



# CODE OF THE NATIONAL IDENTITY ON TELEVISION

MPHTH 18.67.10

Akchalov Y.Y. <sup>1</sup>

<sup>1</sup> T. K. Zhurgenov Kazakh National Academy of Arts  
(Almaty, Kazakhstan)

## CODE OF THE NATIONAL IDENTITY ON TELEVISION

### Abstract

Today, Kazakhstanis are witnessing the birth of a new stage in the history of Kazakhstan. Its uniqueness lies in the fact that the modernization process announced by the President is implemented simultaneously in three directions: modernization of the economy, constitutional reform, laying the foundations for large-scale political modernization and modernization of public consciousness. The third direction is the most ambitious and complex among two others, as Kazakhstanis never before encountered such task as the modernization of the public consciousness. It is the core of all possible transformations in the country. That is why new tasks are being set before domestic television.

**Keywords:** self-identity, nation, television, Kazakh

### Introduction

Since the days of the Soviet Union, Kazakhstan was proudly called the “Laboratory of the nations’ Friendship”. In addition, the beginning of the creation of this “laboratory” was attributed to the period of virgin lands development. However, its origins are much deeper in time. Even in the time before Kazakhs, the Turks were very close to many ethnic groups in the Eurasian space. “There are two main ways of comprehending the

“Others” culture. This, firstly, is to eat their cuisine with them, and, secondly, to speak their language.” [1, p.175] “Moreover, language means not only the phenomenon of linguistics, not only communication through conversation, but also the whole set of ways to communicate“ ours ”, people of a given culture with each other and with others (intonation, gestures, gestures, treatment of older, younger, men, women, ordinary people and bosses, etc.).” [2, p.10] This is understandable:

the northern branch of the Great Silk Road passed through the territory of present Kazakhstan. Almost every steppe man could speak, at least in two languages - in his Turkic (Kypchak) and, for example, Sogdian or some Chinese dialect. Later, it could be Slavic, Arabic, and Persian. And in the early Middle Ages the Kumansky (Kypchak) language was spoken by most of Eurasia, including Europe. This is proved by Codex Cumanicus, which is currently located in the library of St. Mark in Venice (Cod. Mar. Lat. DXLIX) [3].

In the recent history, the origins of the creation of the “laboratory” should be attributed to both the “Stolypin reform” and the “Stalin’s resettlement of peoples.” And only then the time of “Khrushchev” virgin soil came. All this led to the fact that the population of the titular nation in quantity in Kazakhstan has become less than non-titular one. Although the latter all taken together. The reasons should include the “Goloshchekin’s genocide” and the losses in the Great Patriotic War. The next causes are evacuation of enterprises and entities to Kazakhstan and the transportation of disloyal citizens of the USSR.

Now, with gaining independence, Kazakhstan faced the question of its own national identity. “The first condition for the new type of modernization is the preservation of our own culture, own national code. Without this, modernization will turn into an empty sound.” [4]

### **Discussion**

So, finding your own national code... Where do we start? Of course, with the definition of “Who am I” or “Who are we.” It would seem that everything is simple. However, as it turns out, this is not so. Part of the population of Kazakhstan answering the question “Who are we?” says “Kazakhs.” The other part replies

“Kazakhstani people.” Both are right. It turns out that in Kazakhstan there are two national identities.

This is an important question. It becomes the main one when television forms its audience. At the time of the Soviet Union on Kazakh television (essentially “Kazakhstan’s”), the division into languages was 50 to 50. That is, 50% is Kazakh, 50% is Russian (or non-Kazakh, because there was a minor broadcast in Uighur, German and Korean). Then the percentage began to increase towards the Kazakh language - 60 to 40. Now the National TV channel broadcasts only in the Kazakh language. I am not saying that this is bad. But the reality is that “One part of the citizens of Kazakhstan gives the answer to this question “We are Kazakhs”, while the other part of citizens does not want to recognize themselves as Kazakhs and offers another answer – “We are Kazakhstanis.” [4]

The word “Kazakh” refers to the indigenous population of Kazakhstan and bear in it, above all, ethno cultural, ethno-national meaning. The word “Kazakhstani” still expresses the territorial aspect from the Soviet time, has an administrative-political and ideological connotation.

Historically, the right to speak on behalf of all the nationalities of the country, from the entire Kazakhstan’s society as a whole, belongs to the term “Kazakhstani.” The term “Kazakh” cannot act in this role, since it relates only to the part, and not to the entire population of the country. This opinion is firmly established in the public consciousness of Kazakhstan.

Even now in Kazakhstan, 26 years after independence, there is a dividing line between the indigenous people and the non-indigenous part of the population. Even the name of the state does not refer to the “Kazakh Republic” but sounds as

“the Republic of Kazakhstan.”

This contradiction - many Kazakhs define their national identity as Kazakh (“we are Kazakhs”), whereas other nationalities do not want to be called Kazakhs and define their identity as Kazakhstani (“we are Kazakhstanis”), acquires special significance today against the background of political cataclysms in the world (Ukraine, Georgia, Armenia, the Balkans, Spain, etc.).

