

A.B.Salkynbay,
Zh.A.Sarsenbay*

Al-Farabi Kazakh National University, Almaty, Kazakhstan
E-mail: janat.sarsenbay@yandex.kz, Asalbek@gmail.com

Linguistic interpretation of contemporary historical films (on the film Keiki Batyr)

Abstract. *The correctness of the concept of “cinema language” is called into question as the most common designation of specific cinematographic techniques, which resulted in the formation of certain spectator attitudes towards a film. The authors determined the three main meanings of the word “cinema language” and traced their formation on the material of classical and modern film theory. The main film theoretical approaches that focused on the search for analogies between film and language (linguistic, semiotic), are presented. Moreover an example of their main provisions from the movie Keiki Batyr is given on the material of the modern Kazakh film philosophy and a conclusion about its theoretical consistency is made.*

Possible directions of the film-theoretical movement on the other side of linguistic analogies are outlined. It is recommended to pay attention to those techniques of film, that fundamentally do not have the function of designation; an example of minimal cinematographic elements related to the audiovisual field of the film itself is provided; for further discussion, the authors proposed a thesis about changing the viewer’s attitude from an interpretive “understanding” to a sensory “encounter” when watching.

The necessity of continuing theoretical work is emphasized, this might be possible due to the abandonment of linguistic analogies and the interpretive position of the theorist and the viewer, as a result it will be possible to direct to the conversation about the autonomous mode of film existence.

Keywords: *cinema language, audience perception, interpretation, communication, semiotics, post-theory, Keiki Batyr.*

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Introduction. When it comes to Kazakh cinema, its nature and artistic level many various ideas occur to mind. When watching national films on the screens without feeling the sense of the nation, we too often fall into a state of confusion. So we wanted to unravel the intricacies of this problem which has not been solved yet.

Cinema is the mirror of society. If we had once recognized and weighed the pillar and greatness of the nation through literature, today it would have already moved to the language of national cinematography. Since the era of globalization is on the side of mass visualization, it is the demand

of the time to memorize something after having seen and experienced it. Therefore, the extent and level of today’s Kazakh cinema is the main and basic indicator of the national spirit and the general Kazakh image.

Kazakh cinematography, like other forms of art, is intertwined with the path of our state from the first steps to the present day. It is known that any phenomenon does not appear by itself and is necessarily influenced by the phenomena preceding it. First of all, it should be noted that Kazakh cinema had a great spiritual influence on gaining independence from the Soviet government. In the world of cinema, resistance

to Soviet government and ideology had already begun in the decade before the collapse of the USSR.

There is a considerable amount of movies produced in the last thirty years. They have a different thematic range, as well as genre and stylistic specifics. Of course, we cannot say that they all have the same artistic quality. But no matter what the quality of these movies is, it's possible to see the life of the society in which we live.

Even if the bitter issues of the present day are raised in this work, it has an impact on the strengthening of our independence. It is important to call for appreciation, strengthening and value of independence through art and literature. Here the movies, filmed in recent years like *Mustafa Shokai*, (dir. S.Narymbetov, 2008), *Amanat* (dir. S.Narymbetov, 2015), *Kunanbay* (dir. D. Zholzhaksynov, 2015), or the ones that are directly aimed at encouraging the national spirit as *Zhauzhurek Myn Bala* (*Myn Bala*) should be highlighted. That is, historical events and the fate itself of the individual heroes call for the appreciation of our independence.

Methodology and research methods

This year marks the 30th anniversary of our cherished independence. This is an important milestone that confirms the strengthening of the basis of the revived Kazakh statehood, the freedom that our ancestors longed for. Our president Kassym-Jomart Tokayev, in his article "Independence is more precious than anything else", made a review on the history that we have overcome in thirty years. I think that each speech, even if it is small for each individual section, has a weighty message and conveyed important thoughts to the people.

The section "Knowledge and Teaching" runs: it is inappropriate for the results of such fundamental searches to become beneficial only for the specialists in this field. It should be made comprehensive and accessible to the general public. After all, not only historians, but all people, especially the young generation, should have a clear and strong historical consciousness. At the same time, it is better not to indulge in large-scale exhibitions or other big projects, but to focus on simple and easy-to-accept works for children and young people. Let's consider, for example, documentaries and feature films. In this direction, such historical films as *Almas Kilysh* (*Damask Sword*), *Zhauzhurek Myn Bala* (*Myn Bala*), *Tomiris*, *Keiki Batyr*, *Tar Zaman* were shot [1].

