

**FANS, FEELINGS, AND FIGHTING BACK: MIRJAKYP'S POSTCOLONIAL
NARRATIVE**

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Note of Translation

This work uses a translation tool (Google Translate) and an AI tool (ChatGPT) for translation purposes of collected contents (comments) from YouTube and TikTok, as the comments were written in Kazakh and Russian languages, for the convenience of readers, the translation is provided. These tools were not used in the analysis, only translation.

Key words: fan/audience engagement, historical drama, postcolonial discourse, social media commentary.

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Introduction:

“Awaken, Kazakh!” could have a literal meaning to wake up but the other meaning connects to a more profound implication as Mirjakyp intended: “awaken your mind from darkness and ignorance.” Starting from 2022 when the series about Mirjakyp Dulatov was produced social media platforms such as Instagram and TikTok were filled with discussions about how good the TV series was, people were making fan videos by cutting out scenes from series and even building a fan club of the actor who played the role of Mirjakyp. Shortly after its release the series became the main mainstream of the year, which further initiated its adaptation into a film that was broadcast in a cinema across the country. Back in 2022 when I saw these fan-made videos and positive comments all over the TikTok community, I questioned the uniqueness or highlight of the series and when even my roommate was into the series, I realized that there must be something that catches the whole Kazakh audience. As a part of the Kazakh community, I knew that they can be very critical of domestic Kazakhstani media products, but in that case, there were mostly positive responses, which made me wonder “what people are saying?” Further it developed into an idea and aim conducting a project to analyze how historical TV series about the life of Mirjakyp Dulatuly *Mirjakyp, Awaken Kazakh!* affected the audience members and how audiences/fans perceived the series, its ideas, and in what way the series did affect the audience.

In recent years, national television channels, especially *Qazaqstan TV*, have been broadcasting various series and films based on historical themes, dedicated to glorifying great figures of national awakening. Mostly state media tries not to cover controversial historical topics in an effort to maintain political stability. But, recently produced films and series about Alash Orda contains such topics as the influence of the USSR politics, escaping heartbreaking stories like the repression of representatives of Alash Orda under Soviet rule. Therefore, we must understand the Kazakhstani television’s important role in shaping national identity and their

preferences like avoiding sensitive content.¹ According to the chairwoman of the Board of Directors of *Qazaqstan TV* JSC - Lyazzat Tanysbay: “In general, our goal in producing television series is, firstly, to promote advanced social values and the lives of our historical figures, and secondly, to reach a level where the audience is proud of our national products.”² The current focus of my research is *Mirjakyp. Awaken, Kazakh!* is one of the projects under that idea which shows that the recent approaches to media reflect evolutions in national identity and level of patriotism.³ Kazakh television's influence on the formation of national identity, the integration of political stories with entertainment content, and the overcoming of ethnic and linguistic conflicts in the post-Soviet period increased over the past years.⁴

The main character of the series *Mirjakyp Dulatuly* is a Kazakh educator, public figure, poet, writer, and a prominent representative of Kazakh culture and literature of the early 20th century⁵ and is a very important character in the history of the Kazakh nation. The series *Mirjakyp, Awaken Kazakh!* filmed by National TV channel *Qazaqstan TV* consists of six hour-long episodes and covers the period of *Mirjakyp Dulatuly*'s life from 1909 to 1935. The series covers the main events of his life: publishing of *Awaken, Kazakh!*, writing of the novel *Bakysyz Jamal*, social and political activities in the years after the revolution and during the famine; his years in Kyzylorda, Semipalatinsk, and being in Moscow's famous *Butyrka* prison, as well as the

¹ Marlene Laruelle, “In Search of Kazakhness: The Televisual Landscape and Screening of Nation in Kazakhstan,” *Demokratizatsiya: The Journal of Post-Soviet Democratization* 23, no. 3: 321-340.

² Жанболат Кенжеғұл, “«Міржақып. Оян, қазақ!» телехикаясының тұсаукесері өтті,” *Egemen Qazaqstan*, <https://egemen.kz/amp/article/330829-mirdgaqyp-oyan-qazaq!-telekhikayasynynh-tusaukeseri-otti>

³ Laruelle, “In Search of Kazakhness: The Televisual Landscape and Screening of Nation in Kazakhstan.”

⁴ Laruelle, “In Search of Kazakhness: The Televisual Landscape and Screening of Nation in Kazakhstan.”

⁵ *Mirjakyp Dulatuly* - Kazakh educator, public figure, poet, writer, and a prominent representative of Kazakh culture and literature of the early 20th century. Since 1905, he started to participate in several social and political activities which were aiming to demand improvement of the situation of the Kazakhs. Those times become also a period when the colonial policy of tsarism on Kazakh land intensified, which became a signal for the awakening of the Kazakh intelligentsia. Starting from 1909 *Mirjakyp* was put under the surveillance of tsarist authorities because of publishing his first collection of poems “Оян, қазақ!” (*Awaken, Kazakh!*) which was confiscated due to its composition which calls for the awakening of national consciousness and poems were devoted to current social problems. Further, he worked with Akhmet Baitursynov and Alikhan Bukeikhanov, together they founded the newspaper “Қазақ,” (Kazakh) and Alash Party itself which aim was to promote the ideas of national autonomy. Even during his imprisonment, he wrote textbooks on literature, arithmetic, and translated works by Pushkin, Lermontov, Schiller, etc. - “Міржакып Дулатов (Дулатулы) – Институт Истории И Этнологии Имени Ч. Ч. Валиханова,” n.d.

love story with his wife Gaynizhamal.⁶ The goal of the historical work is to promote the life and work of Mirjakyp Dulatuly through an interesting storyline, thereby contributing to the formation of a state spirit among young people. The series can be used as an educational tool, offering students opportunities to develop critical analysis skills.⁷

Originally, the book *Awaken, Kazakh!* was intended to “awaken” the country, whose majority is illiterate, and to bring them to a new life, freedom, and nationhood. “From the socio-political point of view, this period was the period when the tsarist government intensified colonialism in the Kazakh steppes and oppressed the homeless country, whose economic situation was already unable to recover.”⁸ In the Statement to the Prosecutor of Semey District Court from June 30, 1911, by Puklyakov:

“The content of the collection "Awaken, Kazakh" calls Kazakh youth to overthrow the existing state social structure, while it compares the free life of Kazakhs during the khanate and the present time, when the Russian government pushed the Kazakhs out of their land and took them to the emigrants and pop missionaries who are constantly in the field.”⁹

According to that statement it can be understood that the Russian government distorted the original meaning of the book *Awaken, Kazakh!*, however, the current television series title do have the name of that book because it became one of the most influential mottos of Alash party and made huge influence on the authority of Mirjakyp himself. The series did receive mostly positive responses from the audience, however, according to director and scriptwriter of the series Murat Eszhan, there appeared some negative comments concerning political issues:

⁶ «Qazaqstan» Ұлттық Телеарнасы. “Міржақып. Оян, Қазақ!,” 2022. <https://qazaqstan.tv/serials/Mirzhakyp-oyan-qazaq/>.

⁷ Kate Bowles, “Lost Horizon: The Social History of the Cinema Audience,” *History Compass* 9, no. 11 (October 1, 2011): 854–63, <https://doi.org/10.1111/j.1478-0542.2011.00808.x>.

⁸ “Міржақып Дулатов. Оян, Қазақ!,” 2022., <https://abai.kz/post/12879>.

⁹ “Міржақып Дулатов. Оян, Қазақ!”

“This is a misunderstanding of the main idea of both the "awakening" slogan raised by Mirjakyp at the time and the film today. The famous censor Smirnov himself during the tsarist era assessed that *Mirjakyp's Awaken, Kazakh!* calls on young people to knowledge and science, and those who have studied Kazakh to unity." We did not stray from that idea and set the goal of the intellectual, spiritual, and professional awakening of the nation. "Awaken" is, first of all, a slogan designed to increase our internal strength and external quality. We must not allow some to distort it into provocation. The reason I am concerned about this is that in some Telegram channels of the neighboring country, "Kazakhs are driving their youth against the north, creating xenophobic projects, and these projects are financed by the state itself."¹⁰

The primary purpose of my research is to identify the importance of the TV series *Mirjakyp. Awaken Kazakh!* for the Kazakhstani audience through reaching their comments on social media such as YouTube and TikTok. Also, I want to analyze in what way the series and its idea affected the audience members, what did they become more interested in history, what do they think about production of such series about the lives and contributions of the intelligentsia in reaching modern days, and what kind of feelings do they have towards those oppressed members of Alash and Kazakh nation who were oppressed during the Soviet times by analyzing what do fans comments say, what are their contents.

¹⁰ Аян Өрібай, “Сериал өндірісінде бізде мүмкіндік аз, оны ашып айту керек – «Міржақып, Оян қазақ» режиссері Мұрат Есжан,” *Ulys Media*, <https://qaz.ulysmidia.kz/suhbat/9414-serial-ondirisinde-bizde-mumkindikter-az-ekenin-ashyp-aitu-kerek-mirzhakyp-oian-kazak-rezhisseri-murat-eszhan/amp>

Methods

The article analysis is based on the fan comments on Qazaqstan TV's channel on YouTube and TikTok video fan edits as well as comments to determine how the Kazakh and broader audiences reacted and what kind of opinions do they have regarding the historical short series which depicted the major events in the life of Mirjakyp Dulatov. Social media such as Facebook and Twitter and fan thread creation allow audiences to give their instant feedback, thus fans are considered to be "manipulators of meaning," so they also influence the further new/other adaptations production. This helps to understand how the audiences and their roles/power dynamics in the production of media changed over time, and fans influence become higher because of the online social media platforms.¹¹

The production company of the series uploaded two versions of the series on YouTube, in which the only difference is the language of the subtitles: Russian and English. According to Table 1 and Table 2, we can notice that there are too many comments, and it would be impossible to analyze them all, therefore there was a need for the similar patterns or topics that people are mostly commenting on. There are clear categories as following: Kazakh Nationalism, Anti-Russian comments, Criticizing the modern authorities and criticizing the people, Praising Alash Party, and the International and general comments. All episodes were used to collect the proper comments, which further were analyzed for the content of fan discussions by relying on the theories of fandom studies, including fan identities and media studies, which relies on the audience engagement with serial storytelling. To give broader context on the series and those episodes, there will be provided close analysis of particular scenes from series.

Besides data content analysis, there is the second part of the data collection. From the YouTube platform there were collected 16 comments, while from the TikTok comments section

¹¹ Jenni M. Lehtinen, "Introduction: Doña Bárbara, Her Critics, Her Story and Her Fans: Towards Active Audiences." In *Doña Bárbara Unleashed: From Venezuelan Plains to International Screen*. 1st ed, 11. University of Wales Press, 2021.

nearly 20 comments and 9 fan videos were selected. These are used to examine fan engagement and their creative reinterpretation. In the comments section there are usually a lot of emojis, therefore I tried to search for the “unique” or “repetitive” ideas. Nearly all the selected comments were written in Kazakh or Russian languages, therefore for the better analysis purposes and for the convenience of the readers, the online translation tools were used. Those include AI tools, ChatGPT and Google Translate. Some translations were corrected by me, however, most of the time, the AI tool did it better.

