, at the discretion of the author, on a staircase. But that's not the point. The problem is that the tonic character is often found in ancient Kazakh folk songs. It should be noted that the poems of the poet Makhambet, whom O. Suleimenov was proud of, were composed in a free form of harmony, rhythm and rhythm. We call it a white poem, a voluntary combination. It should be noted that the external form of the poet's poems is not alien to the Kazakh system of poetry. And the inner idea, of course, reflects the true Kazakh mythology. National composition: dark character, kindness, sincere love - combined with poetic empathy, reflected in the image of white folk poetry. We know that the poet was engaged not only in art, but also in major social, political and environmental issues of his country. So, there is no doubt that the poet sang this song with great sympathy and concern for the present and the future of his native land. The leitmotif of O. Suleimenov's poetry is the national identity of his native people. Although the poet lived in any part of the world, he imagined his own Sahara, for example, the native steppe of Nebraska. The nomadic archetype and leading poetic images of the poet, which is a world category, were created under the influence of this nomadic world. ... *The period of inspiration and uplift has begun. We remember ourselves through ourselves. Whether we want to make our own tomahawk and our own hump in order to ascend, or whether we are left with our palms torn and dragged by a heavy and thorny toma, it depends on the steppe, on your spiritual peak ...*” the position of the poet became especially clear in his poems. This idea was developed by the researcher S.V. Ananyeva clarifies: «... In the works of Olzhas Suleimenov: national mentality and national images, the world of nomads and innovation, the dialogue of civilizations in the preservation of languages and cultures and various linguistic discoveries - the world's constant interest in his work ...» [7]. The secret of the inexhaustible power of the poet's poetry is the genetic code of our ancestors, which characterizes our national spirit: nomadism, steppe, horse, kokbori, hero, singer, master, etc. in strict connection with the concepts and the breadth and universality of the author's artistic space. The rich history of the Great Steppe, the principle of honor of the Kuman-Kipchak, the Zhyrau campaign of the Huns and Turks, the spark of ancient Turkic and Slavic culture, the accumulation of pearls of the past, the heroic deeds of the Kazakh people - the main reasons for the birth of unique poetic works. The works of Olzhas Suleimenov, which associate the concept of "National Consciousness", should be divided into two groups. The first group includes the occurrence of folk concepts in the poems of the poet as a theme or as a word, a phrase. For example, in addition to the above-mentioned folk concepts, the image of "nomads" plays an important role in the work of the poet. Kazakh intellectual poet O. Suleimenov, like Hemingway, has always believed in the humanistic nature of society and focused his efforts on insider knowledge of the Kazakh nomadic culture to the outside world [8, 16 p.]. These include the poet's poems like "Argymaktar", "Betpak Dala", "Aksak Kulan", "Nomads before the winter", "Song of Kuman", "Nomads", "We are nomads" and others. "Steppe" is the main theme of Olzhas Suleimenov's book of poems "Sunny Nights". In the poems, the poet speaks a lot about the steppe, and the main idea is expressed in the steppe. For example, the poem

"Aksak Kulan" in the collection describes in detail *the steppe school: the herd of horses, the laws of the steppe, the old leader of the herd, who knows how to get rid of the danger to the herd*. The poet's unique work, which inspires another part of the steppe, is the poem "Boriler" (Wolves). "Boriler" (Wolves) - defines the spiritual nature of the ancient Turkic and folk concepts. The Turkic peoples consider themselves the descendants of the Kok-Bor, and associate their heroism and pride with the wolf's upbringing. In this verse, the poet describes not only arrogance, but also cruelty: ... *The hungry wolf cubs forgot / how powerfully the dill smells in the thickets, / they, clinging to the wounds, / greedily drank / thick, cooling blood ...* Along with the song "Wolf", the poems "National consciousness", "National spirit", "National color" include: "Argamak", "Dogoni", "Betpak-Dala", "Oh, Horse", "Breakdown", "Dombra"., "Ainalayin", "Above the desert", "Do you love me, mountains?" etc. poems can be attributed. In the lyrics of the poem: *shubat, horse, rope, aruak, aryk, ayran, shapan, eagle* and others. The translation of words without translation makes the poet's poems more national.