At the same time, the competent authorities and national TV channels were instructed to work on the state order to make a large number of films reflecting history and national identity. It was offered to everyone to take part in the implementation of the work related to the development of the noble heritage of the Alash Figures and the promotion of their individual ways, where they faithfully served in the interests of the nation in the name of independence [1].

Independence made it possible to bring many previously forbidden topics to the screen. During these thirty years, a lot of feature and documentary films were produced on such topics as the figures of the Alash movement, the Famine of the 1930s, victims of repression, the consequences of the landfill, the drying out of the Aral Sea, etc. Even in the first decade of our independence, several feature films about the 1986 events have already been made. It was impossible to bring the images of such personalities as Kunanbai, Mustafa Shokai, Yermukhan Bekmakhanov, etc. to the screen during the Soviet years.

First, film language is understood as a set of techniques (camera, editing) found in the film. If the film language is individualized, then such a word can be used to refer to techniques actively used (invented) by a particular director or direction. In the years of film structuralism, there was even such a way of making comparisons: film was endowed with its own, inherent language in general, and a specific director who choose from it the necessary elements that formed a certain style was called a speaker [3]. Secondly, in addition to the quantitative collection of camera moves, the "film language" has other connotations that no longer simply name something in the film but determine the viewer's attitude towards watching. The semiotic paradigm is based on Saussure's division into signifier and signified (always at least two dimensions in a film are noticed: the first level of the surface – *signifier* – frames and their articulations, the second – *depth, signified* – that is what meaning can be "read" from these articulations). Film language indicates that film, like speech and writing, is never just a combination of sounds and graphic signs, behind these articulations there is a certain meaning that a viewer, like a reader, needs to accurately establish. Even if the formal structure of the film resists a "signification" that can be read, the interpretation is made at the level of the play of "signifiers" and rather assigns a definite meaning to the film.

Such a strategy is typical for the analysis of experimental film, which, no matter how resists to “signification” at the structural level, still turns out to be enclosed in a constructed narrative. Finally, thirdly, endowing film with a language implies a process of utterance production, where someone (differently in traditions: the film itself, the director, someone / something in the film) transmits something to the viewer. Viewing thus appears as an act of communication. In order to deal with film language successfully, it is necessary to retain all three mentioned meanings. A targeted critique of one cannot be automatically transferred to the others, and therefore does not make the fight against linguistic approaches towards film convincing. An example of such a single-pointed critique will be presented later, and its apparent failure will serve as a lesson to those, who continue to try to convince film theory to abandon the ideas of the productivity of linguistic analogies.

In the course of the study, the comparative-historical, cognitive method, and ethnolinguistic analysis were used in accordance with the specifics and purpose of the topic.

Discussion and observation

The traditional worldview vocabulary, elements of cultural vocabulary used by the screenwriter of the TV series *Keiki Mergen* Serzhan Zakeruly reflect the unity of the language and the nation as well as present a linguistic view of the nation’s life. The work of art is based not only on the power of the national language, but also on the comprehensive disclosure and recognition of its nature, its entire existence. The scriptwriter skillfully uses rational methods to convey the national content of the concepts *ardakuren*, *taleyi bar*, *karymta*, *tamyr*, *zhanbagysh*, *naisap*, *tutin*, disappearing from the linguistic worldview [3]. For example:

- *Zhylqydan qalaganyndy al – dep Abdigappar so’zin ajaqtady (Take any of the horses - Abdigappar finished his words)*

- *Qolyn’yzdy qajtarmajyn, anau – ardakurendi alajyn, - deidi Keiki batyr. (I can’t disappoint you, I will take that one of pink with shiny brown color) (part 1)*

- *Ury men qaraqshyda es bolushy ma edi? –dedi Keiki (Would a thief and a robber be sane? said Keiki)*

- *Sagan qaryzdarmyn – dep Marija zhymijady. (I owe you - Marya smiles).*

- *Seni qaryzdar bolsyn dep qutqargan zhoqpyn. Talejin bar eken. (I did not save you so that you would be in debt. You are lucky). (part 1)*