About the series *Mirjakyp. Awaken, Kazakh!* and its “fans”

The series *Mirjakyp, Awaken Kazakh!* became one of the best representations of the rise of national cinema, however, is it possible to consider it as a “national cinema?” In the case of post-colonial Africa, there is no clear and specific “national cinema,” as those films combines the international narratives, aesthetics, and markers as well as financing.¹² As Kazakhstan is also a post-colonial country, its film production sphere might be strongly influenced by the older Soviet Union implications and be external oriented. When there are no local institutional and financial resources, “national cinema” has to rely on external sources as international partnerships, which further affects the filmmakers’ priorities through loosing “authenticity” and accessibility for local audiences. So, the “true national cinema” cannot be in fact “national,” but forced and adapted by external forces.¹³ However, it is also risky to aim only for the portrayal of unique and “authentic.”¹⁴ Flanery also emphasizes that beside modern changed narratives, the issue with external influences as censorship and control were always present in a South African media content. As for instance, in a historical meaning – the social control over the Black indigenous people by missionaries. Also, in a modern context author justifies that even if the South African “true identity” becomes diluted, there are no other option than satisfying and orienting on foreign audiences and cinematic standards.¹⁵ In a Kazakhstani context, there is a unspoken censorship of any harsh political realities happened during the Soviet Union as repressions. The audience members can also mention and comment on the way how history is depicted in a *Mirjakyp, Awaken Kazakh!* and share their at least indirect thoughts regarding the “nationality” of the series.

¹² Patrick Denman Flanery, “What National Cinema? South African Film Cultures and the Transnational,” *Safundi* 10, no. 2 (April 1, 2009): 239–53.

¹³ Flanery, “What National Cinema? South African Film Cultures and the Transnational.”

¹⁴ David Murphy. “Africans Filming Africa: Questioning Theories of an Authentic African Cinema.” *Journal of African Cultural Studies* 13, no. 2 (December 1, 2000): 239–49.

¹⁵ Flanery, “What National Cinema? South African Film Cultures and the Transnational.”

The fan cultures are complex, and “fandoms” are constructed in a way that they should fit within the borders of accepted cultural norms to be able to protect them from external criticism and judgment.¹⁶ Hills criticizes the ethnographical method of studying fan cultures and instead he suggests “autoethnography.” According to him, it allows fans to be more transparent, meaning that it helps fans to reflect on their own emotions and experiences related to their specific fandoms, which results in a better personal experience of fan identities. Besides that, this approach helps researchers to deeply understand fan’s motivations which shape a communal fandom and better understand “fan identities.”¹⁷

Particular episodes of the series depict scenes of violence even if they are depicted on a moderate level, some media consumers might try to avoid not only those scenes, but also the series whole as they might trigger their trauma experiences, especially among the elderly people who lived during those times or descendants of those who were repressed as well as Mirjakyp Dulatov and other Alash Party members. Individuals who try to resist or avoid particular media can contribute to deeper discussions related to identity, memory, and collective values. According to Alters, the selective consumption of media by non-fans or anti-fans can also be identified as active engagement which navigates cultural “hurts” and helps to shape both individual and communal identities. Alters states that those non-fan, anti-fan communities use popular culture to avoid or even confront certain painful memories, thus forming their “safe” spaces in the context of their homes.¹⁸

Fan cultures are not only ever-migrating and ever-expanding but also “poachers” who re-contextualize television program scenes to reflect their personal or communal ideas while

¹⁶ Matthew Hills. “Fan cultures between ‘knowledge’ and ‘justification’” In *Fan Cultures*. 1st ed, 37-60. Routledge, 2005.

¹⁷ Hills. “Fan cultures between ‘knowledge’ and ‘justification’”

¹⁸ Diane F. Alters “The Other Side of Fandom: Anti-Fans, Non-Fans, and the Hurts of History.” In *Fandom Identities and Communities in a Mediated World*, edited by Jonathan Gray, 344–56. New York University Press, 2022.

making them their cultural artifacts.¹⁹ Even some audience members do avoid the series, the series itself constructed a huge “fandom.” The younger population of fans did focus on doing the video edits through cutting out some scenes from the episodes by creating popular “fan videos” on social media platforms as TikTok and Instagram. Those videos used to become “viral” during the later years by attracting more and more audience for the series. Usually, fans cut out specific scenes that they think to be important or key in the episode or do a creative edit with the main character of the TV show – Mirjakyp or other secondary characters that they appreciate. It can be considered as a form of “poaching.” That act of “poaching” allows audiences to engage with the original source material creatively with aesthetical view while having the freedom of controlling their own cultural narratives, which are also different from the mainstream music videos.²⁰ According to Jenkins, the act of “poaching” can be associated with the Michel de Certeau's notion of “making do,” where fans use original “borrowed” content to create alternative meanings within the fandom.

¹⁹ Henry Jenkins. ““Layers of Meaning”: Fan Music Video and the Poetics of Poaching.” In *Textual Poachers: Television Fans & Participatory Culture*. 1st ed, 228-55. Routledge, 1992.

²⁰ Jenkins. ““Layers of Meaning”: Fan Music Video and the Poetics of Poaching.”

Audience engagement in YouTube

The full episodes of the series *Mirjakyp, Awaken Kazakh!* are available on both the official webpage of *Qazaqstan TV* and on its YouTube channel. The episodes on both of the medias are available since December 2022, however, YouTube as a broadcasting media gives much more options to audience to interact with the series in a diverse way. For instance, “viewers can write comments, read comments written by others and reply to them, use the “like” or “dislike” buttons for those comments, not only for the videos itself, which in turn let followers to communicate with one another and make themselves heard to the channel’s owners and managers.”²¹ In that way for the television series YouTube will serve as a better broadcasting medium which will allow me to analyze the audience responses and interactions of fans with each other.

YouTube as a platform can be used by production companies successfully by adapting to modern audience needs. The biggest example of it can be the transforming the distribution of Turkish TV series, namely *Magnificent Century*, which was exported to 140 countries, still broadcasting in 38 countries according to data of 2020. YouTube allow producers to reach a global audience.²² By that YouTube made great impact on popularization of Turkish identity, culture, and language. On the YouTube channel of *Qazaqstan TV* there are available two versions of the series: one with Russian, other with English language subtitles. The availability of subtitles in two foreign languages can play a significant role in popularization of kazakh historical series and potentially can increase interest of foreigners in history and culture of Kazakh people. So further it may repeat the “success story” of *Magnificent Century*. As there are two options, under the comments section I expect to see comments from foreigners too. Below I

²¹ Özgü Yolcu, “Youtube as a New Broadcasting Medium for Turkish Tv Dramas: The Case of the Magnificent Century Drama,” in *Transnationalization of Turkish Television Series*, 2021, 127–70.

²² Yolcu, “Youtube as a New Broadcasting Medium for Turkish Tv Dramas: The Case of the Magnificent Century Drama”

provide two tables for both of these series to see the differences in numbers, which can be used to trace how the audience engagement with the series changes over time.

Table 1: Statistics of *Mirjakyp. Awaken, Kazakh!* series on YouTube (Kazakh version with Russian subtitles) (Accessed 07/11/24)

	Episode Title	Views	Comments	Likes	Dislikes
1	“I am not Mirjakyp” (“Мен Міржақып емеспін...”)	5 090 123	5 022	72k	
2	“Бақытты Жамал” (“Fortunate Jamal”)	1 709 693	1 454	22k	
3	“Agybai’s sword” (“Ағыбайдың қылышы”)	1 230 310	1 551	18k	
4	“The meat from the dark horse” (“Қоңыр аттың қоң еті”)	975 496	1895	15k	
5	“Let’s forget insults” (“Кетсін осымен көңілдің кірі...”)	956 392	894	13k	
6	“Victory, Father!” (“Біз жеңдік, Әке!”)	598 081	2711	15k	

Table 2: Statistics of *Mirjakyp. Awaken, Kazakh!* series on YouTube (Kazakh version with English subtitles) (Accessed 10/11/24)

	Episode Title	Views	Comments	Likes	Dislikes
1	“I am not Mirjakyp” (“Мен Міржақып емеспін...”)	139 706	133	1,6k	

2	“Бақытты Жамал” (“Fortunate Jamal”)	330 548	217	3,7k	
3	“Agybai’s sword” (“Ағыбайдың қылышы”)	335 529	349	4,3k	
4	“The meat from the dark horse” (“Қоңыр аттың қоң еті”)	291 204	552	4k	
5	“Let’s forget insults” (“Кетсін осымен көңілдің кірі...”)	286 010	372	5,2k	
6	“Victory, Father!” (“Біз жеңдік, Әке!”)	491 436	2133	12k	

According to Table 1, there is a clear trend in the number of viewers. Jenkins (2006) claims that old media consumers were more isolated and predictable, while modern consumers are migratory and socially active, so they have less loyalty to media.²³ Therefore, because of migratory audiences the first episode starts with five million views which decreases sharply, and by the last series there are only neatly 600 thousand views. That sharp drop might be because people lost their interest in the series or did not like how history was portrayed as very few comments under the fan-made videos on TikTok mentioned that it would be better to portray the harshness of history as it was without making it less harsh.²⁴ However, when we look at the number of comments and likes, those numbers do correlate between each other. Starting from episode 2 to episode 6, the number of likes fluctuate between 13k and 22k. Those numbers signify that even if the majority of the audience members left, the active audience stayed until the end.

²³ Lehtinen, “Introduction: Doña Bárbara, Her Critics, Her Story and Her Fans: Towards Active Audiences.”

²⁴ See Appendix 2

Another reason for the decline in viewership might be that the series were broadcast on the national TV channel *Qazaqstan TV*, and the 300-minute series was condensed into a 120-minute film for broadcasting on the *Kinopark* cinema channel. According to the initial plan the film had to be broadcasted only for five days, but since the audience was not happy with that, it was decided to extend the film's screening in cinemas for another two weeks, in total of three weeks. The director and scriptwriter Murat Eszhan comments on that as “even if there were some scenes that were not included in the final version of film, it did make easier to cover audience segments which were not covered previously, especially young people and students, who visited cinema to watch it with a class.”²⁵ Therefore, it also might be the reason why the viewers’ numbers on YouTube dropped as some of them decided to watch shorter version of the same series. However, from the other point of view, the practice of going to cinema with the whole class of students might be useful as it initiates offline and immediate discussions about the film and further series by helping to create resonance among young people. As according to Bowles (2011) previously most of the historical questions and traditional film studies were focused on the film content in the cinema and perceived the historical movies as “celluloid evidence” of the faded past which will attract only history major students while ignoring the social experience going to cinemas.²⁶

²⁵ Өрібай, “Сериал өндірісінде бізде мүмкіндік аз, оны ашып айту керек – «Міржақып, Оян қазақ» режиссері Мұрат Есжан”

²⁶ Bowles, “Lost Horizon: The Social History of the Cinema Audience.”

