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## **GENERATING CAPABILITIES AND CULTURAL DOMINANTS OF TEXTS – “CULTURAL CAPITAL” IN THE SEMIOSPHERE**

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The study is based on the idea of Bassnett and Lefevere about texts as “a cultural capital.” They have reproducibility, prevalence, frequency and recognition in the cultural semiosphere and ensure the sustainability of culture for a long time. For us, an important property of these texts is their reproducibility in culture. The historical fact about the death of Zhoshy Khan belongs to the most important texts of Turkic and Kazakh culture, which over the course of seven centuries regularly generates texts of various semiotic natures – verbal (legends, poems) and non-verbal, multimodal (ballet, animated film, symphony). The correlation between the signified of the original text and secondary texts can be complete or partial. Cultural dominants play an important role in the correlation of signified, i.e., elements of the signified – characters, storyline, artifacts, etc. In the text we are studying, the most recognizable cultural dominant is the character of Aksak kulan (‘lame kulan’), the intertextual nature of which is most clearly represented in the poem by Olzhas Suleymenov. The lame kulan is a hypersign containing symbols, allusions, cultural codes and thereby supporting the viability of the text-cultural capital.

**Key words:** cultural capital, text, cultural dominant, legend of the death of Zhoshy Khan, Aksak kulan, Olzhas Suleymenov

### **Introduction**

The idea of the existence in culture of a special type of texts – “cultural capital”, which are national and / or world cultural heritage, was put forward by S. Bassnett, A. Lefevere (1998: 5). They develop the concept of “cultural capital” from Pierre Bourdieu (1973). “Cultural capital” texts are located in the nodes of textual grids of cultures, ensuring their structural “rigidity” and contributing to the sustainability and preservation of cultures: “<...> these ‘textual grids’ seem to exist in cultures on a level that is deeper, or higher, or whatever metaphor you prefer, than that of language. In other words, the ‘textual grid’ pre-exists language(s)” (Bassnett, Lefevere, 1998: 5). Scientists rightly point out the importance of such texts in the global civilizational process. Each national culture has a set of similar texts that ensure its stability and translatability. The study of cultural

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texts and their generative energy potential, in our opinion, is very important and necessary for understanding the cultural continuity of generations.

The term "text" is interpreted broadly in semiotic terms. From the point of view of the philosophy of poststructuralism, the whole world is a text. J. Derrida believes that a text is "the only possible model of reality," and, accordingly, a text is any structure built from various kinds of signs, filled with meaning (2000: 16). According to this concept, texts include not only verbal, but also non-verbal works of art and culture (music, dance, painting, architecture, etc.). In line with such interpretations are the theory of precedent texts and the concept of intertextuality. In them, any text is an intertext in which other texts are present: "Scraps of cultural codes, formulas, rhythmic structures, fragments of social idioms, etc. – all of them are absorbed by the text and mixed in it, since there always exists before and around the text language" (Barthes, 1989: 418). Texts in the intertext are located at different levels and in different forms, having different degrees of recognition by culture bearers. From a chronological point of view, these can be texts from both previous and contemporary culture. It is important to understand that intertext, consisting of different texts, is a new text that has its own intention and does not repeat previous texts.

Texts with high cultural potential are characterized by broad generating capabilities. They are capable of generating over a long period of time other cultural texts belonging to different semiotic systems. These can be musical works, paintings, poetic and prose works, films, sculptures, architectural structures, etc. Thus, the problem of semiosis of the same or similar content arises in different sign systems that use various sign means as a signifier. Researchers suggest paying more attention to the intersemiotic nature of translations, for example, of dramatic texts, and taking into account non-verbal semiotic markers (gestures, lighting, sound, silence, etc.) (Bassnett-McGuire, 2014: 91–92). One thing is certain: the use of various formal means of signification to a certain extent influences the meaningful side of the sign. The differences, in addition, are determined by both the author's position and the surrounding historical and cultural context: religious, ideological, political, etc.