- *Kejki, toqta! Mynau o’zim ustagan qaru edi. Tamyr bolajyq! Menen sagan bir estelik bolsyn – dep, ko’pes Stepan Berezin Kejkige usynady (Keiki, hold on! This was the weapon I used. Let’s be friends! Let it be a memory of me for you – the merchant Stepan Berezin offers Keiki) (part 1)*

- *Temiren, sen magan alys emes zhanbagysh ushin Shymyrbajga qyzmet etip zhurgenindi bilemin. Shymyrbajga myna ajgyrды Kejki minip zhur eken dep salem ajt. (Temiren, I know that you are serving Shymyrbai, who is not remote to me, to earn for your living. Tell Shymyrbai that Keiki is riding this stallion) (Part 1)*

- *Akendi urajyn! O’nkej najsaptar! – dep Shymyrbaj ashulanady. (I will show you what’s what! All sneaky ones - says Shymyrbay angrily.)*

- *Kejbir magan qarajtyn tutinnin’ igi zhaqsylary bizge zhenildik bola ma eken dep tabaldyrygymdy tozdyrды – dep Shymyrbaj tusindiredi. (Some of the good people of the families, who are under my command, left no stone unturned to see if there would be a discount for them - Shymyrbay explains)*

The author reveals the national content of such concepts as *qorqaulyq* (bloodlust), *zhotama taspа iledi* (punish), *tulaq* (dried coat of an animal), *sholgynshy* (scout), *qandauyr* (scalpel), disappearing from the linguistic view of the world. Here it’s possible to see that the author provides the addressee with logical and cognitive information. “*Bireydiñ dúniesine suraysyz qol suǵy – qorqalyq (Intermeddling in someone’s world without asking is bloodlust)*”, “*Shymyrbai qoiarda qoimai jumsap edi. Aıǵyrdyñ basyn kesip alyp kel degen. Janýarǵa janym ashyp, ne isterimdi bilmei ári-sáre bolyp turmyn. Qur barsam, Shymyrbai jotama taspа iledi (Shymyrbai assertively assigned a task. He said to bring the head of the stallion. I feel pity for the animal and do not know what to do. If I come without anything, Shymyrbai will punish me)*”, “*Basqa bir týlaq bolsa, seni shaqyrmas edim – deidi Ábdigappar, - Bir amalyn qarastyr – Jerdiñ astyna kirip ketpese tabarmyz – dep Amankeldi Imanov jayap beredi (If there was another tulak, I would not call you, says Abdygappar, Find a way out – We will find it if it didn’t sink into the earth - Amankeldi Imanov answers)*”, “*Osy Keiki suaqty soǵysqa barsa quryǵyn ustatpas naǵyz sholǵynshy bolar edi – deidi M.Dýlatov (if someone like Keiki went to war, he would be a real scout that got away with things, says M. Dulatov)*”, *Ses kórsetý qara kúshke salýmen kórinbeidi. Syzdaǵan biteý jaranyń túbi bir jarylary anyq. – Sol jarany qandaýyrmen tilip tastatyn ýaqyt jetti (Frightening isn’t reflected in using the physical force. It’s well-known that aching abscess perforates one day. – It’s time to cut that abscess with the help of*

scalpel)". The data on customs that existed at that time in the worldview of the nation, which have now changed or disappeared under the influence of civilization, are provided, and described in detail. For example, *qudalary, asarlaty, jeńgelik jasaý, uryñ barý, alyp qashý, qaiǵyny estirtý*.

If we take into account that some of the profession names used today did not exist in the past, or that early profession names are not often found now, we can see that the interaction between language and society has an impact on the emergence or disappearance of the vocabulary that refers to profession names.

The linguocultures of *mergen (sniper), qaraqshy (guard, robber), ańshy (hunter), barymtashy (a participant of a raid for the purpose of robbery, cattle theft), tis qaqqan ury (professional thief), jalshylyq (a hired man)* etc. provide information about the times of raid, while the linguocultures of *baptar (horse trainer), usta (smith), saiatshylyq (falconry), ayıl turman (saddle belongings)* etc. represent names of professions specific to the nation engaged in animal husbandry.