O. Suleimenov was able to show the national values of the Kazakh people in world literature. This group also includes the poet's poem depicting the national image. For example, it should be noted that "Olzhas Suleimenov in his first work took the poetry of Makhambet Utemisov with a heart close to his poetic element," said the poet Bakhytzhan Kanapiyanov. Poetic poet, hero, commander, leader, historical figure Makhambet Utemisov. Suleimenov deeply studied and propagandized, revived the image of the hero. Translating Makhambet's poems, for the first time the Russian-speaking reader fell in love with Makhambet. Russian poets such as Andrei Voznesensky created a cycle of works about the Kazakh hero.

A. Voznesensky's poem, "I'm Reading with Makhambet," consists of four cycles. Each cycle of the poem consists of four poetic arrows aimed at the four colors of the world: the first arrow - "Black Camels", the second - "Swan left behind", the third arrow - "Prayer" or "Poet's Thought", the fourth arrow - "Freedom". This cycle is not a translation of one poet in the history of poetry, but a unique work that captures the national spirit and depth of thought in the world of poetry. Olzhas Suleimenov deeply describes the multifaceted image of the hero in his poems "Makhambet", "The last thoughts of Makhambet, dying on the banks of the Urals from the wound", "Prayer of the hero Makhambet before the treasury". From these songs you can get to know and feel the civic personality of the wise boys, whose essence is the spirit of the steppe. We consider the image of the poet, hero, commander Makhambet with great love and the reason for his reverence - the result of the poet's boundless love for his people, his great respect for the heroic and wise sons.

The second group includes poems whose main content and idea is the concept of "National Consciousness". Unlike the first group, the theme of the poem is not called in national words. But only when we read it carefully can we see that the idea and content of the national style is the same. For example, in the poem "Remember" the poet tells that his mother was the first to force him to teach fairy tales. If we look at the idea of the poem, it is a mother and a fairy who brought up a child who has no ability to read. Both are important concepts in public education. Thus, we can see

that the demand, which began with public education, was effective. If we pay attention to the poem "Zhara", the poet depicts a beauty breathing under an apple tree in the heat. The main idea of the poem is to cultivate beauty, and the poet describes beauty in a line drawn on the ground. From this we can see that the aesthetic parameter of the poet's taste is measured by the "twist" in our national concept. So, it is possible that there are national concepts that have formed a great taste for the poet. In the poem "Happiness" the poet tells the story of the installation of a fountain on the state farm in the Soviet period: ... But every time when it takes me / not by the soul - by the throat someone's will, / I remember the weeping field / and that magnanimous people of mine... he concludes. In these ways we can see the poet's boundless love and respect for his nation. Here the poet proudly celebrates the national character of his people and sings as the basis of his poem. Reading the poem "Return", we witness a delicate lyric that understands the value of a handful of soil. Here it is easy to see in which corner of the world the poet came to the conclusion: "The earth is everywhere, in my opinion, holy", the main reason for which was the power of his soil. Our thoughts are confirmed by the following verse from the poem "Night Comparisons": ... So they loved in the mountains and in the steppes, / so they loved - both laughing and crying. / Is it possible to love otherwise! .. / I love you, as I love you ... From this poem, consider the role of "national consciousness" in the formation of the poet's love for others ...

Let's pay attention to the poet's poem "Argymaktar" (Horses). The concept of "horse", which was the source of the national spirit, has a special place for the Kazakh people. The word "horse" is used in the national consciousness in connection with such associative concepts as *holiness, country, heroism, speed, breadth, purity, pride, beauty*. This notion is especially expressed in Olzhas Suleimenov's poem "Argymaktar" [Horses], let's pay attention to the original: ... *Hey, Polovtsian region, / You are glorious with herds, / Over there, ravens roam / In showers of dry grass. / Give me a young horse, / The veins play in me, / I will ride to the edge, / The city and the steppe / On a bank. / The wind will inflate / Flame / In the hot blood of the argamak, / The grasses will burn under us, / Dust / And the clatter of hooves ./ Your argamak will know, / What is an attack, / Let's throw timid paths / The roar of hooves in the face! ..* [9,15 p.]. The poet's poem is full of freedom. He speaks boldly to the steppe. There is great confidence in his voice. He has a national identity, which the great steppe gave to his son and his horse. Many poets have contributed to the complex and responsible task of delivering this poem in the Kazakh language without violating the Kazakh spirit. For example, Abish Kekilbayev tried to convey the poet's thoughts through accurate translation. Nineteen lines in the original, nineteen paragraphs in the translation. Kadyr Myrza Ali, who was able to translate most of Olzhas Suleimenov's poems and bring them closer to the Kazakh-speaking readers, translated "Argymaktar" in sixteen ways and conveyed the beauty of the poem in a few words. Both poets use beautiful phrases in the translation and use trope types as often as possible. The translation of the poet Ulugbek Esdaulet seems to be as close as possible to the original. The main feature of this translation is that the poet's original idea is fully preserved and translated in the system typical of Kazakh poetry. This poem, which is based on the Kazakh black verse, takes on a