The purpose of our research is to identify inter-semiotic correlation between texts of different symbolic nature, which are the product of the supertext, "cultural capital"; construction of a typology of intersemiotic correlation. The text of "cultural capital" in our study is the ancient Turkic-Mongolian historical legend of the 13th century about the death of Zhoshy Khan. It belongs to the cultural capital of the Turkic peoples, has a powerful generating potential and creates in the Turkic cultural continuum over the course of many centuries many texts of various semiotic natures. The legend of the death of Zhoshy Khan (Zhanaidarov, 2007) is the primary, source code for other, secondary cultural texts.

Secondary cultural texts differ from the original text and from each other, firstly, in the signifier, and secondly, in the signified. The first differential feature concerns the formal side of the sign, i.e., those means that serve to transmit this or that information. These are the sounds of music, signs of cinema, fiction, folklore, myths as semiotic systems. The second differential feature, at first glance, should be unifying secondary cultural texts of various semiotic systems, but, as we will show later, the signified, i.e., the content of the texts is variable, sometimes to a significant extent.

To identify the correlation between secondary cultural texts and the original text, the content-semantic plan of the text undoubtedly seems more relevant. As mentioned above, a cultural text is not a homogeneous phenomenon, but an intertext consisting of a number of elements, or subtexts, associated with the general fund of knowledge of native speakers of a language and culture. Such intertexts can be considered a hypersign, which includes signs that have a different semiotic form.

### **Materials and methods**

The material and, accordingly, the object of study in the article are folklore, literary, musical works and other works of art, which are based on the legend of the death of Zhoshy Khan. We define them as secondary cultural texts generated by the primary, source text.

The main research method is semiotic analysis. It allows us to identify the formal and substantive aspects of the work, as well as elements of other sign systems built into the main system. These elements represent intertextual phenomena, allusions that refer to the "cultural capital" text – the historical legend about the death of Zhoshy Khan. Their role in the works is established using the method of intertextual analysis. An important role in the study of intersemiotic, multimodal connections of texts is played by the analysis of cultural dominants. We include among them those elements of intertext that are the most meaningful in the eyes of native speakers of the language and culture. They connect texts of different semiotic nature in the semiosphere of a particular culture, ensuring its integrity and unity. According to Edwin Gentzler, "a person needs in any given cultural context to belong to the 'right circles'", i.e., to 'belong' to this culture (1998: 7).

Cultural dominants have such important characteristics as recognition by native speakers, frequency and prevalence in culture. Dominants can be individual parts of the plot or the entire plot, characters, individual artifacts, rituals, etc.

A necessary part of the methodology of our research is a cultural-historical approach, which provides immersion in the historical and cultural context of the semiosis of texts in order to identify signs of the Kazakh and Turkic cultural code in them (Temirgazina, Rakhimzhanov et al., 2022: 273–274).

## **Results and discussion**

### **1. Secondary texts generated by the original text and the correlation between them**

According to historical data, the son of Chinggis Khan Zhoshy died presumably in 1225–1227. In historical sources there are several versions about the reasons for his death. In particular, court historians of the Chinggisids call the cause of Zhoshy Khan's death a sudden illness that overtook him at the age of thirty to forty years. Chinggis Khan, who did not believe in his son's illness, became angry and sent an army to his ulus to punish Zhoshy for pretense and disobedience. However, already on the way, Chinggis Khan received the sad news of the death of his son (Dafeng, Jianyi, 1998: 290). The chronicles recorded by opponents of the Chinggisids say that Zhoshy was killed on the orders of his father for attempting to rebel against his aggressive policy. There is also a version based on the legends of nomads, according to which Zhoshy's death was violent, but no one is accused of his murder. In different versions of the legends, Zhoshy became a victim of an angry kulan or simply fell from his horse while hunting and broke his neck. It was this version of the legend that was used as the basis for the plot of a number of folklores, literary, musical and other works.

Ethnographers and folklorists of the 19th–20th centuries recorded five Kazakh (Chagatay, Ulytau, Sozak, Mangystau, Semey) and one Kyrgyz legend about the death of the eldest son of Chinggis Khan during a hunt for kulans (Usmanova et al., 2022: 76). At the same time, the *kuy* ('musical piece performed on a *dombra* – a stringed instrument') "Aksak kulan – Zhoshy Khan" dates back to the 13th century, and legends and the first written reports about the death of Zhoshy Khan date back to the 14th–15th centuries (Usmanova et al., 2022: 76). This allows us to talk about the primacy of the musical work in relation to the texts of legends. This hypothesis is also confirmed by the plot of the legend, the main character of which is *zhyrau* ('singer') Ketbuga, who brought Chinggis Khan the news of the death of his son, performing on the *dombra* a piece of music he created in the *kuy* genre. Uly *zhyrshy* ('great singer') Ketbuga is a real historical figure, warrior and singer who lived in the 13th century.

