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THE IMPORTANCE OF LEXICAL CLASSIFICATION OF FILM DISCOURSES IN CREATING A MULTIMEDIA CORPUS (BASED ON THE FILM "ALTY JASAR ALPAMYS" ("SIX-YEAR-OLD ALPAMYS"))

Annotation. One of the most relevant issues in linguistics is the study of the language of films at the present time. This issue is being extensively researched by scientists. However, the issue of including the film discourse in a multimedia corpus based on children's films has not been considered at its own level yet. Researches on film discourses are reviewed, the concept of the term "the film discourse" is explained in the proposed article and the lexical selection of film discourses that can be included in the multimedia corpus has been analyzed by using such methods as grouping and description to fill this gap. The lexical selection of the film discourse was compiled based on materials of the film "Alty jasar Alpamys" ("Six-Year-Old Alpamys") (dir. A. Karsakbayev, 1977). The lexical material was divided into five groups that represent the national identity and cultural values. Causes, for choosing words included in each group, were explained and they were presented as material examples that could be included in a multimedia corpus in this selection.

Keywords: corpus, multimedia corpus, film discourse, children's films, multimodality.

Introduction. It is known that movies are a cultural product in demand by a billion target audience. According to Dukhovnaya's opinion, scholars' attention studying linguistic problems has been attracted by the language of films and television series in recent decades [1, 51]. The priority to researches in such areas as teaching and learning a foreign language, issues related to audiovisual translation, dubbing and subtitling, stylistic features of the film discourse, comparison of the film discourse and oral discourse, and gender issues in the film discourse are given by linguists on the basis of film materials [1, 51].

Taking into account that the film discourse is a complex and dynamic phenomenon, Dinel pays special attention to the methodological issues that arise in studying it, in particular, the collection and analysis of the film discourse data, including difficulties of the oral transcription and the subjective nature of the interpretation [2, 56]. In accordance with Samkova's work, "cinematic discourse" is defined as a single text that includes both the verbal component and non-verbal parts of the film (the audio and visual series of the film, as well as other extralinguistic factors important for the semantic completeness of the film) [3, 136]. That is, the film discourse can be included in the multimedia corpus, because this one is aimed at studying the language not only as a means of individual communication, but it is also directed to study it as a set of various modalities (vision, hearing, body movements, gestures and etc.).

However, the problem related to the children's language is often overlooked in the studies of the film discourse. Every day we see children talking around us, watch children's films and TV programs, but it is difficult to say that all media content has been created, namely, with the preservation of the Kazakh people's culture and national identity.

Thus, what discourse models need to be included in a multimedia corpus based on children's films is discussed in this research paper. The aim of the study is to select and group material of the film "Alty jasar Alpamys" ("Six-Year-Old Alpamys") (1977) as an example of the film discourse on the national identity and cultural values.

Methodology and research methods. In Kazakh linguistics, issues related to preserving national cultural content in the digital space and systematizing cultural and cognitive units through corpus-based data have been actively studied in recent years. In particular, the structure and significance of a culture-representative subcorpus and its role in preserving national cultural values have been specifically examined [4]. In addition, the scientific and methodological foundations for incorporating multimedia and culturally marked materials into the development of educational corpora of the Kazakh language have been identified [5].

Recent studies in cinematic and telecinematic discourse increasingly adopt corpus-based approaches to uncover recurrent linguistic patterns in film texts. In particular, Xu and Wijitsopon demonstrate that mainstream film scripts exhibit systematic lexical bundles that reflect both dialogic and descriptive features of cinematic discourse, highlighting the hybrid nature of spoken interaction and narrative action in film scripts [6]. This corpus-driven perspective confirms the relevance of applying corpus linguistics to the analysis of cinematic discourse and supports the investigation of film texts as structured linguistic data.

Films are valuable as an alternative or supplementary source because they affect a person through the perceptual and visual perception. Since much of our interaction with the world occurs in this way, research on understanding films helps us realize what meaning visual effects convey [7, 266]. Therefore, not only a person's individual language important in communicating with the world, but its visual nature is also important and it has been proved in the course of studying the language of films.