new form and gets closer to its readers. Whichever translation we look at, there is only one great concept that connects them. It is the national spirit! No matter what language a poem is sung in, no matter what poet sings it, no matter how it is sung, there is only one clear concept. It is a national feature!

Discussion

Priorities in the study of Olzhas Suleimenov's poetic heritage are the creative biography and creative portrait, the transformation of poetry in the fields of Turkic studies, world studies, cultural studies, internal and external forms of poetry, linguistic structure and sound features, diversity of themes, thematic ideas, poetry, imagery in poems, harmonious connection with the works of foreign poets and other issues.

In this regard, local scholars who have studied the heritage of the poet: Z. Akhmetov, M. Karatayev, Kh. Makhmudov, M. Auezov, B. Kanapiyanov, S. Kuttykadam, K. Buzaubagarova, R. Utepova, A. Musayev, E. Kakilbayeva, N. Kakisheva, U. Kalizhanov, T. Aliyeva, B. Amalbekova, N. Dzhussupov, S. Abdullo, etc. and foreign scientists: L. Martynov, A. Voznesensky, S. Markov, B. Slutsky, L. Anninsky, R. Kazakova, R. Rozhdestvensky, B. Mashkova, U. Baktikereyeva, N. Verbovsky and so on.

Translations A. Kekilbay, Kadyr Myrza Ali, U. Esdaulet, A. Taskara, E. Zhunus who brought the poet's poems to the Kazakh-speaking readers are very important. The poet's work has been translated not only in the Soviet Union, but also in Europe, Minor Asia, China and the USA.

If we look at the terms «national consciousness» and «concept», which are the main objects of our study, we know that the concept is the Latin *conceptio* «system of understanding», ie a way to explain any phenomenon through a system of interrelated views and concepts. And what is «national consciousness»? How is the national consciousness formed? What can awaken the national consciousness? How did Olzhas Suleimenov bring the concept of national consciousness to the world literature? Let's find out now. In Wikipedia, the term «national consciousness» is defined as «national self-consciousness» and is defined as follows. National self-consciousness is a level of imagination that characterizes the understanding of the ideals, cultural norms, traditions, life stereotypes of people belonging to a particular ethnic community, as well as the interests and conditions of the socio-ethnic group in society as a whole. National self-consciousness is the perception of national social reality in its own way and its expression through traditions, national language, national art. American psychologist Robert Sternberg defined the concept of "consciousness" as the mental ability necessary to adapt, form and choose to any environmental situation [6].

If we look at the history of the nation, «National Spirit» and «National Consciousness» are awakened in the minds and hearts of every Kazakh child, but our scientists of the last century could not define it as a term and make a scientific analysis. Every word that was uttered was suffocated by the totalitarian system, and censorship did not allow it to be studied. Scientists of the country gained the opportunity to talk about the concept of «national consciousness». In this regard, S.