Orientalist R. Yu. Pochekaev notes that versions of the death of Chinggis Khan's first-born son probably do not reflect real historical events, but reproduce a popular historical and folklore plot: "The distrust and envy of the elderly father-ruler towards his son-hero, their mutual claims, which often end in the death of the son at the will of father or while carrying out a dangerous assignment – a very common plot in the Persian and Turkic-Mongol epics. The ending of the plot depended on the attitude of one or another author towards the Chinggisids – either the natural death of Zhoshy (among pro-Mongol historians), or violent (among those who had no reason to favor the Mongols in general and the Zhoshids in particular)" (Pochekaev, 2006: 40). Anthropologist J. Steiner also

views the deaths of the Mongol khans described in medieval sources not as historical facts, but as 'messages' that serve as vehicles for certain political, moral and/or religious beliefs. The method of death in this case serves, according to the researcher, as an expression of the final moral assessment of the Khan's reign: a good life will lead to a peaceful end; an immoral life will cause excruciating agony (Steiner, 2011: 36). However, it is also necessary to take into account the fact that the basis of the cultural code of the medieval Turkic nomads was military ideology, which permeated all spheres of life and activity of the nomads. In accordance with this ideology, death on the battlefield is the norm, and avoidance of participation in battles is perceived as an escape from fate: the Turks "consider it a glory to die in war, a shame to die from illness" (Bichurin, 1950: 231).

Thus, we can draw a conclusion about the ambivalence of the historical legend about the death of Zhoshy Khan, which is, in our opinion, one of the factors strengthening the generating potential of this text in the cultural semiosphere. Each author, creator (poet, writer, musician, artist), creating a secondary text, could give the event his or her own axiological interpretation, since the original text did not limit it to a specific assessment.

In addition to the kuy "Aksak kulan – Zhoshy Khan" and folklore works, the semiosphere of Kazakh culture was replenished with other works created in the 20th–21st centuries and associated with the legend of the death of Zhoshy Khan. In 1938–1939 Kazakh poet K. Bekhozhin wrote the poem "Aksak kulan"; in 1955 a symphonic poem of the same name by composer G.A. Zhubanova was published; in 1968, director A. Khaidarov shot the cartoon "Aksak kulan"; in 1976, choreographer M. Tleubaev, based on a script by T. Ibraev, to the music of A. Serkebaev, staged a ballet with the same name. In 1976, O. Suleymenov's poem "The Lame Kulan" was written, and in 2013, R. Aldabergenova created the poem "The Tale of the Dombra". These are the links in the "chain" of cultural texts generated by the primary supertext, but, apparently, this "chain" will have a continuation. Its development is determined by the generating capabilities of the source text and its ability to remain an important "cultural capital" in Kazakh culture. Fig. 1 presents secondary texts related to the primary text – the historical legend about the death of Zhoshy Khan.