Part 1: Close analysis of scenes

TV series “Mirjakyp. Awaken Kazakh!” can be considered to be the very first Kazakhstani product which was made in a genre of spin-off of the previously published series “Ahmet. The teacher of Nation.” However, we have to define what is “spin-off” genre. By definition it is “any form of media content that was created directly from an already existing primary film or series.”²⁷ Another main thing in creating a “spin-off” is that it gives the “secondary character its own narrative and allows to explore their journey, backstory, and motivations.”²⁸ In our case the series “Ahmet. The teacher of Nation” and “Mirjakyp. Awaken Kazakh!” can be under the genre of “spin-off” as the main historical characters and the settings are the same. In both of the series, the actors and their characters periodically appear during the course of the storytelling of other series but strictly keep their roles of primary and secondary characters. As for instance if in “Ahmet. The teacher of Nation” Mirjakyp was the secondary character and Ahmet primary, then in “Mirjakyp. Awaken Kazakh!” their roles are changed as Mirjakyp comes to the fore while Ahmet fades into the background, meaning that their stories are also intertwined.

The series consists of six episodes dedicated to different stories and each episode was given a name, which describes the main plot and aim of the episode. The TV series intends to show the profound impact of Mirjakyp Dulatuly’s ideas on Kazakh society and can be analyzed through the lens of people’s hope for the better by having such an intellectual under whom they can stand against the colonial oppression.

In the first episode named as “I am not Mirjakyp” at the beginning someone pretends to be Mirjakyp and collects money and donations from people. Those who read “Awaken, Kazakh!” highly supports him, thus ready to give everything to support him by saying “Maybe not an

²⁷ Kyle DeGuzman, “What Is a Spin-Off in Film & TV — Definition & Examples – StudioBinder,” November 26, 2023.

²⁸ DeGuzman, “What Is a Spin-Off in Film & TV — Definition & Examples – StudioBinder.”

angel, but a saint.”²⁹ Villagers were glad to see Mirjakyp (scammer), and they say “I took this book of yours for one sheep, and it was enough food for a thousand sheep... After reading your book, we gathered and got a teacher to the village. You woke us up!”³⁰ showing that this book made villagers to realize that they have to be educated if they desire for progress, which is also part of intellectually resisting to blind colonial control. As the parallel to that scammer the viewers can be familiar with the “real” Mirjakyp. Viewers can see him as the one who educates the youth at primary school, who writes the first Kazakh novel at night, the one who keeps his nomadic identity, and who is a public and oratory character.

The appearance of the scammer at the beginning illustrates how impactful Mirjakyp’s persona was from two different viewpoints: from the point of the scammer by impersonating Mirjakyp’s figure he gains respect, credibility, and support while makes us understand that otherwise he cannot achieve that authority and intellectual power by himself. By being a scammer, he acknowledges that Mirjakyp is the "one" among all other people, and his revolutionary ideas and his aspiration to intellectually "awake" make him unique. On the other side, it also shows how much of cultural weight does Mirjakyp’s name has, which could give you a respect and influence. From the perspective of villagers, the fact of them not questioning who he is, and immediately believing and supporting scammer shows their huge respect and admiration of both Mirjakyp and his intellectual value. Even if this scene shows the distance between intellectual elites such Mirjakyp and people from villages, it also signifies how his ideas were very influential that they have resonated deeply in rural areas.

The next scene reveals the colonial paranoia and censorship of the Russian authorities, which highlights their fear of Kazakh’s resistance through intellectual empowerment. Later, in that episode Russian government wants to arrest Mirjakyp for “inciting a riot” and even if the

²⁹ *Mirjakyp. Awaken, Kazakh!*, season 1, episode 1, “I am not Mirjakyp,” directed by Murat Yeszhan, written by Murat Yeszhan, Ularbek Nurgalymuli, Ushkin Saidirahman, aired December 16, 2022, in YouTube channel “Qazaqstan TV,” TV series, 00:02:43.

³⁰ “I am not Mirjakyp,” 00:02:50-00:03:00.

book had a permission from the General Directorate for the Press in St. Petersburg to be printed, the authorities say “But we need to check it for censor again. Very carefully.”³¹ and orders to “deal” with the author. That statement shows how the colonial government fears subversive and new ideas, and they are ready to suppress any form of resistance. Even if the publishing of the book was approved before, authorities still are trying to control its message by harsh censorship. By that attempt they showed that the government was afraid that people might be influenced and Mirjakyp with people can organized nationalist sentiments and other kinds of political activities with the masses.

The focus of “Awaken, Kazakh!” is the call for education instead of a call for direct rebellion against the oppressor, even so re-censoring also symbolizes how the Russian government eagerly wanted to suppress the voices of the intelligentsia. When officers caught the scammer by thinking he is a real Mirjakyp and they ask, “Who did you want to arouse people against with your book?”³² and the importance of this scene is that it shows the oppression discourse of the Russians. This exact question can symbolize paranoia of imperial rule that they might lose control over the population and that “intellectual awakening” can produce much greater political resistance force than physical rebellion. That actions happen in 1911 and there are two different settings: the Akjaryk villages in the steppe living in yurts and more “civilized” Omsk gendarmerie with developed architecture and offices. The beginning of series with the scammer figure and people believing him immediately can be seen as a villagers deep longing for a leader and seeing him as a symbol of resistance beginning. However, the fact that also Russian authorities mistakenly believed the scammer, shows that colonial powers are disconnected from the real identities that they control.

The next scene shows the on-purpose mistranslation and the greed of colonizers to have a control over the knowledge and intellectual development. The deliberate misinterpretation of the

³¹ “I am not Mirjakyp,” 00:06:52-00:07:20.

³² “I am not Mirjakyp,” 00:09:42.

meaning of poems shows the inner fear of possible confrontations. Russian officers and other people who know the Kyrgyz-Kazakh language are trying to translate “Awaken, Kazakh!” to Russian and analyze if there is a political propaganda against the imperial rule. With that move Russian authorities try to neutralize Kyrgyz-Kazakh’s potential power. According to Officer Smirnov’s report “In the poems he is calling educated people of Kazakh to unite, to pay attention to the science and learn more and under every title there is a panegyric on the latest advances in science and inventions – railways, telegraphy, automobiles, telephones, aviation, electricity, telescopes, machines, etc.,”³³ however, the chief official asks for clarification “Are there any specific ways to raise the people against the government?,” while the answer was no, the chief official again tries to find something against poems by stating “So? Will it call for an uprising? Does he speak against the king or the government?,” the answer of Smirnov was – “awaken people, appeal to education.”³⁴ Logically, there are no arguments left on the inadmissibility of poems, however, the chief official has over fixation on “awake” and states “Awaken means an opponent. But these are the disasters that have learned some way to pass the censorship.,”³⁵ by ordering to send that report conclusion to St. Petersburg and stronger control over Mirjakyp.

From the postcolonial perspective the over fixation on word “awake” and those poems can fit with Edward Said’s orientalism concept, in which colonial powers try to control the colonized one’s knowledge and intellectual possibilities. Even though the main message of the author was focused on progressive subjects such as science and basic education, the colonial authorities interpret it as a threat to the empowerment of the Kyrgyz-Kazakh people. The attempt of Mirjakyp to encourage people to educate themselves and to learn about new technologies while keeping their Kyrgyz-Kazakh cultural identity, might be an example of postcolonial hybridity. Besides, [according to Spivak’s Subaltern theory?] colonizers do misinterpret and

³³ “I am not Mirjakyp,” 00:40:13-00:40:47.

³⁴ “I am not Mirjakyp,” 00:40:48-00:41:22.

³⁵ “I am not Mirjakyp,” 00:41:30-00:41:45.

silence subaltern's messages through which the tension between colonized and colonizer increases. The mistranslations and intentional misunderstandings of true meaning of poems is the direct control of what knowledge Kyrgyz-Kazakh people allowed to access and express, through which imperial Russian power maintain their dominance and monopolize knowledge [Michel Foucault: "Power/Knowledge:" power is inseparable from knowledge and is based on it].³⁶

Historically, those Alash figures and intelligentsia including Mirjakyp were educated under Russian systems and have used that knowledge to benefit their own community instead of serving and supporting colonial interests. Events in the series cover two chronological frames: the years of Mirjakyp's oppression and times when his 60-year-old daughter (Gulnar Dulatova) fights for him being acquitted. In the second episode named "Fortunate Jamal" the plot talks about how the novel "Unfortunate Jamal" was written and about how he met his wife - Gaynijamal. In general, this episode marks the beginning of Mijakyp's oppression by Russian power because of his book "Awaken, Kazakh!." During that episode we also see that the Russian government was eager to detain those who publish and distribute the book.

At the end of the second episode there is a dialogue between the 60 years old daughter of Mirjakyp and historian named Izbasar, who does research about the case of her father. She shows to him copies of "Awaken, Kazakh!," photos of Alash members, and other documents with historical importance, which were not allowed to be kept. Here, she mentions that the book "Awaken, Kazakh!" was sued, government banned the book; collected from everyone and destroyed, however, only because of Seydazim Kadyrbayev (also member of Alash Orda and one of the close friends of Dulatov) thousand copies were saved from confiscation. Further she continues "And for this book, my father was driven from Omby to Semey on foot and kept in Semey prison for two years. Don't tell anyone you saw these [materials],"³⁷ shows how colonial

³⁶ Michel Foucault, *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977* (Vintage, 1980).

³⁷ "Fortunate Jamal," 00:55:29-00:55:48.

regimes did criminalized intelligentsia to prevent the spread of new nationalist ideas and potential resistance.

In these dialogues we may notice the emphasis on long-lasting effects of imperial and later soviet colonial repressions on one's who were repressed and on their families. Gulnar continues with: "I have been waiting for my father's acquittal for thirty years... it is not easy to bear the name "daughter of the enemy of the people" for 60 years. Very hard. My days are counted now. My only dream is to hear that my father has been acquitted."³⁸ The scene and dialogues emphasize that the oppression did not end with one person, and the whole generation can be unjustly convicted. The label of "daughter of the enemy of the people" for such a long time can be seen as colonial trauma that extended across the generations.

The dialogue in that scene shows that postcolonial generational trauma does extend till modern days and does shape not only the personal, but also the national narratives which are based on those historical events. The emotional pain and lifelong struggle of her to make her voice heard, so that her father can be free from the label of "enemy of the people," shows that colonial oppression cannot be ended with the imprisonment and even death of those figures, but it will be the weight that their descendants have to bear [Fanon's colonial trauma?]. By 1957 other figures like Saken Seifullin, Ilyas Zhansukirov, and Beimbet Maylin were acquitted, however, for Mirjakyp exile was continued. Even if the physical struggle is over, her desire for historical justice can be seen not only as personal fight, but as the fight of the whole nation for recognition of suppressed Kazakh intelligentsia and their cultural-historical contributions, showing that process of decolonization is not only about changing of political forces and generations, but also the acknowledgment of historical wrongs [Fanon?].

³⁸ "Fortunate Jamal," 00:56:16-00:57:03.