The gradual transition of a nomadic nation to semi-settlement can be seen in such linguocultures as *oiaz (head of uyezd), aýylnai (aul headman), bolys (chief of volost), kópes (merchant), eginshi (husbandryman), júkshi (carrier), pishenshi (haymaker), saýdager (tradesman), kúzetshi (guard), sharýa (peasant)*. In the same way, the words *jármeńke (fair), gýbernator (governor), imperalizm (imperialism), kópes (merchant), dýan (district), zakon (law), telegramma (telegramme), stantsua (station)* are the markers that indicate civilizational changes.

The weight of the war also influenced the life in the country. There are a lot of political terms: *Sibir jargýsy (the Siberian charter), Jihan soǵysy (the Zhihan war), quryltai (assembly)*, etc. *Búgingi tańda bilimniń, gýlymnyń kókjeji – orys tili. Sondyqtan bul tildi bilip, úrenip, óz maqsattaryńa qoldana bilgenderiń abzal (Muǵalimniń oqýshylarǵa aitqan sózi)* (Today, the horizon of education, science is the Russian language. Therefore, it is better to know this language, learn it and use it for your own purposes (the teacher's words to the students). *Maldyń qunsysdanganyñan, bolystyń aýysqany jaman. Aıdaǵańa kónbetin kóshbasshydan góri, ataqqa eretin adam izdegeni shyǵar (Keiki batyrdyń sózi)* (The change of a volost is worse than the devaluation of livestock. Maybe they wanted a man who would do what they asked than the one who wouldn't. (Keiki batyr's words). *Bul joly ara túsip mal berermiz, al kelesi joly búkil qazaq taqyrǵa otyrǵanda nemizdi beremiz?*

Jan beremiz! Bul turlaýsyz tirliktiń túbi soǵan ákelip soǵady (Abdigappar bolystyń sózi) (...This time we will intercede and give the cattle, and what will we do next time when all Kazakhs have nothing to give? We will give our life! The depth of this existence without end leads to it (the words of Abdygappar volost). *Tizgindi tartyp ustasań, shý asaýdyń ózi atqanyńa kónedi. Halyq sol suaqty, solqyldaq shybyq suaqty. Ony búlk etkizbei, airandai uytıp ustaj kerek (Imamnyń sózi)* (If you pull the reins, even an untamed horse will give in to what you say. The people are like that, like a yielding rod. It is necessary to keep them united, without destroying the state (Imam's words)

In the film, all forms of artistic time and space alternate between each other. Time is the damage that the "royal decree" does to the people, and time plays a very important role in the transmission of the dynamics of the events through causing the common people to suffer, identifying every tax, enraging them.

We should consider the reflection of the dark war at that time, the policy of Russification, the policy of conquering the Kazakhs ruthlessly, the seizure of the desirable land, the provocation of the Kazakhs to each other, instigating open-minded Kazakh people to their people, etc. as a work of art that can give us full social characteristics. This is not a work of art, but a work showing the true image of the Kazakh history. We can see all the actions of the heroes, volosts and Kazakh intellectuals of the Torgai region, the major centre of the national liberation uprising in history, in the world of cinema. For example, liberal-democratic intellectuals such as Keiki Mergen, Amankeldi Imanov, Abdigappar Zhanbosynov, and A. Bokeikhanov, A. Baytursynov, and M. Dulatov urged the people not to oppose the government and to obey the decree [4, 51]. Alibi Zhangel'din's traitor image can be clearly seen. All types of taxes at that time are mentioned. For example, *áskerı salyq (military tax), tútin salyq (furnage tax), zemstvo salyǵy (zemstvo tax), bolys salyǵy (volost tax)*.

In any work of world classics, regardless of genre or style it is shot in, by its underlying idea we see the real picture of the society, in which the artist lived, the human essence in general [5,81]. For this reason, we consider that the film "Keiki Mergen" is also valuable for its artistic reality. The work is a realistic composition that describes the tragic struggle of the Kazakh people. Murat Bidosov in this film shows the realities of his time through the actions and selfless deeds of the patriots who loved their people, such as Keiki,

Shubar, Amankeldi Batyr, Abdygappar volost, Temiren.

It is well-known that the worldview is determined by the parameters as space, time, size, quantity, etc. Its formation is influenced by language, customs, traditions, nature, living and economic conditions, and other social factors. For example, *Ol ózi saiaq júrgen mal edi ustata qoar ma eken?* (It was a straggler, would it let to trap itself?); *Ymyrt túskendi kúteik, myna túrimizben barǵansha, toi tarqatyn boldy* (Let's wait until dusk, by the time we get there like this, the event will be over); *Tañ atpai sen qyz mazany alyp, shoshynǵannan saýmysyń?* (You have disturbed since morning, have you been frightened?); *Murnyńnyń ushyndaǵyny kóre bermei, alysqa da qarasaishy* (Don't just look at what's on your face, look farther).