The multimodality of films is inherent to the visual nature of the language. Multimodality as "a collection of linguistic and communicative materials that draw on more than one sensory or productive modality" was defined by Allwood [8, 3]. Whereas sensory modalities include seeing, hearing, feeling, smelling, or tasting, productive modalities include speech, symbols, gaze, body movements, and gestures. Therefore, the latest advancement in the field of specialized corpora would be creating a multimedia corpus that includes multimodal material.

Film soundtracks are not limited to verbal utterances in spoken language, but they also include non-linguistic vocalizations (laughter, screams, exhalations, crying, etc.). It was written by Richardson in his study [9]. The perception and understanding in spoken speech is facilitated by non-linguistic means of communication and an emotional tone is given to it. A communicator, who speaks any language, knows it from own experience. It will be slow and difficult to understand words, when only the speaker's voice is heard, but the speaker's face, body language, or gestures are not seen.

The importance of the film discourse in studying the social behavior and individual identity was noticed by Chamo's study. The film discourse was considered from the functional point of view by the author and he concluded that "the study of the discourse is equivalent to the study of any language aspect use" [10, 136].

Various approaches to studying the film discourse have been naturally emerged. As a result, there are so many definitions given to this type of the discourse. The film discourse is described according to its characteristics, functions, and features [1].

The widespread scientific analysis of television films and series has made the film discourse as a subject of the linguistic research, defining this type of the discourse as the language that serves functions of describing, defining narrative genre, and engaging audiences was noted by Pishkar [11, 124].

Dalia M. Hamed et al. describe the discourse as a phenomenon that extends beyond the verbal communication and encompasses all forms of non-verbal communication. The authors assert that the term "discourse" does not only include the language, but it also includes visual imagery (image), and the language (written and spoken), non-verbal communication

(facial expressions, body movements, gestures, etc.), and visual images (for example, pictures and films) [12, 3339]. Therefore, since the speech in films is also a type of the discourse, it should be studied from a linguistic point of view.

In this regard, Meng Luen Fa and Fan Chu Li assume in their study of film products that the globalization allows to disseminate diverse knowledge throughout the world, and people from different countries can communicate with each other regardless of the distance [13, 7]. Culture is also considered as a means of the education, because it teaches a person how to live in the society and behave in accordance with established ideals. The culture is also transmitted through film products. How Korean dramas have been spread throughout the world, owing to them Korean culture has become popular too, and young people have begun to imitate their lifestyles, clothing, and behaviors in many countries around the world [13,8]. Korean dramas are also in great demand among teenagers in our country. Therefore, in order to absorb other country's culture and language and not to lose one's own national identity, it is extremely important to analyze the discourse that reveals the expression of the national identity and culture in films in the native language and to create a multimedia corpus based on it. Multimedia corpora based on children's films will be an indispensable source of the information and tools for conducting researches in the fields of cultural studies, linguistics, sociology, and language teaching.

In fact, it is obvious that analyzing children's films covering a certain period of time, selecting film discourse materials from a linguistic point of view, and incorporating them into a multimedia corpus would be a very useful tool for linguistic researchers, learners of Kazakh as a second language, and even school-age children studying Kazakh as their native language.

Discussion and observation. In accordance with the narration and description methods, scholars' views studying the film discourse were grouped. The issue of including the film discourse in a multimedia corpus based on children's films was considered. The qualitative descriptive method was used as the main research method. Materials were selected from the film "Six-Year-Old Alpamys" for this method (dir. A.Karsakbayev, 1977). The descriptive method was implemented by identifying the film through viewing and analyzing it as a concrete expression of the national identity and culture. The lexical material proposed for the selection is grouped as follows:

- words related to family relationships (kinship names);
- fixed phrases, word combinations or proverbs;
- a title addressed to a person with a tone of respect;
- affectionate words for pampering;
- a reflection of customs and traditions.

Words of each group were given a semantic explanation and the cause of selection was explained.

Results. Analysis of words related to the family relationships (kinship names).

The family consists of three people in the film "Six-Year-Old Alpamys" (1977). The child Alpamys (actor – Yermek Tulepbayev) does not address his parents with the modern common words "mama" and "papa", he uses Kazakh people's traditional words "apa" and "ata". Words «ağa», «qyzym», «balam», «şeşe» are usually related to the family relationships, they are properly used in the film or they are also used to address those who are older than the speaker.