The third episode which is named as “Agybai’s sword” starts with the events at the region Arka during the second half of 19th century. The old man does Quran recitation³⁹ for the souls of the deceased and passes the sword of Agybai batyr to molda before his own death, which was passed to him by Kenesary khan. Further, the molda asks whether if it is an inheritance given to him, when old man answers, “Not only inheritance, but revenge!” and says that “This is my only deposit! Don’t let the enemy touch it! Keep it safe!”⁴⁰ Further in the series we see that the Russian soldiers - Bolsheviks are frequently coming to small Kyrgyz villages and are looking for the weapons that were hidden there by the Whites and enter the houses to conduct a search and ask villagers to “Not interfere.”⁴¹ However, their actual mission was not only taking away any kind of weapons, but also confiscated everything that counted to be valuable as furs of animals, food, and family heirlooms as Agybai’s sword with the purpose of national exploitation.

Then we skip to the first general Kazakh congress at Orynbor in 1917, where Alikhan Bokeikhan says, “We hope to be a people who will take the reins and save our nation.,” and Ahmet Baitursynov continues “It is time for Kazakhs to create their own national autonomy. The autonomous people will take the reins into their own hands and hold only the tip of the straw to the government of the day.”⁴² It became the beginning of creation of the Alash party and slogan of freedom. However, in the series we see that not only the Russians were against the idea of creating Kyrgyz-Kazakh’s own autonomous organization, but the Kyrgyz-Kazakhs themselves were on the enemy's side. People secretly eavesdropped and sometimes even infiltrated the ranks of the Alash Orda supporters and then reported their plans to the Russian authorities, thereby exposing their own people.

The Alash party had their own vision of how to create a sustainable country, thus they primarily wanted to create a “militia,” which will lead to the “integrity and peace of the county”

³⁹ Құран бағыштау

⁴⁰ “Agybai’s sword,” 00:00:19-00:03:05.

⁴¹ “Agybai’s sword,” 00:23:45-00:25:30.

⁴² “Agybai’s sword,” 00:07:00-00:08:07.

and help to “take care of the issue of personal and property protection” as only they can be their own guards.⁴³ All the Alash party members were the ones who had great education and high critical thinking skills. They understood that there was no unity among all Kyrgyz-Kazakhs and each distinct was acting in their own way while anyone could become the ruler and master of these places, which was another reason why the Alash party wanted to establish the united police system. But it was also not easy because the common people perceived the police as an army, and the members of Alash Orda divided themselves and traveled to all the populated areas to explain to the people and the Aksakals the importance of the militia. Another issue was that every other around Kyrgyz-Kazakh had their own established military systems and in case of war they would not be able to defend themselves. In that episode we see how powerful Mirjakyp’s oratory skills. Only with the words “Our motto is Alash! Alash! Alash!”⁴⁴ he raises the spirit of those gathered to join the ranks of the army of people.

⁴³ “Agybai’s sword,” 00:13:50-00:14:21.

⁴⁴ “Agybai’s sword,” 00:21:25.

Part 2: Comments under the YouTube TV series episodes:⁴⁵

The role of the audience on social media platforms has gone through the crucial evolution from passive content consumers to active participants and further even to a co-creator in various forms of communication. The audience responses to media products (films, series, adaptations, etc.) changed after the invention of modern technologies and online platforms; and focuses on analyzing behavior with expectations of contemporary audiences in comparison to audiences of earlier times. The modern audiences are not only consuming adaptations, but they have an influence on these media products because of their active engagement on social media with the producers as continuation of telenovelas series depend on them, so making distinct differences in comparison to passive and conservative audiences of 1990s.⁴⁶ In the case of *Mirjakyp. Awaken, Kazakh!* even if the series were not directly influenced by the audience during the production, according to Lyazzat Tanysbay, who is the chairwoman of the Board of Directors of Qazaqstan TV JSC – the production team tried not to repeat some of the shortcomings and mistakes that viewers pointed out last year regarding historical series.⁴⁷

In this part, I will analyze the comments that I collect from the YouTube comments section. The comments will be categorized and analyzed according to what pattern it belongs to. Some of those people who are commenting on the series become part of the fandom. Definition of “fandom” is more flexible and can be shaped by cultural and social factors through which it challenges ethnocentric biases in fan cultures and fan studies.⁴⁸ Additionally, as the series do have two foreign language subtitles it potentially attracts “unintended audiences,” who are initially were not the part of the targeted audience and who are usually bring unique

⁴⁵ These comments were translated to English by using Google Translator and AI tool ChatGPT; some incorrections were edited.

⁴⁶ Lehtinen, “Introduction: Doña Bárbara, Her Critics, Her Story and Her Fans: Towards Active Audiences.”

⁴⁷ Кенжеғұл, “«Міржақып. Оян, қазақ!» телехикаясының тұсаукесері өтті.”

⁴⁸ Sam Pack, “The Intended Vs. The Unintended Audience: Deconstructing Positionality in Fandom.” In *Fandom, Now in Color: A Collection of Voices*, edited by Rukmini Pande, 29–47. University of Iowa Press, 2020.

interpretations of creator's original message. However, Pack suggests that those unique interpretations might also be conflicting with the intended message of media creator.⁴⁹

The modern audiences are not only consuming the media products and adaptations, but they have an influence on these media products because of their active engagement on social media with the producers as continuation of television series depends on them, so making distinct differences in comparison to passive and conservative audiences of 1990s.⁵⁰ Modern YouTube and TikTok audiences are more active, and their comments might affect not only the media products producing now, but also the further works that will be produced.

An analysis of the content of comments can help to identify the age groups and different generations who watched the series and write their reflections. The different generations perceive and relate to film media through historical/technological (objective) and personal perceptions experiences (subjective) contexts. The research question of Bolin (2014) was to understand and explore what aspects (“age, life course, generation, life situations”) influence the formation of those nostalgic experiences. The subjective experiences lead to the central argument that there are two categories of the media generation's nostalgia associations: 1) individual (e.g.: childhood memories), and 2) collective/social (formative past years).⁵¹ If there will be enough comments which potentially can show the differences between different age groups ideas, it can provide valuable insights into how historical TV series resonate with diverse segments of the audience. The producers of the series acknowledge that their main focus audience was the younger generation as they wanted to contribute to the formation of a state spirit among young people through the Mirjakyp's character.⁵²

⁴⁹ Pack, “The Intended Vs. The Unintended Audience: Deconstructing Positionality in Fandom.”

⁵⁰ Lehtinen, “Introduction: Doña Bárbara, Her Critics, Her Story and Her Fans: Towards Active Audiences.”

⁵¹ Bolin, Media Generations: Objective and subjective media landscapes and nostalgia among generations of media users. *Participations*, 11(2), 108–131.

⁵² Кенжеғұл, “«Міржақып. Оян, қазақ!» телехикаясының тұсаукесері өтті.”

During my research I have found four clear trends on what people mostly are commenting on, and each of these topics has two sub-topics. There are four themes of comments that I will be analyzing: 1) Ethnic nationalism; 2) Criticizing: criticizing modern authorities and criticizing the people; and 3) Praising Alash Party & Kazakh language.

Ethnic nationalism

The current topic merges two sub-topics of anti-Russian propaganda comments and postcolonial Kazakh. All the comments under that category were written primarily in Kazakh language and their contents are focused on Kazakh identity, language, and historical memory in the context of Russian/Soviet colonialism and its lingering effects. In those comments there is a strong nationalist sentiment with putting emphasize on expressing resentment toward the historical role of Russia/Soviet government in shaping past and present of Kazakhstan, while writing about the importance of Kazakh language and culture.

The content of the following comments represents a strong emphasis on cultural and linguistic nationalism and identity. The first comment suggests watching *Mirjakyp. Awaken, Kazakh!* can be considered as a sign of national consciousness and intelligence and saying that “true Kazakhs” should be aware of their own history from early ages. The emphasis on word “Kazakh” by writing it with capital letters might refer to the existence of pseudo-Kazakhs who do not know their language, culture and history, and are “Kazakhs” only because they were born so. The second comment criticizes Kazakhs who embrace Russian culture and language more than their own and portraying them as betraying their own heritage. While the third comment shows deep emotional investment in the Kazakh language making it linked to historical sacrifices of such Kazakh intelligentsia for independence. These comments can be accepted as that among Kazakhstani audiences’ historical TV series are seen as an important tool for cultural awakening and linguistic revival. They also indicate that there is a division within Kazakh society: the ones who uphold Kazakh identity and those who still engage with Russian culture.

[1] Текқана көзі ашық санасы таза ҚАЗАҚТАР көреді бұл сериалды.

Мектептерде көрсету керек бұндай фильмдерді.⁵³

Only well-educated, clear-minded KAZAKHS watch this series. These kinds of films should be shown in schools.

[2] ...Бұл фильм нағыз керек дүние. Әсіресе орыстарды әулие көріп, қазақтарды менсінбей, орысша сөйлеп жүргендер көру керек... Оскар сыйлығы берілетін дүние ғой.⁵⁴

...This film is truly necessary. Especially for those who see Russians as saints, look down on Kazakhs, and speak Russian... This is something worthy of an Oscar.

[3] 10 қазақ тұрып бір-бірімен орысша сөйлегенді көрсем, тәуелсіздік үшін, қазақ тілі үшін өмірлерін берген аталарымнан қатты ұяламын.⁵⁵

When I see ten Kazakhs standing together and speaking Russian to each other, I feel deeply ashamed in front of my ancestors who gave their lives for independence and the Kazakh language.

Also, the first two comments emphasize the educational value of historical films as *Mirjakyp. Awaken, Kazakh!* and their role in shaping national consciousness. The first comment calls for the series to be incorporated into school curriculums, suggesting that the series are seen as an essential part of Kazakh historical education. In fact, there were many comments indicating the same “suggestion” of making it part of the educational program, so Kazakhstani population from their early ages should know and learn about their historical background. Some of them also indicated that watching screen adaptation can be much more effective in case of

⁵³ “I am not Mirjakyp,” YouTube comments section.

⁵⁴ “I am not Mirjakyp,” YouTube comments section.

⁵⁵ “Victory, Father!,” YouTube comments section.

understanding the whole cruelty of those times and create better emotional connection with history than just reading it from book pages. The second comment connects the films impact to correcting historical narratives, particularly criticizing those Kazakhs who hold pro-Russian views. The mention of the Oscar award can be viewed as an appreciation of the series quality, including directors and actors work, and the general picture, however, it also can suggest a belief that Kazakhstan's historical struggles deserve international recognition, reinforcing the idea that life and struggles of historical figures as Mirjakyp Dulatuly's and Alash party are not just and only national concerns, but have a global significance. The theme of national consciousness through series shows how cinema is a powerful tool in shaping national identity and historical awareness, especially in postcolonial contexts where nations aim to reclaim their own narratives.

[1] Осы кинодан кейін орыс тілінен жиіркеніп кеттім...⁵⁶

After watching this film, I started feeling disgusted by the Russian language...