In this TV series, gestures that clearly demonstrate our national culture, national worldview and knowledge are abundantly presented. At the same time, it should be noted that some kinemes that express the unique qualities of our nation in some cases are common to women and men, large and small communities. For example, men greet people getting off a horse, take off their hats when entering the house, and shake hands. Communicants use the kinemes of body movements, especially hugging, to express their mood and longing when they have not seen each other for a long time.

In the world of Kazakh cinema, a number of genre films are based on the biographies of historical figures. The film *Keiki Batyr* reveals the historical figure from all angles as well. The images of the characters in the film do not repeat each other, there are many national features in their personality, behavior, worldview. For example, let's focus on the examples that are reflected in the language of each character. *At quryǵyn kesip ketý* (break off relations: lit. cut off the tail of a horse); *Úirinen bezgen saiaqtai sopatyp jalǵyz kelipsiń* (you came alone, like a straggler (here. A lonely grazing horse) that was disengaged from the drove); *eki asap eki búirin tompatpaq eken* (stuffing his mouth he wanted to be sated), *Shymyrbai tisin qairap otyr* (Shymyrbay is holding grudges), *Sizdiń etegińizden ustap ómirlik jar bolýǵa men daıynmyn* (I am ready to be a life partner by casting my lot with you); *Súekke tańba saldyńdar* (You have brought us to disgrace); *Aldaryńyzdan ótip at-shapan aıybymdy tóleimin* (I will pay for my deeds with a horse and chapman by your favour), *Ókpege qısaq ta, ólimge qımatyn baıyrmız* (We are brothers to each other

that can take offence at but can't wish death on); *At quryǵyn kesip ketip pe edim* (Have I broken off relations); *Jarym jolǵa jetpei jalt bererińdi bilsemshi* (If I knew you ran away in no time half-way); *Aıyǵzdaryn qý shóppen súrtip otyrǵan joq* (They are not complaining of the needs (lit. wiping their mouths with just grass)); *Kómeine qum tolmai aryny basylmas* (He will not be satisfied until he is made).

In the language of the film characters, there are also word pairs, the meaning of one of which is obscured, but is synonymous with the first word. For example, *tátti-tármek, qatyn-qalash*.

In his work, N. Alimbayev tells about the identification of the Kazakh community with its native ethnic territory: "Sanctified by tradition (Balkhash, Ile, Karatal, Uly Saryarka, etc.), these objects – *kieli* – together with the corresponding ritual and ceremonial complex motivate the collective attachment of community members to this territory, therefore, they are a very effective institutional means of geographical self-identification" [6, 13]. Regarding this issue, A. Zharybayev, analyzing the toponymic system formed in the 19th century in central Kazakhstan, expresses the following idea: "We can clearly see that the oikonyms of pre-Kazakh revolutionary period were mainly formed according to the names of the head of the tribe, the owner of the village [7,54]. For example, *Torǵai dalasy, Jylanshyq, Keikiniń úńgiri, Sálimgereidiń jaulaıy, Shymyrbaidyń aıyly, Tuıysai*, etc. are clearly demonstrated in the film. This is the motivational nature of the traditional toponymic nomination, which took place in the Kazakh toponymy before the October Revolution, and structural, word-forming, lexical-semantic, grammatical models are ethnogenesis, path and time of our people.

Also, the elements of folklore are often found in the literary structure of the work. And the new written literature, dating back to Great Abai, consciously addressed folklore, rested upon it to the necessary extent. Here we are indicating the fact that words and phrases, plots and characters, individual genres, proverbs and riddles from folklore are freely employed in the film language. Most of them occurred naturally, while some were used for their intended purpose [9,14].