Kulbarak's collection of researches and reflections «National spirit and poetry», «The great fabric of the national spirit» (Editor-in-Chief E. Zhanpeisov), U. Sydykov's «National spirit and information space» and other works were noted. The scientist U.Sydykov in his scientific work «National Spirit and Information Space» said that although the concepts of «National Consciousness» and «National Spirit» have a common content, they can not be called a homogeneous concept and should be divided into several levels depending on the impact. Human consciousness is characterized as the lowest level, which is characterized by the struggle for survival. Social parasitism consciousness is the level of consciousness that led to the Soviet-era indifference and laziness of the «government does not kill» mentality, which has been a major obstacle to the country's development since independence. He noted that in the class consciousness - the predominance of passions, dissatisfaction, wastefulness in man, and said that the issue of «national spirit» can not be discussed at any of these levels of consciousness [10, 7]. As Akhmet Baitursynov said, «The words of the poet are full of the spirit of the people». Since the only wealth of the people that embellishes the spiritual values of the nation is the art of speech, now let's discuss in detail the concept of «National Consciousness» in the thematic and figurative poems of the poet, written in national colors.

Conclusions

In today's article, we described that the multifaceted poet Olzhas Suleimenov is a unique poet who brought Kazakh poetry to the world literary space. If we look at the poet's background poetry, we can whiten the national color, and if we dig deeper, we can color it. The main purpose of dividing Olzhas Suleimenov's poems «National consciousness», «National spirit» into two groups is to prove that the poet is a real Kazakh poet, using examples from his own poems. No matter which work we look at, national concepts are clearly visible as a theme, a word or a phrase. We have given several examples of this group above. The second group includes the concepts of the national concept, which are reflected in the ideas and content of the poet's poems. It is known that through any poem you can recognize the author's style, ideas, poetic credo, his own "I". From the poetry of Olzhas Suleimenov we can recognize the poet's generosity, ingenuity, tender heart, heroic character, sincere love, which are characteristic of the true Kazakh people. In addition to the above-mentioned verses of the poet, only one line in his poem «*Mame*» (For Mother) ... *but I did not lie to the people, although I can ...* is a full proof of this.

Olzhas Suleimenov is a Kazakh poet who writes in Russian. As the poet himself said in an interview, the duality and trinity of language is not dangerous for any of the developing countries. On the contrary, monolingualism will depend on the fact that it reflects the uniqueness of the nation only within itself and is transmitted to another nation only through translation. Naomi Beth Cafe, a researcher at the University of California, in her dissertation on Slavic languages and literature: ... terms such as multiethnicity, nationalism and bilingualism describe some authors, because through them it is possible to describe that people ... used Olzhas Suleimenov's works on his research [8,17 p.]. This is one of the reasons why we call Olzhas Suleimenov a unique poet who brought the Kazakh name and art to the world

stage. For example, the works of Kazakh geniuses such as Ibrai, Chokan, Abai, Shakarim reached other countries through translation, while the works of Olzhas Suleimenov immediately spread abroad and attracted the attention of the whole world. Looking at the Russian language of the poet, it is a great absurdity to call him a foreigner. Although the language of writing is Russian, the poem smells of national consciousness, national character and love and the Kazakh spirit. The greatness of the poet was first of all inherited from his nation. Nobility, deep knowledge of the history of the native land, national upbringing, knowledge, understanding, consciousness, spirit, essence, all come together and decorate his poems with national colors. Therefore, it is possible that the poet was born with a high character and innate talent, and the national values around him. There is every reason to believe that national values form the «National Consciousness» and «National Consciousness» contributes to the creation of great works that will introduce their people to the world. The spiritual works of the poet, consisting of a moral trinity called morality, honesty and duty, have a wide place in world literature today.

It is the eternal duty of the children of today's sovereign country not to raise the flag of the great history and the great steppe left by our ancestors. The need and importance of studying the creative heritage of Olzhas Suleimenov, who survived the harsh criticism of the Soviet era at the dawn of independence, through modern approaches and new methods, will always increase.

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ОЛЖАС СҮЛЕЙМЕНОВ ПОЭЗИЯСЫНДАҒЫ ҰЛТТЫҚ САНА КОНЦЕПЦИЯСЫ

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Аңдатпа. Қазақ поэзиясын ұлттық сана контекстінде әлемдік кеңістікке алып шыққан бірегей ақын Олжас Сүлейменовтің шығармашылығын зерттеу қай кезде болмасын өзектілігін жоғалтпайды. Мұның себебі ақын өлеңдерінің өміршеңдігі мен қуаттылығына байланысты.