[2] Осындайдан кейін орыстарға қалай мейіріммен қарауға болады? Әрине олар кінәлі емес, ата бабасы кінәлі, бірақ одан жеңіл емес. Тайраңдап жүреді бұл біздің жер деп... Қолымнан келетіні балаларыма тарихты айту, қазақша сөйлеу, еліне қызмет ететін адал адам қылып өсіру.⁵⁷

After something like this, how can one look at Russians with kindness? Of course, they are not personally to blame; their ancestors are, but that doesn't make it any easier. They walk around acting like this is their land... The only thing I can do is tell my children about history, speak Kazakh, and raise them as honest people who will serve their country.

The next part of comments was indicated as anti-Russian and reflects the postcolonial frustration of Kazakhstan and historical resentment toward Russia. The first comment mentions

⁵⁶ "Let's forget insults," YouTube comments section.

⁵⁷ "Let's forget insults," YouTube comments section.

feeling “disgusted” by the Russian language, and it can be viewed as a strong emotional reaction which shows how history and cultural identity is strongly intertwined with linguistic choices of population. The second comment here has an acknowledgment that modern Russians are not directly responsible for the past actions and oppression, but historical trauma memory still creates a deep emotional burden. The phrase in the second comment “They walk around acting like this is their land” suggests an ongoing perception of Russian dominance or entitlement in Kazakhstan, which more likely referring to Russian-speaking Kazakh communities or historical narratives downplaying Kazakh sovereignty. The last sentence of that comment gives a clear idea about generational responsibility: educate children about history and ensure that they will grow up proud being Kazakhs. That theme indicates the tensions in national identity and attitudes toward Russian heritage in Kazakhstan derived from that struggle to reconcile historical trauma with the present.

These comments create a strong idea that language is a key marker for keeping national identity. All those comments were written in Kazakh, and they agitate speaking Kazakh as a symbol of patriotism, while speaking Russian is something equated with cultural subjugation. Also, in those comments present strong emotional reactions including shame, disgust, resentment, which indicate that colonial past still deeply felt among Kazakhstani population, therefore, comments also stress passing down history and language to younger generations. That action will suggest a long-term vision for cultural and linguistic revival of Kazakhs. Such comments indirectly highlight the need for more historical narratives that reflect Kazakh perspectives and made series accepted as a tool for national consciences.

Criticizing: criticizing modern authorities and criticizing the people

The second set of comments under *Mirjakyp. Awaken, Kazakh!* reveals several problems and reflects a deep frustration in a Kazakhstani political and social reality. Viewers and commenters criticize corruption in a government, the marginalization of Kazakh language and

identity, and Russian power structure's lingering influence in all aspects of life of modern Kazakhstan. Many commenters express disappointment that even if century passed since Mirjakyp Dulatuly lived but nothing or only very little has changed. Namely, the ones who fight for the nation and its present and future are still silenced, while the government and country's leadership remain unaccountable. For those people that TV series is not only seen as a beautiful portrayal of historical trauma, but as a wake-up call which highlights ongoing struggles for Kazakhstan's "true" independence and justice. The following four comments are mostly focused on political and social criticism:

[1] Вот это реально элита народа а не всякие поганые и лицемерные коррупционеры и воры.⁵⁸

These are the true elites of the nation, not all those vile and hypocritical corrupt officials and thieves.

[2] Орысқұлдар мен Парламенттегі депутаттарды, Үкімет мүшелерін, облыс әкімдерін бәріне көздерін шұқып осындай тұлғаларымыздың өмір жолын баяндайтын киноны көрсету керек. Мүмкін көздерін сығырайтып болса да ашар. Сонда ғана оянар!⁵⁹

All Russophiles, members of Parliament, government officials, and regional governors should be forced to watch films like this that tell the life stories of our great figures. Maybe it would at least partially open their eyes. Only then will they awaken!

[3] Қазір де сол қалпы өзгерген түк жоқ, баяғы жартас сол жартас. Қазақ өз жерінде өгей баланың күнін кешіп жүр. Қазаққа, қазақ тіліне жаны

⁵⁸ "I am not Mirjakyp," YouTube comments section.

⁵⁹ "I am not Mirjakyp," YouTube comments section.

ашитындар қудалануда, түрмеде. Үкімет тек орысқа ғана жайылып жастық, иіліп төсек болып тұр.⁶⁰

Nothing has changed to this day; it's the same old story. Kazakhs are still living like stepchildren in their own land. Those who truly care about Kazakh language and identity are persecuted and imprisoned. The government lays down a red carpet only for Russians.

[4] Баяғы жартас бір жартас болып келе жатқаны өкінішті, әлі де сол елім деп біреу шықса етегінен тартып екеу шығады, тергеуші мен соттар әлі де осы жауыздардан айырмашылығы шамалы, әлі де ақша мен атақ үшін екінің бірін аяусыз ұрып соғып жазықсыз соттап жүргендер жетерлік, ал киноға келсек өте жақсы түсірген, еңбектері жана берсін, басты рольдегі актёрға ерекше алғыс, келбеті, сөзі, дауысы, жүріс тұрысы, әдемі жымыысы бәрі керемет!⁶¹

It's sad that the same problems persist—whenever someone stands up for the country, others immediately pull them down. Investigators and judges today are no better than the oppressors of the past; they still ruthlessly beat and imprison people for money and status. But as for the film, it was beautifully made. I wish success to the creators, and a special thanks to the lead actor—his appearance, voice, speech, movements, and even his charming smile were all perfect!

These comments criticize corruption, inaction of government, and the perceived marginalization of Kazakh identity in modern days Kazakhstan. The commenters highlights that there is a strong contrast between the historical figures shown in the series, who are perceived as a true “elites,” and modern officials and parts of the parliament, who are labeled as “corrupt” and

⁶⁰ “Fortunate Jamal,” YouTube comments section.

⁶¹ “Let's forget insults,” YouTube comments section.

“hypocritical.” Commentators see that the political and social problem of persecution and imprisoning of the ones who “care” about Kazakh culture, identity, and language is still the same as it was during the Soviet period. The colonial pattern is still in the system; therefore, viewers highly criticize those members of authorities, including “investigators and judges,” referring to their dishonesty. The frustration is also directed toward government policies favoring Russian influence and highly cares about the “wellbeing” of Russian population in Kazakhstan contrasting with Kazakhs who still feel like “outsiders” in their own land and country. Those comparisons of modern law enforcement to past oppressors can be understood as the fight for Kazakh rights and independence is far from over. All four comments selected above reflect a deep sense of injustice and disillusionment with the government while linking it to historical colonial struggles to present day problems.

The part of these comments also highlights the importance of historical films in shaping national consciousness. For instance, the second comment has the belief that if the government officials were forced to watch that historical series, then it can become an effective tool for educating and enlightening people about the colonial past of the Kazakh population. Also, in the fourth comment we can notice that the positive perception of the series suggests that it is a step forward reclaiming and celebrating Kazakh identity, which gives people a sense of pride and some kind of “hope” for the betterments in the political and social spheres. The next comments are still under the theme of criticizing, however, they also have the idea of national identity and self-determination:

[1] Я очень рад что казахи начали снимать такие сериалы. Это переосмысление своей истории – дает Казахстану boost в цивилизационном плане. Значит наконец то Казахстан проходит этап национальной самоидентификации в коренном народе. Сейчас это как никогда необходимо в условиях мрачной действительности. А нам как русскоязычным

казахстанцам – остается это лишь поддерживать или валить, если что не нравится. На мой взгляд все – справедливо.⁶²

I'm very glad that Kazakhs have started making such series. This is a rethinking of our history—it gives Kazakhstan a boost in terms of civilization. It means that Kazakhstan is finally going through the stage of national self-identification among the native population. Right now, this is more necessary than ever in the face of a grim reality. And for us, as Russian-speaking Kazakhstani citizens, all we can do is support this or leave if we don't like it. In my view, everything is fair.

[2] Сол кезден бері бір ғасырдай уақыт өтсе де, әлі күнге дейін қазағымның оянатын түрі жоқ, неткен қалың ұйқы десеңізші... Қайран менің қазағым...не көрмедің?!⁶³

A whole century has passed since then, yet my Kazakh people still show no sign of waking up. What a deep sleep... Oh, my poor Kazakh people... What haven't you endured?

As in the first set of comments these comments mention Kazakhstan's national awakening and historical consciousness. The first comment highlights how the TV series *Mirjakyp. Awaken, Kazakh!* contributes to Kazakhstan's cultural and civilizational progress by increasing self-awareness and "national self-identification" among Kazakhs. However, the last part of that comment "And for us, as Russian-speaking Kazakhstani citizens, all we can do is support this or leave if we don't like it. In my view, everything is fair." – shows the acknowledgement of growing dominance of Kazakh nationalist discourse and suggests that not only Russians, but Russian-speaking Kazakhs have limited choice: accept and support those

⁶² "I am not Mirjakyp," YouTube comments section.

⁶³ "Fortunate Jamal," YouTube comments section.

changes or leave the country. The tone of that comment is more neutral than negative and implies an ongoing linguistic and cultural shift that can make Russian-speaking population feel as an outsider. So by that we can see the contrast between those two poles: Kazakh speaking population claims that all the good is primarily for Russians and Russian-speaking population, including Kazakhs, and say that Kazakh language and identity is highly marginalized, and the other Russian-speaking side which claims that there is an increasing tension between Kazakh national identity and the legacy of Russian influence in Kazakhstan. However, the second comment writes “What a deep sleep” suggesting that there is a very slow progress and despite a century of struggle Kazakhs remain in a “deep sleep,” referring to the insufficiency of political or social mobilization. The series can be perceived as a part of a bigger decolonization and national self-assertion movement, but we also have to acknowledge that much more efforts and work needed to truly “awaken” the Kazakh nation.

Praising Alash Party & Kazakh language

The third set of comments focuses more on the emotional impact of the series. Those include expressing admiration for the Alash party and related figures as well as mourning the absence of such leaders in modern days while being eager for a renewed national consciousness. Other comments do emphasize the beauty and power that Kazakh language hold by showing the increasing desire to reclaim linguistic heritage. The viewers and commenters have seen and perceived the series not only as a historical drama, but also as a powerful tool which reminds us of what was lost and what still needs to be regained. The one of the main themes here is the language and its role in personal and national identity:

[1] Я плачу такой прекрасный сериал, который передал все тонкости и подлости того времени, показали какие достойные люди сражались за нас и за наше будущее, прекрасная игра актеров, за это отдельное спасибо, после

этого сериала я очень пожалела что я русскоязычная казакша, ведь сам казахский язык – он прекрасен...⁶⁴

I'm crying—such a wonderful series that conveyed all the nuances and betrayals of that time. It showed what honorable people fought for us and our future. The acting was incredible, and I'm especially grateful for that. After watching this series, I deeply regret that I am a Russian-speaking Kazakh because the Kazakh language itself is so beautiful...

[2] Қазақ тілінің құдіреті ерекшесінай 🥰 Құлаққа майдай жағады.⁶⁵

The power of the Kazakh language is extraordinary 🥰 It is so pleasant to hear.