At certain moments in the film, one can clearly see the scenes of Kazakh oratory. There is a considerable number of proverbs, sayings, quotations. «*Qıyrǵa baryp atan bolǵansha, óz jerimde júrip býra bolǵanym artyq*», «*Jaqsynyń jattyǵy joq*», «*Sózsertpen teń*», «*Adamnyń kúni*

adammen». «Jürgenge jörgem ilinedi, jatqanğa jan jýýshy me edi», «Er jigittiñ ishine er-toqymdy at suar», «Bóri azyғы, Táñir yryzdyғы», «Jalғызdyq tek Allaға ғана жарасқан», «Sayda saqal sipaғansha», «Atan kótergen júkti, nar kótere almaidy, «Til tas jarady, tas jarmasa bas jarady», «Toqal eshki mútiz suraimyn dep qulaғыnan айрыlypty», «Ólimdi jerde molda semiredi».

The first creative interweaving of Kazakh folk poetry and fine literature is clearly presented in Abai's poetry. The language of the characters from *Keiki Batyr* often turns to Abai's language. For example, *Tesik monshaq jerde qalmas; Bolys boldym mineki, bar malymdy shyғыndap*, etc.

From the example "Moldeke, shaitandy alastasañ, perishte nápaqasyz qalmai ma? – Astaғfıralla, sen qaraqshyға jaqsasyp halyqty Haq jolyñan taidyrma! – Halyq haq jolyñan tamağan, jazyqsyzdyñ janyn alyp darға asy bul dalada bolmağan patya. Shariғat pen dala zañyn shatastyrma. Qudai bergen jandy Qudai ғана ala alady" the traditions unwritten in the Kazakh religion and mentality are clearly reflected. In film language this usage justifies that our religion is Islam and that it is intertwined with the Kazakh traditions. We think that it is right to present the law of the steppe and the law of Sharia in the film. It is also typical to use superstitions, such as a knife standing one side up, to pray looking at the moon. Because our history shows that we are a nation that firmly adheres to religion and mentality.

Since the work of Director Murat Bidosov is the voice of the liberation struggle, the widest possible inclusion of weapons in the film vocabulary is a natural phenomenon. For example, *jalañ shoqpar (a bat), zeñbirek (a cannon), sadaq (a bow), qoramsaq (a quiver), qylysh (a sword), jebe (an arrow), myltyq (a gun)*. Weapons in general are a part of the national culture indicator. Therefore, it is natural to meet frequently the social classifications, the military vocabulary related to war in the lexicon of film production.

"Atqa saldym erimdi, Bermedim jaýға jerimdi, Attym myltyq besatar Dushpandy qyrdym kóp qatar. Qansha dushpan qyrsam da, Quamette tañ atar, Aqjan sulý erdi ғoi. Qudai mağan berdi ғoi. Úsh jyl buryn kórgen tús Aynymai búgin keldi ғoi. Tisteymen óttim tilimdi Bermedim jaýға elimdi El ishinen jaý shyғыp, Syndyrdyñ Alla belimdi" (I put my saddle on the horse, I did not give my land to the enemy, I shot the five-shooter I killed many enemies. No matter how many enemies I killed, In the judgment day, the sun will rise. Akzhan is a beautiful woman given to me by God. The dream I saw three years ago has come true today. I bit my tongue, I did

not give my country to the enemy. The enemy came out from within the country and God broke my spirit), we present the full version of Keiki Batyr's words, who spoke in the form of a spirit. This, of course, was the tragedy of Keiki Batyr.

In the film *Keiki Batyr* the pathos-filled expressions, great changes, highlights and transitions under each word are the actions that personify each character and their words. The wealth of words of our nation is like a vast sea. For example, *Assy дайндай (prepare meals); Bas saýғалай (save soul); Mingesemiz (We will sit on a horse together); Oiazdyñ soldattary tepeñdep kúnde keledi (The soldiers of the uyezd come putting spurs to horse); Qarymtasyn berý (pay back in their own coin); Qoldy bolyp júrmesin (beware lest it is stolen). Kózben sholyp, júrekpen kózdey kerek (you need to look over and aim at with your heart), Qarasha halyq urysa ol bir alyp kúsh (If common people unite, it will be a great power). Ol kúshitiñ kúretamyryna bai-bolystardy aralastyрмаi qan júgirte almamyz (We can make it work until we involve the rich and volosts in the root of this power)*. The language of each character is distinguished with the wealth of language full of national color.