In general, there are a lot of words denoting kinship in the Kazakh language, each of them has its own characteristics and every word must be used correctly. Compared to other languages, these kinship names are much richer in Kazakh and they are often explained through the context rather than translation. When creating a multimedia corpus, the selection is not limited to just one film, but films, for children shot over a certain period of time, are included. Therefore, the volume of words can be enormous in this group.

Fixed phrases, word combinations or proverbs. There are a lot of phraseological or fixed expressions in the film. These expressions enrich the language emotionally and the characters' point of view on a particular situation can be reflected by them.

For instance, Alpamys's friend - Kalikhan (actor - Ulan Sarbasov):

"Ä, mağan dese auyłǵa sel qaptasyn!" (2 min. 49 sec.) "Oh, let the flood hit the village!" (2 min. 49 sec. of the film) – the phrase "sel qaptasyn" is used in the sense of "let the water cover, let the water take away." Kalikhan's mood on the eve of going to school, that he does not have any desire to study is revealed by this scene.

The fixed word combination "Oiynyñ osylǵyr!" was used by Kalikhan's mother (an actress Dariga Tlendiyeva): "Oiynyñ osylǵyr! Qaida joǵalyp kettiñ, jügermek?!..." (3min. 31sec.) The mother's frustration with the child, who does not like studying, who is absorbed in games, is reflected by this phrase in this situation.

"Auru qalsa da, ädet qala ma?" (4 min). Its English equivalent is "Even if the disease remains, will the habit remain?" (4 min.) - was uttered by Alpamys's father (actor - Makil Kulanbayev), it is a proverb. This proverb means that a certain habit has become a permanent necessity.

"İgiliktiñ erte, keşi joq!" "Goodness is never too early or too late!" (5 min. 09 sec.). It is also a proverb. It was uttered by Alpamys' father's and it was addressed to his neighbor Varya (actress – T. Rulla), who had been waiting for a letter. Kazakh people welcomed the fact that good things would happen at any time. It is noticeable in this situation that the man supports the woman who has been waiting for good news, hints that good news will come, so she should not lose her hope.

"At - erdiñ qanaty." The meaning of the proverb is "The horse is a man's wing." (8 min. 28 sec.). It was uttered by Alpamys' father. He explained to his son that he should trust his horse if he gets lost because this animal will never let him down. Kazakh people's special respect for a horse, especially its role in the man's life is meant by this proverb.

Similarly, the proverb "Jat jerde jatyrqamaimyn deseñ, jaqsymen joldas bol" which means "If you don't want to have any difficulties in the strange land, make friends with a good person" (9 min. 17 sec.), was used by Alpamys's father. He tried to explain the value of the humanity and as well as the value of a good friend to his son.

"Öz aldylaryña üi bolǵanda şai işesiñder degen." (25 min.13 sec.) (Varya). The fixed word combination "Öz aldyna üi bolu" means "to have one's own home" is used in the sense of getting married, starting a family, and according to Kazakh people's tradition, when young married people leave the father's house, their parents usually provide them with the things they need (dishes, blankets, pillows, and other household items) and it is displayed by this episode.

"...Lotereia dese işken astaryn jerge qoiady! ..." (29 min. 30 sec.) (Alpamys' father's statement about his relative named Mukhamedzhan. "İşken asyn jerge qoiu" is a fixed word combination which means "if a person loves somebody or something very much, loves them more than anything else".

"...Jalǵyz atty jarlyǵa aspannan kiiz jausa da ūltaraq timeitın bılmei me bül jürt?!..." (29 min. 39 sec.) Its English equivalent is "...Don't these people know that even if the sky rains down a blanket on a lonely poor person, the poor person won't even get a single penny?!" (29 min. 39 sec.) (It was addressed by Alpamys' s father' to his relative Mukhamedzhan. The proverb "Aspannan kiiz jausa da sorlyǵa ūltaraq timeidi" means the rich will continue to grow in wealth, while the poor will be unlucky and unlikely to become rich.

"Kinoǵa biletsiz jylt ete tüşkendı bilesiñder! " (52 min. 32 sec.), its meaning is "You know how to sneak into a movie without a ticket!" (52 min. 32 sec.) (A club employee's speech, who replaced the teacher, addressed to the students).