[3] Қазақ тілі неткен керемет еді, өз тілімізде сөйлеуге ұялмайық ❤️⁶⁶

The Kazakh language is so beautiful—let's not be ashamed to speak our own language ❤️.

The first comment here is remarkable as it highlights that emotional power of the series, which made her immerse into the historical struggles of those Alash leaders and also because the viewer expressed regret over being Russian-speaking Kazakh, as it makes her linguistically disconnected from her heritage. This part of the comment reflects a broader postcolonial linguistic shift in Kazakhstan, because majority of Kazakh population, especially Russian-speaking ones are beginning to appreciate and reclaim their native language as a major part of their both personal and national identity. Other comments here are more positive as they are focused on celebrating the beauty and power of the Kazakh language and calls other to embrace

⁶⁴ "I am not Mirjakyp," YouTube comments section.

⁶⁵ "I am not Mirjakyp," YouTube comments section.

⁶⁶ "I am not Mirjakyp," YouTube comments section.

it. The following comments are focused on admiration for historical figures, including Mirjakyp Dulatuly and their legacies:

[1] Сезім қандай құдіретті. Ес білгелі осындай ардақты адамдарды естіп, оқып келе жатқаннан бері олардың батыл, қайсар мінездеріне әлі де тәнті болам, әлі де ғашық болам. Аллахтың құдіреті қанша жыл, ғасыр өтсе де ел арасында абыройлы жандар, өйткені ниеті таза, халыққа шын көмектескен Алаш ардақтылары. Жақсының аты, ғалымның хаты өлмейді. Кино үшін рахмет, ерен еңбектеріңіз ел арасында ақтала берсін.⁶⁷

What a powerful feeling. Since childhood, I have read and heard about such honorable people, and I am still in awe of their bravery and resilience—I am still in love with their strength. The power of Allah—no matter how many years or centuries pass, these people remain respected among the nation because they were pure-hearted and truly helped their people. The great figures of Alash will never be forgotten. Thank you for the film, may your hard work be recognized by the people.

[2] Қазақ үшін қасық қаны қалғанша күрескен қайран бабаларымыз! Шіркін, қазіргі таңда өздеріңіздей жүректі асыл азаматтар, арыстар жоқ қой. Тым ұсақталып кеттік... Енді осындай асылдар қазақтың маңдайына біте ме десеңші... Жатқан жерлеріңіз жарық, топырағыңыз торқа, жандарың жәннаттан болсын! Бас иеміз, ұмытпаймыз!⁶⁸

Our ancestors fought for the Kazakh people until their last breath! If only we had such courageous and noble people today... But we have become so narrow-minded. Will such great individuals ever be born among us again? May their

⁶⁷ “I am not Mirjakyp,” YouTube comments section.

⁶⁸ “I am not Mirjakyp,” YouTube comments section.

resting places be bright, may the earth rest lightly upon them, and may their souls dwell in paradise! We bow before them—we will never forget!

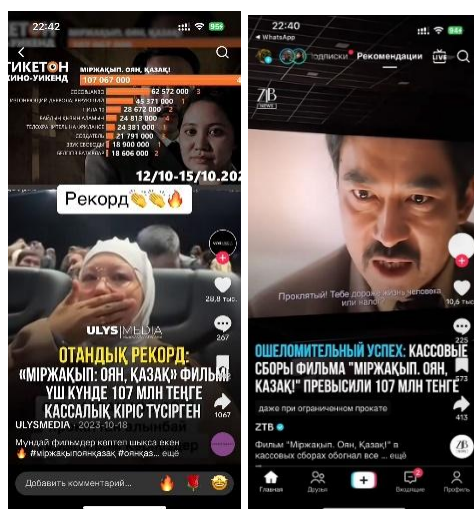
These two comments were selected because they contain and represent the general idea of what other comments had. The main focus here is romanticization and honor the historical figures shown in the series, especially the Alash party leaders. In the series the main character is Mirjakyp Dulatuly, however the main events are happening not only around him personally but also include other Alash leaders as Ahmet Baitursynov and Alikhan Bokeikhanov. Viewers express admiration for their courage, braveness, knowledge, and sacrifices for their nation. As previously there is also a clear contrast between past times and present days. Commenters highlight that past day's historical figures were noble and selfless, while today's society perceived as lacking basic leadership and unity qualities. There is a point saying people have "become narrow-minded" which reflects a disappointment in the present generation, who do not have that sense of commitment to national ideals and visions. That thing further creates the sense of "historical nostalgia" in Kazakhstan, meaning that people look to past leaders as a symbol of what the modern nation could aspire to be.

Part 3: TikTok fan edits & comments

Before moving to the TikTok platform, I should note that this is a completely different platform from YouTube, where mostly the younger generation concentrates. Therefore, the fan edits and comments under those videos can be considered as “unacceptable” in any other formal setting. Some of the TikTok comments and videos do follow the local and international “trends,” which requires background information about them to better understand the contents and what fans actually mean and refer to. The first thing to analyze is the videos, there are 4 categories, including videos from the unofficial news portals pages, fan page of the main actor, who played the role of Mirjakyp in the series, fan video edits of the series, and reactions after watching the film in the cinema.⁶⁹ The videos were collected to collect the comments under them, so it was a way to shrink the area for potential data collection.

1. Unofficial news portals pages

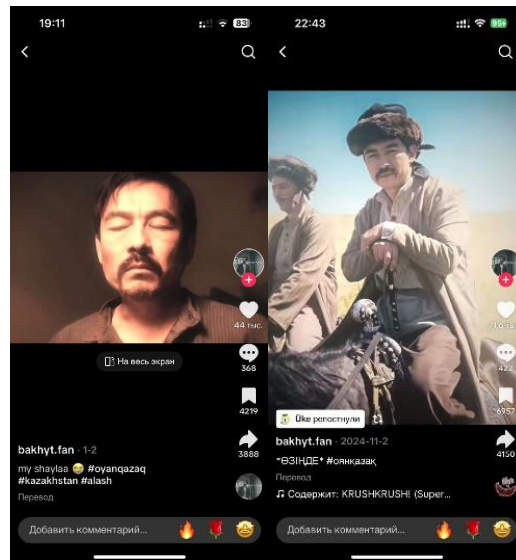
In this category, there are videos which were released by popular, but online and unofficial news portals. They usually only posted short summary of the fans reactions and how much money did the film (shortened version of the series which were broadcasted at the cinemas) collect (box office receipts). The ticket price was not expensive compared to other domestic and foreign films so that more people could see the film.



⁶⁹ For the link to those videos, see Appendix 2.

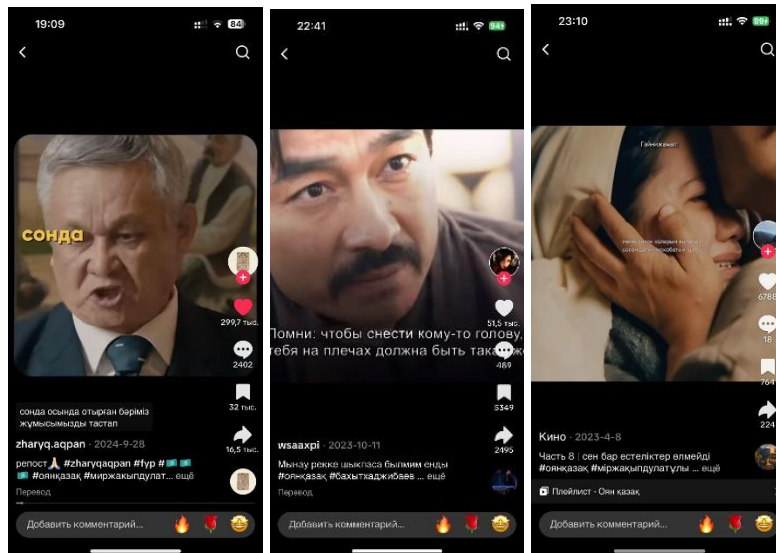
2. Fan page of the main actor, who played the role of Mirjakyp in the series

These videos are dedicated to the main actor, who played the role of Mirjakyp in the series. Both of the videos are from the same fan-account, however, there were also other pages, which posted edits with the main character, showing that he becomes popular because of how he played in the series and in his looks.



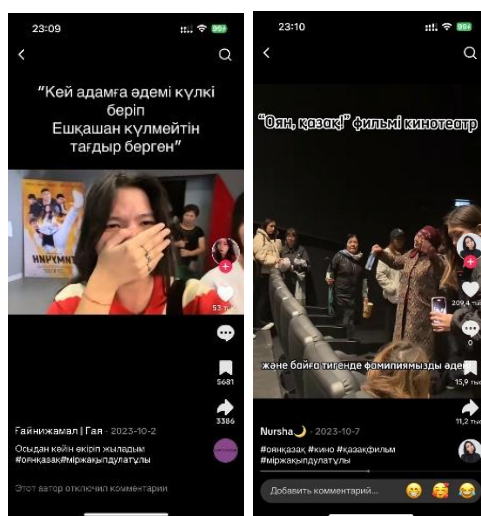
3. Fan video edits of the series

The majority of the videos uploaded to TikTok were fan edits. Some of them made real “edits” by cutting and putting together several scenes with special effects and modern music, and other just did posted short cuts from the series without any changes. These videos are important as they worked best in promoting the series. Most of the people were asking “what is the name of the series/film?” in the comments section, so the TikTok fan community somehow played a role in making the series more popular.



4. Reactions after watching the film in the cinema

The last category of the videos were the “live” reactions of people, who watched the series in the cinema. There were not many videos under this category, however, I thought that it could be more informative as the comments under these videos were divided into two. Some commenters reacted to people’s natural reactions in the form of crying quite negatively, they left comments as “everything you do is a hype.” However, others were supportive and showed their sympathy towards what emotions. The authors of videos mentioned the importance of history and language.



Film Reactions (Emotional, Supportive)

Comments under that section shows that the series had a powerful impact on awakening of the national consciousness. These comments somehow repeat the idea of the comments which were presented in the section of analyzing the comments under the YouTube. Most of the people do comment that they are proud of national cinema and hope that there will be more of such films. While others noted that the series did motivate them to learn more about their history.

Өте әсерлі кино болды барлығы залдан жылап шықты

It was a very emotional film — everyone left the theater in tears.

Көрмегендер көріңіздер, көргендер бала шағаларыңызға көрсетіңіздер
үйретіңіздер, бұл бізге аманат, Қазағым жасасын

*Those who haven't seen it — go see it. Those who have — show it to your kids,
teach them. This is our legacy. Long live my Kazakh people!*

Соны көрген адамдар тәубеге келсе ғой шүкір етіп, ұмытып кетпей

*If only people who watched it would come to their senses, be grateful, and not
forget.*

Енді осындай шабыт пен осындай фильмдер көп шықса

If only we'd get more movies like this, with such inspiration.

Тағы бір дәл осындай тарихи кино күтеміз бұйырса

Hoping for another historical film like this one, God willing.