Results

The dynamic character of the discourse of *Keiki Mergen* is reflected in its close connection with its viewers and with the director Murat Bidossov's concern of that the meaning and significance of his works will not be lost after many years. We think that the TV series about the hero of the National Liberation uprising of 1916 in the Turgai steppe, the famous shooter Nurmaghanbet Kokembaiuly, has won the hearts of the audience. "Keiki Batyr is a person whose bravery has forever remained in the memory of the people. However, during the Soviet era, it was forbidden to use the name of the hero, and following generations did not have enough information about the famous Mergen. I have been studying Keiki Kokembaiuly since 1963. I have been with the people who have known him for many years. In this way, I was completely immersed in the heroic deeds of our ancestor and wrote my mook *Keiki Batyr*. His life and art are a great topic for a movie. This TV series, as its name suggests, is going to depict the life and dignity of the hero, especially his shooting skills to the audience. I trust that it will be a wonderful work that introduces the hero's ancestor to today's generation", said an honorary citizen of Arkalyk, a local historian Kherbibay Baidildin [2]. According to his opinion, the meaning of

the saying “Amangeldy is a marksman, Keiki is a sharpshooter”, which is spread all over the country, is that Amangeldy was a sniper who shot at any target and did not miss the target, while Keiki Batyr could quickly shoot any target while running or riding a horse. From a young age he was so trained to use a weapon that he accurately aimed at the target, no matter what move he was on. Today, many works have been written in order to fully reveal the image of the hero and show his angles that people do not know.

The name of Nurmaghanbet Kokembaiuly is inextricably linked with the life, deep history and spiritual world of his people. It is no exaggeration to say that his life, his activity, his behavior, his faithful service to his people, in a word, he himself is a personality that embodies the national spirit. There is a historical novel by Akan Nurmanov *Kulan Azhaly* and a historical saga by the poet Serik Turgynbekuly *Keiki Batyr* about the famous *Kolmergen* (sharpshooter). In addition, Akhmetkhan Baizhan published a collection of documentary narratives *Kulan Keiki Batyr*, Aubakir Kylyshbaiuly published a book *Kulan Kipchak Keiki Batyrdan Son*.

Some difficulties may appear in finding linguistic and cultural units that determine the national character in the linguistic view of the world in the language of the TV series. This is because some words contain linguistic and cultural components openly in the context of their meaning, while in some words, cultural information remains hidden in their meanings. Therefore, the invisible cultural components in the meaning of the word are revealed through the knowledge of images, benchmarks, senses, concepts [10,8].

We also touch on the language used in the TV series and notice that a lexicographic interpretation of the concept of words, the meaning of which is blurred for the modern viewer is made. This is a feature that is not found in many TV series. Through this, the internal form of the word is revealed, and the hidden cultural information is obtained.

Conclusion

The director clearly reflects in the film all the manifestations of the personal, heroic, civic principle that Keiki Batyr adhered to. Because it is in this film that he shows a real fighting spirit as an artist. Here, even though the Soviet ideology wins, the national worldview and national identity are without fear opposed to that ideology. The film reflects the period of the beginning of another change in the way of life, worldview of the people that experienced the influence of external ideology.

In fact, the film *Keiki Batyr* is a very sad work. This is only one of the scenes of the challenging time that the Kazakh people overcame in that period. Even the mountains and steppes in the film, give the impression as if the character is saying goodbye to a very precious thing in his life. The traitors from inside were at fault for the death of Keiki Kokembaiuly. The place of his burial, that is, his bones, is protected, even by the blue wolf of the steppe.

Both strength and weakness of the film are reflected in its language. The language of the stage should be concise, clear and touching. The world of cinema is a complex genre that bears its fruit when the author, director, character work together.

As we all know, the burden of this film is heavy. It impressively describes the life here through images, historical events. The film *Keiki Mergen* masterfully created the heroic images of Keiki Kokembayuly and Amankeldy Imanuly as the symbols of heroism. In the film *Keiki Mergen* we will deeply understand the spontaneous popular riot of people against colonial exploitation of the tsar, the desire for freedom, the broad power of the patriotic spirit, and scrutinize the historical experiences.

Director Murat Bidossov displays the life of the period, the history of men's deeds by narrating about the philosophical reflections of patriots who loved their country and land. The film is of great significance in instilling patriotic sense in youth.