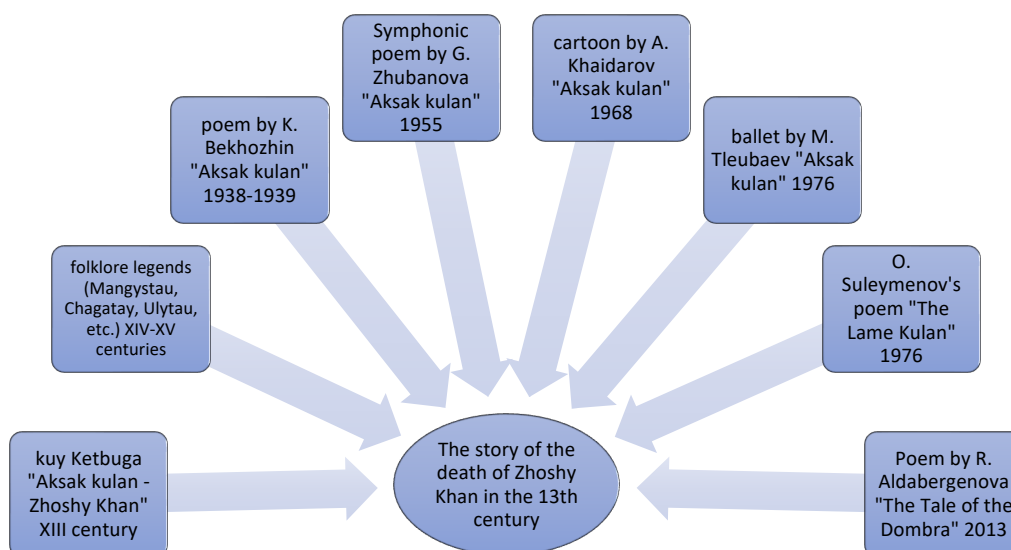


Fig. 1. Cultural texts associated with the "cultural capital" text

The poem by K. Bekhozhin, the poem by R. Aldabergenova and the cartoon by A. Khaidarov, generated by the original text about the death of Zhoshy, are a retelling of the legend, reproducing its plot. They also contain the author's intentions and moral assessment of the personality of Zhoshy Khan and the Mongol conquerors in general. The means of transmitting this assessment are the signs of various semiotic systems. Thus, in the cartoon by A. Khaidarov, all the characters, including Chinggis Khan and Zhoshy, are deprived of portrait individuality. Their faces are the same, as if copied from each other<sup>1</sup>. This pictorial equalization serves to create an abstract symbolic image of Evil. The Aksak kulan, knocking the bloodthirsty Zhoshy out of the saddle, is an allegory of the forces of light opposing cruelty and violence.

In the poem by Bekhozhin, Zhoshy and the Horde are also depicted as negative characters, which is manifested in their appearance. The details of Zhoshy Khan's appearance become signs: bloodshot eyes, a bear's fur coat and a wolf's hat, making him look like a predatory animal. At the same time, the lame kulan acts as a symbol of freedom and will. The author pays more attention to its description than to the image of kuyshy ('performer of kuys'), although he is one of the main characters of the poem.

The negative assessment of the image of Zhoshy in the cartoon by Khaidarov and in the poem by Bekhozhin is associated with the stereotype of the soviet historiographical school about the Golden Horde and Chinggisids as a destructive terrible disaster, ruinous raids of "uncultured nomads" on the more "developed" and "cultured" Rus' (Dunaeva, 2020: 25–26). However, today historians are reconsidering their attitude towards the Golden Horde and the reign of Zhoshy, whose ulus, covering the entire territory of modern

<sup>1</sup> For the full version of the animated film, see <https://www.youtube.com/watch?v=YQeJ8RXjhj0>

Kazakhstan, is now considered the 'golden cradle' of Kazakh statehood (Sabitov, Kushkumbaev, 2014: 276). In connection with the historical reassessment of the personality of Zhoshy Khan, the role of the image of the lame kulan in secondary texts about it also changes. And, as a result, the semiotic interpretation and reader associations in them change.

Aldabergenova's poem "The Tale of the Dombra" conveys the author's intention to condemn the predatory, consumerist attitude of man towards nature, towards the kulans. The author negatively characterizes Zhoshy Khan, his policies and the policies of his predecessors:

So is Zhoshy's death really not worth it?  
Countless mothers, fathers of trouble?  
That's enough, Khan. Know that it won't hurt anyone  
All the bitter weight of your stingy tears.  
<...>  
No one in the family of the heir to the throne  
Forever he did not heed the grief of others.

The image of a lame kulan becomes a symbol of strength, courage and fair retribution to the tyrant, who did not spare "neither mares nor small foals." He personifies the selfless leader of a peaceful people who are being raided by conquest.

It can be argued that between them and the legend there is a significant, almost complete correlation of the signified, formally expressed by various means: verbal – in poems, multi-semiotic – in an animated film.