Оқуға деген ынтам кете бастағанда Мәржақып атамыз бен Ахмет ұстаздың
осындай өмір баяны туралы фильмдерін көріп бір жылап алып, ары қарай
сабағымды оқимын

Whenever I lose motivation to study, I watch films about the lives of Marzhakyp and Akhmet — I cry, then keep going with my studies.

Осындай мағыналы киноларды көп шығару керек, комедиядан көрі АЛҒА
ҚАЗАҚ КИНОСЫ

*We need more meaningful films like this. Enough with the comedies. FORWARD,
KAZAKH CINEMA!*

Media & Propaganda Discussion

In this category of comments people showed somehow negativity, they said that the whole series are marketing and “propaganda,” which is aiming the younger generation, probably to make them to be more “nationalistic.” These comments also say that through the series someone can benefit something, also possibly implying the incitement of interethnic discord.

Маркетинг, фильм тоже маркетинг к национализму

Marketing — the film is also marketing for nationalism.

Фильм пропоганда. Иначе почему только сейчас решили выпустить этот фильм? Почему этого не сделали 10 лет назад. Может это кому-то выгодно...

This is propaganda. Otherwise, why release this film only now? Why not 10 years ago? Maybe someone benefits from this...

Вижу пропоганду, специально молодежь накручивают

I see propaganda — they’re clearly trying to stir up the youth.

Character Love

Under that category of comments, the viewers, especially the younger ones did comment by using the modern TikTok trend narratives. In the TikTok community there were popular trends as “my shayla,” where people did show their sympathy to someone. While the comments

as “choke me/strangle me” were used among TikTok users to show their attractions and comment about how the person is handsome.

ЖАНЫМ СОЛ

Oh my dear one...

Құдайым ау менің Шейлам

My God, my Shayla...

MY SHAYLA

MY SHAYLA

ИӘӘӘ ТҰНШЫҚТЫР МЕНІ МІРЖАҚЫП

YESSSS CHOKE ME MIRZHAKYP

О да души меня ... деп бастасам қате ма?

Is it wrong if I start with “Oh, strangle me...”?

Мен ғашық болып қалдым ба?

Did I just fall in love?

Бла әдемі мужик

Damn, he's a fine-looking guy.

Менде бір көріп ғашық болуға сенбеуші едім, енді

сендім, осы кісіге ғашық болдым

I didn't believe you could fall for someone after one look, but now I believe — I fell for this man.

Social Criticism and Irony

The comments were mostly aggressive. It turns out that they were ordinary armchair critics who print their "smart" thoughts in the comments under the film, such as "If a Kazakh doesn't wake up when life hits them in the face, how would they wake up from just a movie? It's

all hype." and "Why are you waking up only now? Fake tears. Where were you before? Stop pretending to be heroes." that nothing will change our nation, that it is too late to change anything. And some commentators began to feel sorry for the future generation "Even after watching this film, we didn't wake up. Oh, Kazakhstan...", arguing that they are now the "bad" generation that could not preserve the whole history.

Өмірде басына тышып отырғанда оянбаған қазақ бір кинодан қайдан оянсын
бәрі де хайп

If a Kazakh doesn't wake up when life hits them in the face, how would they wake up from just a movie? It's all hype.

Жылағандарыңды түсіре бермей іс әрекет жасамайсыңдар ма
Instead of just filming your crying, why not take action?

Буын жарайды оянады, ертең қайта ұйықтайды ғой
This generation will wake up, sure, but tomorrow they'll fall asleep again.

Неге қазір оянып жатырсыңдар өтірік жылап осыған дейін қайда болдыңдар
өтірік батыр болмаңдаршы
Why are you waking up only now? Fake tears. Where were you before? Stop pretending to be heroes.

Осы киноны көріп те оянбадық қазақ елі өкінішті
Even after watching this film, we didn't wake up. Oh, Kazakhstan...

#бізнашарұрпақболдық

#WeAreTheWeakGeneration

Қазақтың аты бар өзі жоқ
The Kazakh has a name but no presence.

Conclusion

Overall, the results of the research are based on the analysis of audience responses to *Міржақып. Оян, Қазақ!* Shows that modern cinematography of Kazakhstan, especially its products with historical narratives are no longer consumed passively. The audience communicates with the product more actively, so this exact TV series becomes a dynamic space for emotional engagement, cultural critique, and meaning making in a postcolonial context. According to the content of the comments, viewers so use the series not just to remember their historical past, but to interpret the present day of Kazakhstan and Kazakh people. They mourn past ideals in form of Mirjakyp and Alash party but also do critique the government. Also, they used the series to re-imagine Kazakh identity through language and historical memory. Commenters express that historical series have a crucial role in shaping national awareness through showing that national cinema serves as an emotional and educational tool.

The impact of the series lies also in its capacity to “awaken” civic discourse, especially among the younger generations. They do acknowledge the linguistical, cultural, and ideological legacies of colonialism. Comments do reveal that forming a “fandom” also becomes a form of building a nation. In this context, the figure of Mirjakyp serves more than a “national hero,” but he also becomes as an instrument, through which viewers do confront their own agencies. The success of the series is not only because of its entertainment or educational basis, but it comes from the mirroring of a current society, which is being “awaken,” but still not fully, however, the which is aware of the stakes of that ideological “sleep.”

According to obstacles that I faced during my research process, there are some suggestions for the future work. Comment analysis is powerful but requires triangulation with surveys, interviews, and historical discourse for a comprehensive and multi-perspective view. It would be better to focus on specific themes (national identity, historical narratives, language revival, etc) to avoid overly broad findings, as in my paper there are some points where analysis

can be seen as too vague, and there are some points which were left behind without a proper analysis. Also, to improve the quality of the future work, multiple sources (different social media platforms: Facebook, Instagram, Telegram; news comment sections, etc) could be used to ensure a more diverse dataset.

The significance of the paper is relatively high in the two subfields” fan and media studies and postcolonial context of Kazakhstan. In a Kazakhstani context, the phenomenon of “fans” has not been explored much and not much of understanding the media’s influence in public discourse was researched. The idea of “fans” and forming fan communities dedicated to films, series, or popular media figures (including artists, actors, or characters) is not something usual for Kazakhstani people. That phenomenon became known only in recent decades. Therefore, it was hard for me to find relevant local research papers, which could support my arguments. The study situates the analysis within Kazakhstan's postcolonial context, exploring how media engagement reflects ongoing processes of decolonization, national self-identification, and navigating the legacy of Soviet/Russian influence.

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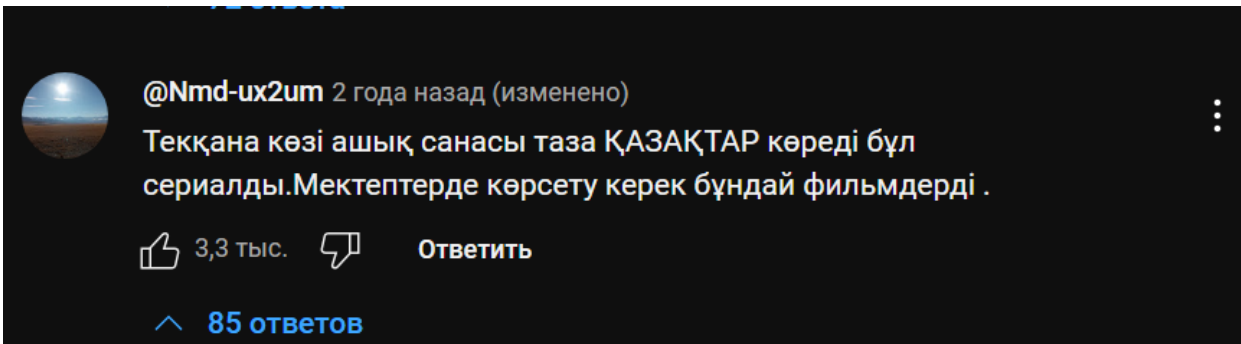
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Appendix 1:

Comments from YouTube under the 1st episode of “Mirjakyp. Awaken, Kazakh!” (Kazakh version with Russian subtitles)



Source: https://www.youtube.com/watch?v=Itv4FFNKG_c&list=PLngdzEyKAHx-GQU_7KURhhDGX-


[mtu4Qd&index=1&ab_channel=QazaqstanTV%2F%D2%9A%D0%B0%D0%B7%D0%B0%D2%9B%D1%81%D1%82%D0%B0%D0%BD%D2%B0%D0%BB%D1%82%D1%82%D1%8B%D2%9B%D0%90%D1%80%D0%BD%D0%B0%D1%81%D1%8B](https://www.youtube.com/watch?v=Itv4FFNKG_c&list=PLngdzEyKAHx-GQU_7KURhhDGX-mtu4Qd&index=1&ab_channel=QazaqstanTV%2F%D2%9A%D0%B0%D0%B7%D0%B0%D2%9B%D1%81%D1%82%D0%B0%D0%BD%D2%B0%D0%BB%D1%82%D1%82%D1%8B%D2%9B%D0%90%D1%80%D0%BD%D0%B0%D1%81%D1%8B)

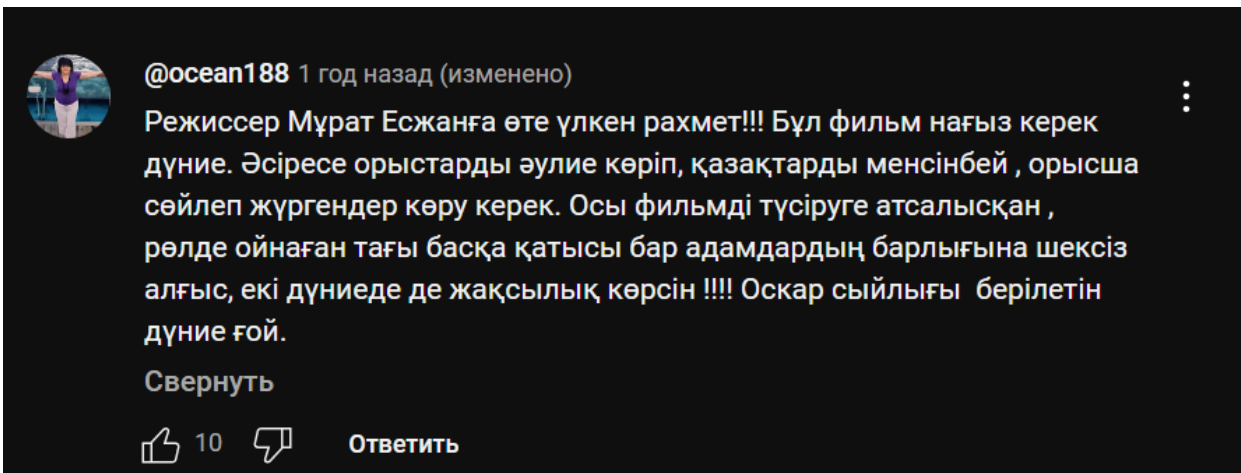




 **@Nmd-ux2um** 2 года назад (изменено) 

Текқана көзі ашық санасы таза ҚАЗАҚТАР көреді бұл сериалды. Мектептерде көрсету керек бұндай фильмдерді .