A title addressed to a person with a tone of respect. "Oibai, Jäke, toqtai türyñyz! Toqtai türyñyz!" (10 min.) "Oh, Jäke, stop! Stop!" (10 min.) ((Kalikhan's mother's speech). " Jäke " is a respectful and polite abbreviation of a person's name used in this situation. Such words with a tone of respect are also widespread in the Kazakh language. If a person wants to express a sense of respect and honor to somebody without saying his or her full name, the suffix - ke is usually added to the first letter or syllable of the person's name.

"Jüriñiz, aqsaqal!..." (15 min. 24 sec.) (a villager's speech addressed to an elder person). Kazakh people usually respect elder people very much, especially an old man is called "aqsaqal", it means "a white beard man" in this situation. The meaning of the word "aqsaqal" in the

corpus is effectively explained by combining its pronunciation with a visual image (i.e., an older, experienced man with a gray beard). Although words belonging to this group appear in only two episodes of the film, but the corpus is not limited to the material of the single film, so the volume of the selection will be undoubtedly extensive.

Affectionate words for pampering. This type of words is often found in the film. “Eki nemeremdı öziñe tapsyrdym, şyrağym!...” (11min.11sec.) (a villager’s speech addressed to the teacher).

“Tūra ğoi, ainalaiyn!” (11min.14 sec.) (a villager’s speech addressed to his grandson). “Şyrağym, Batyrjan, jalpy qauym atynan aitar bır tılegım – sen jyl qūsyndai jaña lep äkeldiñ. ” (15min. 04 sec.) (a village aqsaqal’s wish addressed to the teacher).

“Joldaryñ bolsyn, qaraqtarym!” (15 min. 20 sec.) (a village aqsaqal’s wish to the students). “Al meniñ tentegim eşkimdi de tyñdamaidy!” (16 min. 06 sec.) (one of the village women’s statement about her son).

“Jaraisyñ, jıgıtım!” (23 min. 13 sec.) (Munar aqsaqal’s words addressed to Alpamys) (Munar Aqsaqal is an actor Kanabek Baiseitov).

“Äi, azamat, jaraisyñ..!” (23 min. 28 sec.) (Munar aqsaqal’s words addressed to Alpamys). “Künım-au, qaida jürsiñ?..” (26 min. 34 sec.) (Alpamys’s mother’s speech) (Alpamys’s mother is an actress Baken Kydykeyeva).

A lot of positive words like “qaragym”, “şyrağym”, “ainalaiyn”, “künım-au”, “tentegim” are used by the adults throughout the film. The child boy (a son) was usually praised and encouraged with words like “jıgıtım” and “azamat” to support him. In accordance with these words we can notice that there are a lot of words with a warm, affectionate meaning in the kazakh language. These words are often addressed to younger children because Kazakh people have a special attitude towards them, including the differences in the boys and girls upbringing.

A reflection of the tradition. Scenes of Kazakh folk customs and traditions are also featured in the film. A brief scene of the custom such as “Süiñşı sūrau” is also included. “Süiñşı, süiñşı!” (26 min. 13 sec.) (a postman is delivering a letter to Varya). Saying “Süiñşı!” loudly with a happy intonation shows that the word has a positive meaning. It is the most effective way to explain the concept “süiñşı” through this episode and to present it in the context by introducing it into the corpus.

“Soqyrteke soq, soq, Alpamystyñ közi joq!” (a scene where Alpamys and the girls play the game “Soqyrteke”) (27 min. 26 sec.).

The inclusion of national games as a reflection of the culture and traditions in the multimedia corpus expands its research potential and increases its representativeness.

The episode describing Munar aqsaqal’s death (55 min. 35 sec.), people come to express their condolences, sing a mournful song, hug his relatives, say soothing words to them. They are not conveyed by words, but they are conveyed by non-verbal means, such as gestures and body movements. The episode is illustrated only with music. It is known that the language does not only include verbal means of communication, but also non-verbal means. Therefore, it is also important to consider non-verbal means of communication as part of a multimedia corpus. The material selected from the film above was considered as a model of the film discourse based on cultural values. However, a multimedia corpus is not limited to contain only linguistic material intended to demonstrate cultural values. The corpus can give a good opportunity to study any language model and structures (lexico-grammatical structures, phonological and morphological speech patterns) [14, 110].