Television today must decide the issue with the identity of its audience. This was made clear by the President of the country N. Nazarbayev in his article “A Look into the Future: Modernization of Public consciousness.” It is time to determine your own national identity. “Without reliance on national and cultural roots, modernization will hang in the air.” [4]

One of the most urgent problems of modern civilization in the era of globalization is the task of preserving the national identity. After all, the crisis of national identity acquires a general planetary character. Now not every American will proudly say “I am an American,” but will seek his national Irish, Jewish, Italian, Colombian, etc. roots. Similarly, in Russia – Yeltsin’s “Russians” (“rossiyane”) no longer suit Dagestan, Khakass, Yakut, and Tatars ... And the most interesting thing is that it does not suit, first, the Russians themselves. In addition, how did Russian television change in this regard. There is an increasing frequency of using the term “Russian.” And terms “Tatar”, “Chechen”, etc. appeared.

However, the return to the national identity in Kazakhstan has its own original form. After many years in the position of “younger brother”, we only recently (on a historical scale) started in full - I mean television - to work in this direction. This

work gradually began to bear fruit. Ethnic nationalism, ethnic mobilization through television work contributed to the growth of the national self-consciousness of the Kazakh people. The growth of national self-consciousness, in turn, contributed to the growth of the self-esteem of the Kazakhs, thanks to which the Kazakh identity sought to establish itself in a new capacity and to withdraw from the subordinate position in relation to the Kazakhstani identity. Kazakh identity has more and more began to gain its own significance and value. As an example, you can bring television serials of your humble servant: “Ancient cities of the great steppe”, “Martial arts of nomads”, “Turkic world”, “Wisdom of the ages”, etc. Now we quite clearly see how “the Kazakh identity has increasingly been transformed from an ethno cultural identity into a national, or, more accurately, ethnonational identity.” [5, p.16-18]

And now Kazakhstan's identity as the identity of all citizens of Kazakhstan with its national state is, by its formal legal status, a national identity.

From the height of the 26-year history of the new independent Kazakhstan, we see that between the two identities of Kazakhstan - Kazakhstani and Kazakh - there is competition for the status of the national identity of the country. This unique competition arose immediately after Kazakhstan gained sovereignty in December 1991. The competition between Kazakh and Kazakhstani identities is expressed through attempts and claims by each of them to assert their right to represent Kazakhstan as a national state and determine its domestic and foreign policy. It is referred to the attempts and claims of each of the identities to determine, ultimately, the destiny of Kazakhstan.

## Methods

However, another time has come. This is what Head of the State says in his article "A Look into the Future: Modernizing Public Consciousness." "The very concept of spiritual modernization supposes changes in the national consciousness. There are two points here. First, this change is within the framework of national consciousness. Secondly, it is the preservation of the inner core of the national identity when some of its features are changed." [4]

Today, the Kazakh identity should prevail. The one becomes the "core of the national" identity of our state. The titular nation should become the vanguard of the movement forward and pull up other ethnic groups living in Kazakhstan. The understanding of their identity by the Kazakh ethnos now becomes that steel core, on which the spiritual component of our entire society is attached. Knowledge of Kazakh culture, literature, history, customs and traditions, etc. is a part of our common spiritual culture. This is what the advocates of the "Kazakhstani" identity should understand. In principle, examples of such an understanding already exist: "Kazakh" Alexander Vinokurov - Olympic champion, "Kazakh" Alexei Poltoranin - winner of the World Cups, "Kazakh" Anatoly Kim - world famous chemist - they are all part of the same spiritual culture that defines national identity. Time itself shows the correctness of this approach. In addition, television should be enthusiastic and regularly introduce us to such iconic figures. Such as: schoolgirls who won the Technovation Challenge competition in the Silicon Valley, Anton Morgunov, who enrolled at 5 prestigious US universities, issues his scientific journal, DimashTulendinov - the world chess champion in the category under 7, Arthur Turaliyev - the creator of

the skateboard from the recycled paper who received a grant in the best British technical university, Ali Turganbekov - a young soccer player without both legs, Diego Maradona personally admiring his courage met with the boy. There are many such examples. And these guys, in spite of different nationalities in their national identity, do not doubt. They are "Kazakhs." That is the way they are called abroad. There, the identity of the Kazakh is no longer distinguished from the national one. And we are still cautious. Television in this vein should be more actively involve the Assembly of People of Kazakhstan. Its members today are generally rare guests on TV screens.

The project "100 new names of Kazakhstan" is a story of 100 specific people from different regions, different ages and nationalities who have succeeded in these fast-moving years.

## Results

It should be specific stories of specific people; this is the face of modern Kazakhstan. Next to us, there are so many outstanding contemporaries, born of the era of Independence. Their story about life is more convincing than any statistics. We must make them the heroes of our television documentary. We must make them a model for imitation, for a sober and objective view of life [6, p.16].