It is impossible to determine with a high degree of probability the correspondence of the designated musical works with the primary verbal text, since these are fundamentally different semiotic systems. We can only judge the correlation of the general meaning of the symphonic poem by G.A. Zhubanova "Aksak kulan", kuy and legends. Zhubanova, like the composer N. Tlendiev, who wrote the music for the cartoon "Aksak kulan," uses folk motifs and the iconic sound of music that conveys the running of steppe horses. Zhubanova synthesizes the genres of kuy, sonata and fugue: "The use of imitative techniques when processing kuy leads in a symphonic poem to the highest form of their manifestation – fugue, as a form of the 'deep plan' of this work. But the genre of the symphonic poem dictates its own requirements: it is necessary to reveal in a laconic form the deeply philosophical content of the folk kuy, hence the appeal to the sonata, which is also potentially contained in the folk kuy" (Kotlova, 2000: 75). Zhubanova's work combines the beauty of Kazakh folk dombra music and the European musical tradition. Such a synthesis gives the symphonic poem the indexical character of a sign, containing in its signified the author's intentions of the revival and preservation of Kazakh national

culture and the idea of the power of art in the modern world. Thus, in ballet, cartoon and symphonic poem, not only different types of art come into correlation, but also different historical eras.

O. Suleymenov and M. Tleubaev use only individual plot motifs of the legend in their works. Tleubaev preserves the axiological dominant of the legend in the ballet "Aksak kulan", trying to glorify the all-conquering power of art. Telling the story of the ancient national musical instrument of the Kazakhs – the dombra, ballet director T. Ibraev enhances the drama of the plot. He introduces the motive of revenge: the lame kulan takes revenge on Zhoshy Khan for the murder of the kulan. The storyline of the love between the young kuysy and his beloved Barshagul also appears. The image of the young kuysy replaces the image of the old singer Ketbuga from the legend. The semiotics of the ballet "Aksak kulan" is multimodal and synthetic in nature; it uses choreography, music, and visual means (scenery, costumes) as means of expression (Urazymbetov, 2016: 53). Olzhas Suleymenov's poem "The Lame Kulan" differs from other secondary texts in that it does not even contain a partial retelling of the plot of the historical legend. It does not mention Zhoshy Khan, the story of his death, or the dombra. The author uses only the image of a lame kulan – a leader leading his herd to a watering hole. Nevertheless, the text is full of associations and allusions associated with the legend and events of ancient Turkic history. In this regard, it represents a particularly interesting object of semiotic nature.

Regardless of whether the authors of later texts were familiar with the content of earlier ones, they are all in a relationship of creative cultural dialogue, which involves a correlation of signified. Based on the above analysis of the content of the texts, we can assert that the semiotic correlation of secondary cultural texts with the original one can have two main types: correlation according to the plane of expression, the signifier, and correlation according to the plane of content, the signified. Moreover, this correlation can be either complete or incomplete, taking into account the similarity of the semiotics of the texts. But it is important to take into account that the correlation of signifiers fundamentally cannot be complete, since this means the creation of 'twin' cultural texts that literally copy each other, since they will use the same means of expressing sign systems.

The table below shows the relationship between the signified secondary texts and the source text and the similarities / differences in the author's intentions.



<b>Secondary text</b>	<b>Correlation between the signified of the original text and secondary texts</b>	<b>Intention of the text</b>
Legends (Chagatay, Ulytau, Mangystau, etc.)	Partial coincidence of the plot, character system	Ambivalence of intentions: glorification of the all-conquering power of music; conviction of Zhoshy Khan for persecuting kulans
Poem by K. Bekhozhin "Aksak kulan"	Complete coincidence of the plot and character system	Condemnation of Chinggis Khan and Zhoshy Khan as abstract evil
Zhubanova's symphonic poem "Aksak kulan" with kuy Ketbuga zhyrau	Similarity of general meaning (due to lack of verbal means of expression)	Glorification of the all-conquering power of art; desire to preserve national culture
Cartoon by A. Khaidarov "Aksak kulan"	Complete coincidence of the plot and character system	Conviction of Chinggis Khan and Zhoshy Khan for persecuting the kulans
Ballet by M. Tleubaev "Aksak kulan"	Partial coincidence of plot, character system	Celebrating the all-conquering power of art and love
Poem by O. Suleymenov "The Lame Kulan"	Partial coincidence of plot, character system	Glorification of the love of freedom and heroism of the leader of the kulans
Poem by R. Aldabergenova "The Tale of the Dombra"	Complete coincidence of the plot and character system	Conviction of Zhoshy Khan for persecuting the kulans; lame kulan – a symbol of heroism and selflessness

*Table: Correlation of the signified of the primary text and secondary cultural texts.*

As we see, the correlation between signified has the character of a significant or partial coincidence; the main intentions of the texts are in most cases ambivalent.