Limitations. The range of material included in a multimedia corpus is much broader than the types listed in the article. The model of the film discourse based on the national identity and cultural values was considered from the lexical point of view, but there is a lot of opportunity to study this selection from the semantic, morphological, and other notational points of views. Therefore, this issue may be considered in future studies.

Conclusion. Studying the language of films, which is a reflection of the culture and national identity of the Kazakh people, based on this corpus has a great potential to contribute to the

improvement of media content in our country. In the course of explaining the concept of the film discourse and reviewing the literature, its consideration was justified as part of a multimedia corpus. Lexical material was selected from the film ("Alty jasar Alpamys") "Six-Year-Old Alpamys" (1977) that reflects the national identity and cultural values in the film discourse and they were joined into five groups. Words of these groups are presented as examples of materials that can be chosen for the corpus. The multimedia corpus for children, which includes fixed phrases, word combinations, proverbs, words related to family relationships, titles addressed to a person with a tone of respect, affectionate words for pampering, and expressions and scenes of some customs and traditions, allows us to consider that the language is not only as a means of verbal communication, but as a set that includes all modalities.

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**МУЛЬТИМЕДИЯЛЫҚ КОРПУС ҚҰРУДА КИНОДИСКУРСАРДЫ ЛЕКСИКАЛЫҚ
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НЕГІЗІНДЕ)**

Аңдатпа. Қазіргі уақытта кинофильмдер тілін зерттеу лингвистикадағы өзекті мәселелердің бірі. Осы саланы ғалымдар жан-жақты зерттеу үстінде. Алайда балалар фильмдеріне негізделген мультимедиялық корпусдың құрамына кинодискурсты енгізу мәселесі өз деңгейінде қарастырылған жоқ. Аталған олқылықты толтыру үшін ұсынылып отырған мақалада кинодискурстар туралы зерттеулерге шолу жасалып, «кинодискурс» ұғымына түсінік беріліп, мультимедиялық корпусқа енгізуге болатын кинодискурстардың лексикалық іріктемесі топтастыру, сипаттау әдістері арқылы талданды. Кинодискурстың лексикалық іріктемесі «Алты жасар Алпамыс» (реж. А. Қарсақбаев, 1977) фильмінен алынған материалдар негізінде құрастырылды. Олар ұлттық бірегейлік пен мәдени құндылықтарды танытатын бес топқа бөлініп қарастырылды. Аталған іріктемеде әр топқа қосылған сөздердің таңдалуының себебі түсіндіріліп, мультимедиялық корпусқа енгізуге болатын материалдардың үлгісі ретінде ұсынылды.

Түйін сөздер: корпус, мультимедиялық корпус, кинодискурс, балаларға арналған фильмдер, мультимодальділік.

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**ВАЖНОСТЬ ЛЕКСИЧЕСКОЙ КЛАССИФИКАЦИИ КИНОДИСКУРСОВ ПРИ
СОЗДАНИИ МУЛЬТИМЕДИЙНОГО КОРПУСА (НА ОСНОВЕ ФИЛЬМА «АЛТЫ
ЖАСАР АЛПАМЫС») («АЛПАМЫС ИДЕТ В ШКОЛУ»)**

Аннотация. В настоящее время изучение языка кинофильмов является одной из актуальных проблем в лингвистике. Ученые всесторонне исследуют данную область. Однако вопрос включения кинодискурса в мультимедийный корпус, основанный на детских фильмах, еще не был рассмотрен на должном уровне. Для восполнения этого пробела в предлагаемой статье проводится обзор исследований по кинодискурсам, дается определение понятия «кинодискурс» и с помощью методов классификации и описания анализируется лексическая выборка кинодискурсов, которые могут быть включены в мультимедийный корпус. Лексическая выборка кинодискурса была составлена на основе материалов фильма «Алты жасар Алпамыс» (реж. А.Карсақбаев, 1977). Материалы были разделены на пять групп, отражающих национальную идентичность и культурные ценности. В данной выборке объяснены причины отбора слов, включенных в каждую группу и представленных как образцы материалов, которые могут быть включены в мультимедийный корпус.

Ключевые слова: корпус, мультимедийный корпус, кинодискурс, детские фильмы, мультимодальность.

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