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А.Б. Салқынбай, Ж.А.Сәрсенбай

Әл-Фараби атындағы Қазақ ұлттық университеті, Алматы, Қазақстан

**Қазіргі тарихи фильмдердің тілдік интерпретациясы
(«Кейкі батыр» киносы негізінде)**

Аңдатпа. Фильмге қатысты көрермендердің белгілі бір көзқарастарын қалыптастыруға ықпал ететін, арнайы кинематографиялық тәсілдерді білдіруге қатысты кең тараған «кино тілі» ұғымының қисындылығы туралы мәселе көтеріледі. «Кино тілі» тіркесінің үш негізгі мағынасын анықтап, олардың классикалық және қазіргі кино теориясының материалдарында қалыптасуын қадағалау ұсынылады. Кино мен тіл арасындағы үйлесімді (лингвистикалық, семиотикалық) іздеуге бағытталған негізгі кинотеориялық тәсілдер баяндалады, «Кейкі батыр» киносынан қазіргі қазақ кино философиясының негізгі қағидаларынан мысал келтіріліп, оның теориялық негізділігі туралы қорытынды жасалады.

Тілдік ұқсастықтардың арғы жағындағы кинотеориялық белгілердің мүмкін бағыттары көрсетіледі. Киноның түбегейлі танбалану функциясы жоқ техникалық тәсілдеріне назар аудару ұсынылады; киноның аудиовизуалды өрісіне қатысты минималды кинематографиялық элементтердің мысалы келтіріледі; әрі қарай талқылау үшін кино көру кезіндегі көрермендердің көзқарасын интерпретациялық «түсінуден» сезімдік «соқтығысуға» өзгерту туралы тезис беріледі.

Теориялық жұмысты жалғастыру қажеттілігі баса айтылады, ол үшін тілдік ұқсастықтардан және теорияшылар мен көрерменнің интерпретациялық позициясынан бас тарту киноның дербес жағдайда өмір сүруі бағытында әңгіме қозғауға мүмкіндік беретіні айрықша көрсетіледі.

Түйін сөздер: кино тілі, көрермен қабылдауы, интерпретация, коммуникация, семиотика, посттеория, «Кейкі батыр».

А.Б. Салқынбай, Ж.А.Сәрсенбай

Казахский национальный университет им. аль-Фараби, Алматы, Казахстан

**Языковая интерпретация современных исторических фильмов
(о кино «Кейкі батыр»)**

Аннотация. В данной статье ставится под вопрос корректность понятия «киноязык» как наиболее распространенного обозначения специфических кинематографических приемов, следствием которого стало формирование определенных зрительских установок в отношении фильма. Предлагается определить три основных значения слова «киноязык» и проследить их формирование на материале классической и современной теории кино. Излагаются основные кинотеоретические подходы, ориентированные на поиск аналогий между кино и языком (лингвистические, семиотические), приводится пример из кино «Кейкі батыр», делается вывод о его теоретической состоятельности.

Намечаются возможные направления кинотеоретического движения по ту сторону языковых аналогий. Предлагается обратить внимание на те технические приемы кино, которые принципиально не имеют функции означивания; приводится пример минимальных кинематографических элементов, относящихся к аудиовизуальному полю самого кино; для дальнейшего обсуждения предлагается тезис о смене зрительской установки при просмотре с интерпретирующего «понимания» на чувственное «столкновение».

Подчеркивается необходимость продолжения теоретической работы, для которой отказ от языковых аналогий и интерпретирующей позиции теоретика и зрителя сделает возможным движение в сторону разговора об автономном режиме существования кино.

Ключевые слова: киноязык, зрительское восприятие, интерпретация, коммуникация, семиотика, пост-теория, «Кейкі батыр».

Авторлар туралы мәлімет:

Салқынбай А.Б. – ф.ғ.д., А.Байтұрсынұлы атындағы Қазақ тіл білімі кафедрасының меңгерушісі, профессор, әл-Фараби атындағы Қазақ ұлттық университеті, Алматы, Қазақстан.

Сәрсенбай Ж.А. – докторант, әл-Фараби атындағы Қазақ ұлттық университеті, Алматы, Қазақстан.

Salkynbay A. B. – Doctor of Philology, Professor at A. Baitursynuly Department of Kazakh Linguistics, Al-Farabi Kazakh National University, Almaty, Kazakhstan.

Sarsenbay Zh. A. – PhD student, Al-Farabi Kazakh National University, Almaty, Kazakhstan.