## **2. Aksak kulan as a cultural dominant**

In the text we are considering – "cultural capital" texts and secondary texts, several cultural dominants are highlighted – the most widespread and recognizable elements in culture. These are the dominant characters – Zhoshy, Aksak kulan; the dominant artifact

is the dombra, an ancient Kazakh musical instrument. We surveyed 212 Kazakh students aged 16 to 20 years in order to determine which elements of the primary text under study were most recognizable to them. The survey showed the following results, see Figure 2 below.

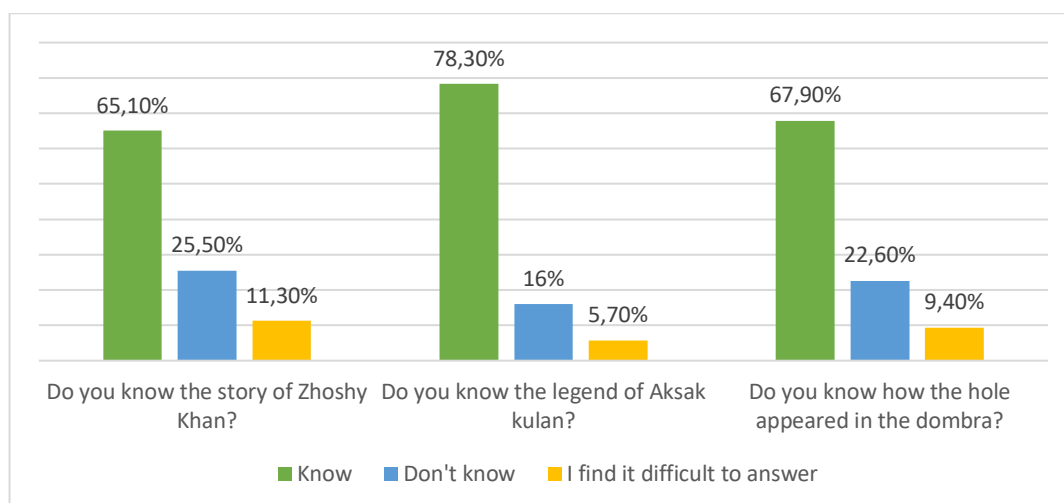


Fig. 2. Cultural dominants of texts about the death of Zhoshy Khan

As we can see, young Kazakhs are quite familiar with the history of the death of Zhoshy Khan, the legend of Aksak kulan and dombra: more than half of the respondents – from 65.10% to 78.30% – stated this. From 16% to 25.50% of young Kazakhs do not know this cultural text; find it difficult to answer – from 5.70% to 11.30%. The survey showed that the most recognizable and significant for young speakers of Kazakh culture is the dominant one: 78.30% know the legend about it, 21.70% do not know or find it difficult to answer.

Next, we will look at the dominant Aksak kulan. Aksak kulan is a constant character in all the above-mentioned legends, cartoons, symphonic poems, ballet and poetic works. Despite the fact that the lame kulan does not belong to the central characters, its name is included in the title of most texts as an iconic sign, which further transforms into a symbol of fate, inevitable fate. At the same time, even the historical figures of Zhoshy and Chinggis Khan undergo transformations and can be replaced by other characters. Thus, the Mangystau legend speaks of Zhanibek Khan and his son Zhoshy, the Ulytau legend speaks of Lame Timur, the Kyrgyz legend speaks of the mythological Lunar Khan, etc.