This is only a small part of the tasks that domestic television faces with. Symbols play a decisive role in the formation of any human community, including a nation. But the symbols are not only a flag and an emblem. This is, primarily, people. What makes this or that community of people stable in social time and space? The main condition here is public consciousness; these are the symbols, values, traditions that are shared by all members of the

community. This should be decisive in the concept of any TV channel.

### **Conclusion**

In accordance with the logic of titular nationalism, Kazakhs strive to ensure that

its symbols become the constituent basis of Kazakhstan's social life, its political system. In particular, such a symbol as the ethnonym “Kazakh” would become the name of the entire multi-ethnic national community of Kazakhstan.

### **References:**

- 1 Khudyakov Yu. S., Borisenko A. Yu., Orozbekova J. Symbolism of copies, bunchuks and banners in the traditional culture of the Kyrgyz (Tien Shan and Alai) // *Ethnographic Review*. – 2012. – № 3. – P. 175.
- 2 Рау И. Диалог – путь к взаимопониманию культур // *Central Asian Journal of Art Studies*. – 2017. – № 1. – P.10.
- 3 Peter B. Golden. The Codex Cumanicus // <http://www.angelfire.com/on/paksoy/2CUMANIC.html> (date of access: 01.02. 2018).
- 4 Назарбаев. Н. Взгляд в будущее: модернизация общественного сознания // <http://www.kisi.kz/ru/categories/interv-yu-prezidenta/posts/> (date of access: 01.02. 2018).
- 5 Кадыржанов Р. Национальная идентичность Казахстана и этнокультурный символизм // *Государственный общественно-политический журнал Мысль*. – 2012. – №12. – С. 16-18.
- 6 Батырев Д. Нация и идентичность: к проблеме определений понятий. – Элиста: Калмыцкий Государственный университет // <https://cyberleninka.ru/article/n/natsiya-i-identichnost-k-probleme-opredeleniya-ponyatiy/> (date of access: 01.02. 2018).

### **Акчалов Е.Е.**

*Т.Қ. Жүргенов атындағы Қазақ ұлттық өнер академиясы  
(Алматы, Қазақстан)*

## **ТЕЛЕВИЗИЯДАҒЫ ҰЛТТЫҚ КОД БІРЕГЕЙЛІГІ**

### **Аңдатпа**

Бүгін қазақстандықтар Қазақстан тарихындағы жаңа кезеңнің куәгері болып отыр. Оның бірегейлігі мынада, Президент жолдауында жарияланып көрсетілген үш бағыт бойынша бір мезгілде орындалатын ауқымды түрдегі саяси және қоғамдық сананың модернизациясына негіз болған конституциялық реформа, экономиканың модернизациялары. Дәлірек айтқанда, үшінші бағыт ең күрделі де кешенді болып табылады, себебі бұрын Қазақстандықтардың алдына қоғамдық сананың жаңаруы тәрізді міндет ешқашан қойылмаған еді. Елдегі мүмкін өзгерулердің ішіндегі ол өзегі болып саналады. Сондықтан да, отандық телевизияның алдында бірқатар жаңа міндеттер тартылады.

**Тірек сөздер:** бірегейлік, ұлт, телевизия, қазақ, қазақстандық.

### **Акчалов Е.Е.**

*Казахской Национальной академии искусств им. Т. Жургенова  
(Алматы, Казахстан)*

## **КОД НАЦИОНАЛЬНОЙ ИДЕНТИЧНОСТИ НА ТЕЛЕВИДЕНИИ**

### **Аннотация**

Сегодня казахстанцы являются свидетелями зарождения нового этапа в истории Казахстана. Его уникальность состоит в том, что процесс модернизации, объявленный Президентом реализуется одновременно в трех направлениях: модернизация экономики, конституционная реформа, заложившая основы масштабной политической модернизации и модернизация общественного сознания.

Именно третье направление является самым сложным и комплексным, так как еще никогда перед казахстанцами не стояло такой задачи, как модернизация общественного сознания. Именно она является сердцевинной всех возможных преобразований в стране. И потому перед отечественным телевидением выстраиваются новые задачи.

**Ключевые слова:** самоидентичность, нация, телевидение, казах, казахстанец

**Автор туралы мәлімет:** Акчалов Ерлан Еділұлы – «Кино және ТВ» факультеті «Экранды өнер» кафедрасының доценті, Т.К.Жүргенов атындағы Қазақ Ұлттық өнер академиясы. Алматы, Қазақстан.  
e-mail: akerl@mail.ru

**Сведения об авторе:** Акчалов Ерлан Едилович - Доцент кафедры «Экранных искусств» факультета «Кино и ТВ», Казахская национальная академия искусств им. Т. К. Жүргенова. Алматы, Казахстан.  
e-mail: akerl@mail.ru

**Author's data:** Associate Professor of the "Screen Arts" Department faculty. "Cinema and TV", T. K. Zhurgenov Kazakh National Academy of Arts. Almaty, Kazakhstan.  
e-mail: akerl@mail.ru