Ғылыми зерттеудің мақсаты - Олжас Сүлейменов поэзиясында «Ұлттық сана» концепциясының көрініс табуын зерделеу. Зерттеуде О.Сүлейменовтің әр жылдары жарық көрген кітаптары, баспасөз беттеріне берген сұхбаттары және естеліктеріндегі пікірлері нысанға алынған.

Мақалада сипаттау, жинақтау, талдау әдістері қолданылды. Поэзия тілін талдау үшін аналитикалық-интерпретативті әдіс, семантикалық талдау қолданылды. Поэзиядағы концептілерге талдау жасау ақынның таным ерекшелігін, ұлттық санадағы шынайы ақиқат дүниенің құндылықтарын меңгергендігін анықтауға мүмкіндік береді.

Зерттеудің ғылыми және практикалық маңыздылығы Олжас Сүлейменовтің шығармашылығын әдебиеттанудың заманауи бағыттары арнасында қарастырудан көрінеді. Зерттеуде ақын шығармашылығын зерттеген ғалымдар еңбектеріне шолу жасалынып, нәтижелеріне назар аударылған. Отандық қана емес, шет елдік ғалымдардың зерттеулері мен пікірлері де маңызды орын алған.

Автор О.Сүлейменов өлеңдерінің өміршеңдігінің құпиясын ұлттық құндылықтармен тығыз байланыстырады. Ол ұлттық құндылықтармен терең сусындаған, тарихын таразылай алатын, болашағына болжаммен қарай білген адам ғана «арғымақтай» қуатты жырларды дүниеге әкеле алатынын баса айтады.

Мақала соңында автор Олжас Сүлейменовтің шығармашылық мұрасын қазіргі заманғы тәсілдер мен жаңа әдістердің көмегімен зерттеудің қажеттілігі мен маңызы зор деген қорытынды жасайды.

Зерттеудің нәтижелері Олжас Сүлейменов шығармашылығын жаңа бір қырынан тануға септігін тигізеді, сонымен қатар «Қазақ әдебиеттану» ғылымындағы «Ұлттық сана» концепциясының зерттелуіне өзіндік үлес қосады.

Тірек сөздер: поэзия, ұлттық сана, ұлттық құндылықтар, концепция, ақындық шеберлік, тақырып, форма, образ.

КОНЦЕПЦИЯ НАЦИОНАЛЬНОГО СОЗНАНИЯ В ПОЭЗИИ ОЛЖАСА СУЛЕЙМЕНОВА

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Аннотация. Изучение творчества уникального поэта Олжаса Сулейменова, который вывел казахскую поэзию в мировое пространство в контексте национального сознания, не теряет своей актуальности ни при каких обстоятельствах. Причина кроется в жизнеспособности и мощи стихотворений поэта.

Цель научного исследования – изучение отражения концепции «национального сознания» в поэзии Олжаса Сулейменова. Материалом исследования послужили книги О. Сулейменова, опубликованные в разные годы, интервью на страницах прессы и комментарии в его мемуарах.

В статье использованы методы описания, обобщения, анализа. Для анализа языка поэзии использовался аналитико-интерпретативный метод, семантический анализ. Анализ

концептов в поэзии позволяет определить специфику познания поэта, усвоение им ценностей истинного мира в национальном сознании.

Научная и практическая значимость исследования проявляется в рассмотрении творчества Олжаса Сулейменова в русле современных направлений литературоведения. В исследовании проведен обзор работ ученых, изучавших творчество поэта, а также уделено внимание результатам.

Важное место занимают исследования и мнения не только отечественных, но и зарубежных ученых. Автор тесно связывает тайну живучести стихов О. Сулейменова с национальными ценностями. Он подчеркивает, что только человек, глубоко пропитанный национальными ценностями, умеющий взвешивать историю, предсказывать будущее, может родить могучие поэмы.

В конце статьи автор делает вывод о необходимости и важности изучения творческого наследия Олжаса Сулейменова с помощью современных подходов и новых методов.

Результаты исследования способствуют раскрытию нового аспекта творчества Олжаса Сулейменова, а также вносят неоценимый вклад в изучение концепции национального сознания в науке «Казахское литературоведение».

Ключевые слова: поэзия, поэтика, национальное самосознание, концепт, образ, тема, форма, поэтическое мастерство.

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