But the most significant role from semiotic and intertextual points of view is played by the dominant Aksak kulan in the poem "The Lame Kulan" by Suleymenov, published in 1976. The author makes the image of the lame kulan central, borrowing only this dominant feature from the historical legend. It is important to consider that "the semiotization of a poetic text is embedded in a series of semiotization of other cultural phenomena and

practices. <...> the value of a poetic text is determined, although often implicitly, as the value of a semiotic phenomenon <...>, which in turn serves the development of the semiosphere" (Pal'vanova, 2022: 108).

The poem depicts a picture of a wild herd running to a watering hole after its leader, a lame kulan. And this picture refers the reader not only to the legend of the same name and the ancient kuy, but also to an important episode in the history of the Kazakh people – the death of Zhoshy Khan, the son of Chinggis Khan, who went down in history as the founder of the Golden Horde.

The semantic connection of Suleymenov's poem with the source text is built on numerous allusions and reminiscences common to native speakers of the language and culture. Accordingly, the cultural dominant *lame kulan* has an expanded signified. The expression *lame kulan* is an artistic hypersign created by the poet, i.e., multi-layered allusion. It includes a number of signifiers and signified, which, like links in a chain, are held together by related meanings (Semochkina, 2011: 64).

The word "aksak" belongs to the common Turkic vocabulary and goes back to the verb "agsa", which has two meanings: "to limp, to hobble" and "to lag behind, not to keep up, not to get along" (Sevortyan, 1974: 76). Lameness in the Kazakh picture of the world is perceived ambivalently. This is connected with the mythopoetic thinking of the ancient Turks, for whom lameness was an indicator of otherness, belonging to the other world. In the cosmogonic myths of the ancient Turks, the owner of the underground kingdom Erlik Khan, a character in the folk epic, was lame (Adaeva, Aubakirova, 2020: 111). The lame person is also depicted as the demonic folklore character Zhalmauyz kempir, whose lameness does not prevent her from moving quickly, but rather indicates the infernal nature of the character.

Some researchers argue that lameness in the worldview of the ancient Tengri Turks is one of the signs of holiness. Lameness as a sacred sign is universal in world culture (Kokumbaeva, 2021: 33; Akosheva, Rakhimzhanov et al., 2022). Thus, in ancient Greek mythology, the blacksmith god Hephaestus was lame, and the thunder god Zeus also limped after a fight with Typhon, and King Oedipus with a swollen leg.

The perception of lameness as an attribute of exclusivity has not only mythological, but also historical origins. Throughout history, many rulers and prominent personalities have had this physical defect. The great commander and conqueror Tamerlane was lame, and therefore he was called Aksak Temir ('Lame Timur'). The image of the leader of the kulan herd, the Lame Kulan, contains an allusion and refers to the historical image of the Lame Timur as a symbol of an invincible military leader. In this context, lameness acts as a sign of combat valor and military experience, a sign of injury received in battle (Bakhtikireeva, Sinyachkin et al., 2016: 1388). The prevalence of ideas about lameness as a sign of exclusivity and belonging to the world of spirits is also evidenced by the Bashkir

epic "Akhak Kola" ('The Lame Savrasy'): "In the plots of Kazakh legends, as well as in the Bashkir epic, the leader of the herd is always a Lame horse, and this sign determines omnipotence, wonderful qualities of a horse that connects two worlds" (Sultangareeva, 2022: 9).

Kulans were once widespread in Kazakhstan. The great importance of this species for the Turks is evidenced by the images of kulans in rock paintings in the Tamgaly tract, on the rocks near the Kulanotpes River. Many Kazakh toponyms are derived from the name of this animal: Kulan, Kulanbasy, Kulanbel, Kulandy, Kulanketken, Kulanoynak, Kulanotpes, Kulantobe and Kulantyuz (see Koychubaev, 1974: 154–155). Today, the kulan, as a rare animal that is in danger of extinction, is listed in the Red Book of Kazakhstan.

With the help of new, often unexpected syntagmatic and paradigmatic connections, the poet conveys the unique perception of the kulan in the picture of the world of nomads. For example, he integrates the word "kulan" into one synonymous row with the lexemes "horse" and "stallion," tying all these phonetic shells to one signified. These synonyms ennoble the image of the kulan, elevating its status to that of a horse – the most important animal in nomadic culture (Narozhnaya, Kadeeva, 2023: 19). Even in Kazakh encyclopedic sources, the kulan is described using the words *zhylky* ('horse'), and not *esek* ('donkey'). To signify kulan, the poet uses the periphrases "*clever old*", "*black leader who kept the herd in dzhut*", "*lame*":

Black leader  
Preserving the herd in dzhut,  
With a leg broken in battle,  
Clever old leader,  
Hiding weakness  
Drives the kulans to drink.  
Every night he stands on the mound,  
Raising his leg  
Protects the herd.

For Olzhas Suleymenov, the kulan is an intelligent, noble, freedom-loving animal. It embodies the metaphorical image of a real leader, a courageous warrior who, hiding the pain in his lame leg, protects the herd (Temirgazina, Albekova et al., 2016: 461–462). A herd of kulans is associated with a detachment of warriors who "*swore eternal allegiance on the Koran*" to their leader.

Knowing Kazakh history well, Suleymenov deliberately changes the location of events. According to legends and historical sources, the hunt for kulans, which became the last for Zhoshy Khan, took place in the vicinity of one of the tributaries of the Nura

River in the territory of the modern Karaganda region. According to legend, upon learning of the death of his son, Chingghis Khan ordered not only to fill the dombra with molten lead, but also to dig a huge hole, into which he ordered all the kulans of Sary-Arka to be driven and filled with water. This hole became a lake, which received the name Kulanotpes for its depth, which translated from Kazakh means "the kulan will not pass" (Kurmangalieva, 2021: 196). Today this name is borne by the river flowing into Lake Tengiz, and by one of the villages in the Nura district of the Karaganda region. Suleymenov, in his poem, leaves the lame kulan and his herd alive and transfers them to the Semirechye valley, quite distant from Kulanotpes, on the bank of the Tentek River: "Wild horses in the Zhetysu steppes!", "Wild horses inhale / The water of Tentek..."

The herd of kulans depicted in the poem rushes to a watering hole almost one and a half thousand kilometers from the place where, according to legend, the kulans were drowned alive. Of the seven rivers cutting the Zhetysu valley, the poet chooses the Tentek River, the name of which is translated from Kazakh as "disobedient, rebellious." This natural quality of the kulans Suleymenov transforms from a disadvantage into an advantage. Wild horses "neigh in their heat, inhale the water of Tentek," as if feeding and strengthening their rebellion and love of freedom with it. Thus, the hydronym, which initially described the natural property of the river, becomes in the poem "The Lame Kulan" a metaphor used to characterize the kulans.

The rhythmic organization of a poetic text serves the same purpose. The erratic rhythm of the text allows you to 'hear' the tramp of the herd of kulan and the hobbling step of its leader, acting as an important element of iconicity in the semiotics of the text (Kairbekov, 2013: 7). The rhythm and metric of the poem, recreating the sound of a herd of kulans running to a watering hole, correlates with the melody of the kuy "Aksak kulan". As we see, the same signified in the iconic signs under consideration is conveyed by different signifiers: in a poem – by the rhythm of lines and syllables, in a piece of music – by the melody of a dombra.

## **Conclusion**

Thus, the cultural capital texts, to which the historical legend about the death of Zhoshy Khan belongs, due to their high cultural-energetic potential, are able to generate secondary texts of various semiotic nature (works of literature, painting, architecture, cinematography, animation, and other types of art).

The generating capabilities of cultural capital texts are supported by cultural dominants, i.e., meaningful elements extracted from their array. It can be characters, artifacts, a plot move, a single event, etc. In the text we are studying, a significant dominant for Kazakhs is the animalistic character – the lame kulan. Cultural dominants within cultural capital ensure the creation of an associative chain of texts related to the

death of Chinggis Khan's son, Zhoshy. Aksak kulan becomes either the main or at least a secondary character in all secondary texts.

The study of the inter-semiotic correlation of source and secondary texts allows us to conclude that the correlation concerns the content side of the texts. The signifiers may have significant or partial similarity when semiotic markers are different.

We believe that the approach we propose for the semiotic analysis of texts that constitute the cultural capital of a particular culture provides an opportunity to trace the vitality of texts important for the semiosphere of that culture.

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