 3,3 тыс.  **ОТВЕТИТЬ**



 **85 ответов**



 **@ocean188** 1 год назад (изменено) 

Режиссер Мұрат Есжанға өте үлкен рахмет!!! Бұл фильм нағыз керек дүние. Әсіресе орыстарды әулие көріп, қазақтарды менсінбей , орысша сөйлеп жүргендер көру керек. Осы фильмді түсіруге атсалысқан , рөлде ойнаған тағы басқа қатысы бар адамдардың барлығына шексіз алғыс, екі дүниеде де жақсылық көрсін !!!! Оскар сыйлығы берілетін дүние ғой.

Свернуть

 10  **ОТВЕТИТЬ**



@НОДГПНЖС 1 год назад

10 қазақ тұрып бір-бірімен орысша сөйлегенді көрсем, тәуелсіздік үшін, қазақ тілі үшін өмірлерін берген аталарымнан қатты ұяламын 😞



123



Ответить



@Emiriko_333 1 год назад

Kazak kardeşlerim sizlerin bağımsızlığınız için nasıl bir uğraş verdiğinizi artık anlıyorum. 70 senelik bir uğraş resmen bu. Ve sonunda 16 Aralık 1991'de sonunda bağımsızlığınızı kazanmışsınız. Dilerim hep bağımsız kalırsınız. Türkiye'den Kazakistan'a selamlar, bize yardımlarınız için çok teşekkür ederiz. Sizin derdiniz, bizim derdimiz, sizin sevinciniz, bizim sevincimizdir.

Свернуть

Перевести на русский



2,3 тыс.



Ответить



99 ответов



@eldosbechelov9738 2 года назад (изменено)

Казак баурларым азаматсыздар. Тарыхын билбеген эл келечегин кура албайт дейт ата бабаларыбыз. Андыктан бул кинону тарткан азаматтардан Алла ыраазы болсун. Казак кыргыз бир тууган. Тарыхыбыз бир Иншаллах келечегибиз да бир куралсын. Бир туугандай ынтымакта бирге өнүгүүнү насип кылсын

Свернуть

Перевести на русский



129



Ответить



@eldosbechelov9738 2 года назад (изменено)

Казак баурларым азаматсыздар. Тарыхын билбеген эл келечегин кура албайт дейт ата бабаларыбыз. Андыктан бул кинону тарткан азаматтардан Алла ыраазы болсун. Казак кыргыз бир тууган. Тарыхыбыз бир Иншаллах келечегибиз да бир куралсын. Бир туугандай ынтымакта бирге өнүгүүнү насип кылсын

Свернуть

Перевести на русский



129



Ответить



@ГалияКаратай 1 год назад

Осындайдан кейін орыстарға қалай мейіріммен қарауға болады? Әрине олар кінәлі емес, ата бабасы кінәлі, бірақ одан жеңіл емес. Тайраңдап жүреді бұл біздің жер деп. Не болса да, Алланың жазғаны. Алаштықтардың жатқан жерлері жайлы болсын, жандары жәнната болсын! Қолымнан келетіні балаларыма тарихты айту, қазақша сөйлеу, еліне қызмет ететін адал адам қылып өсіру.

Свернуть



115



Ответить

7 ответов



@piston1414 1 год назад

Вот это реально элита народа а не всякие поганые и лицемерные коррупционеры и воры



585



Ответить

14 ответов



@AlexLapinX 1 год назад

Я очень рад что казахи начали снимать такие сериалы. Это переосмысление своей истории - дает Казахстану boost в цивилизационном плане. Значит наконец то Казахстан проходит этап национальной самоидентификации в коренном народе. Сейчас это как никогда необходимо в условиях мрачной действительности. А нам как русскоязычным казахстанцам - остается это лишь поддерживать или валить, если что не нравится. На мой взгляд все - справедливо.

Свернуть



19



Ответить

5 ответов



@umittanakozova6882 1 год назад

Орысқұлдар мен Парламенттегі депутаттарды, Үкімет мүшелерін, облыс әкімдерін бәріне көздерін шұқып осындай тұлғаларымыздың өмір жолын баяндайтын киноны көрсету керек. Мүмкін көздерін сығырайтып болса да ашар. Сонда ғана оянар!

95 Ответить

✓ 1 ответ



@Skibiditoilet_TVMAN-41 2 года назад

Сол кезден бері бір ғасырдай уақыт өтсе де, әлі күнге дейін қазағымның оянатын түрі жоқ, неткен қалың ұйқы десеңізші ... Қайран менің қазағым...не көрмедің?!

2,2 тыс. Ответить

✓ 74 ответа



@АйбекКожаяев-р5ц 1 год назад

Қазір де сол қалпы өзгерген түк жоқ, баяғы жартас сол жартас. Қазақ өз жерінде өгей баланың күнін кешіп жүр. Қазаққа, қазақ тіліне жаны ашитындар қудалануда, түрмеде. Үкімет тек орысқа ғана жайылып жастық, иіліп төсек болып тұр.

4 Ответить



@aika8812 2 года назад

Баяғы жартас бір жартас болып келе жатқаны өкінішті, әлі де сол елім деп біреу шықса етегінен тартып екеу шығады, тергеуші мен соттар әлі де осы жауыздардан айырмашылығы шамалы, әлі де ақша мен атақ үшін екінің бірін аяусыз ұрып соғып жазықсыз соттап жүргендер жетерлік, ал киноға келсек өте жақсы түсірген, еңбектері жана берсін, басты рольдегі актёрға ерекше алғыс, келбеті, сөзі, дауысы, жүріс тұрысы, әдемі жымыясы бәрі керемет !

Свернуть

259 Ответить

✓ 4 ответа



@femida6676 1 год назад

Я плачу 😭 такой прекрасный сериал, который передал все тонкости и подлости того времени, показали какие достойные люди сражались за нас и за наше будущее, прекрасная игра актёров, за это отдельное спасибо, после этого сериала я очень пожалела что я русскоязычная казашка, ведь сам казахский язык- он прекрасен...

Свернуть

👍 403 💬 Ответить

✓ 18 ответов



@Aisha-gl1sl 2 года назад

Қазақ үшін қасық қаны қалғанша күрескен қайран бабаларымыз! Шіркін, қазіргі таңда өздеріңіздей жүректі асыл азаматтар, арыстар жоқ қой. Тым ұсақталып кеттік... Енді осындай асылдар қазақтың маңдайына біте ме десеңші... Жатқан жерлеріңіз жарық, топырағыңыз торқа, жандарың жәннаттан болсын! Бас иеміз, ұмытпаймыз! ❤️

Свернуть

👍 99 💬 Ответить

✓ 3 ответа



@farizaasqar6572 2 года назад

Қазақ тілінің құдіреті ерекшесінай 🤔 Құлаққа майдай жағады

👍 175 💬 Ответить

✓ 4 ответа



@aminamuratkyzy2693 1 год назад

Қазақ тілі неткен керемет еді, өз тілімізде сөйлеуге ұялмайық ❤️

👍 67 💬 Ответить



@АйымжанТурехан-у1ж 2 года назад

Сезім қандай құдіретті. Ес білгелі осындай ардақты адамдарды естіп, оқып келе жатқаннан бері олардың батыл, қайсар мінездеріне әлі де тәнті болам, әлі де ғашық болам. Аллахтың құдіреті қанша жыл, ғасыр өтсе де ел арасында абыройлы жандар, өйткені ниеті таза, халыққа шын көмектескен Алаш ардақтылары. Жақсының аты, ғалымның хаты өлмейді. Кино үшін рахмет, ерен еңбектеріңіз ел арасында ақтала берсін.

Свернуть



3 тыс.



Ответить



51 ответ



@aikozh5777 1 год назад

Тарихи фильмдер ойға ой қосады. Шынайы оқиға желісінде түсірілген фильмдерді қолдаймын 🙌 Ұлттың жоғын жоқтап, халыққа жаны ашыған жандардың өмір сүргеніне куәгер болғандай болдық. Әрі қарай да осындай темптен қалып қоймайық.

Міржақып пен Ғайнижамал арасындағы махаббатқа ессіз иландым 🥰

Свернуть



134



Ответить



1 ответ



@grt82guyt10 1 год назад

Очень хорошо снят фильм, браво актерам и режиссеру. Некоторые комментаторы после просмотра уходят в крайность, осуждая русских и даже русс.язык, каз.интеллегенцию убила советская власть как и евреев, узбеков и т.д. "Оян казак" это призыв: повышай уровень грамотности, уровень культуры, уровень образованности, развивайся, воспитывай достойно сыновей и дочерей, помни и чтти историю, своих предков, свой язык и традиции, уважительно относиться к себе и другим. Они отдали свои жизни ради нашей независимости, ради своих потомков, ради нас. Перестанем обвинять кого то и искать виноватых, давайте начнем с себя, повышать уровень культуры, уровень образованности, учить языки. Все эти люди были высокоинтеллектуальными, начитанными, патриотичными, умными, нам есть на кого равняться.

Свернуть



26



Ответить



1 ответ



@АлтынайМынжанкызы 2 года назад

Осындай тарихи фильмдер көп болса екен.Өтее керемет 👍



37



Ответить

Appendix 2:

Collection of fan videos and comments under those videos from TikTok pages.

5. Unofficial news portals pages

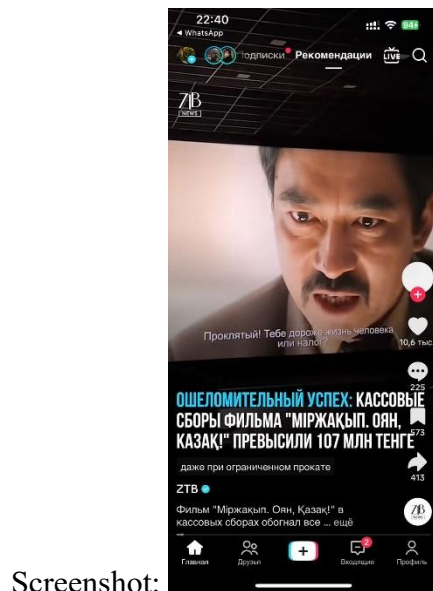
Username: @ulysmidia

Link: <https://vm.tiktok.com/ZMkpj6qxR/>



Username: @ztbkz

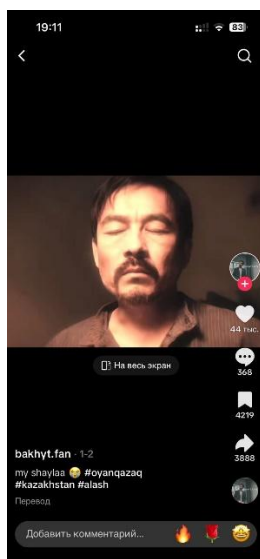
Link: <https://vm.tiktok.com/ZMkpN2C5d/>



6. Fan page of the main actor, who played the role of Mirjakyp in the series

Username: @bakhyt.fan

Link: <https://vm.tiktok.com/ZMkpNYayG/>



Screenshot:

Username: @bakhyt.fan

Link: <https://vm.tiktok.com/ZMkpjessc/>

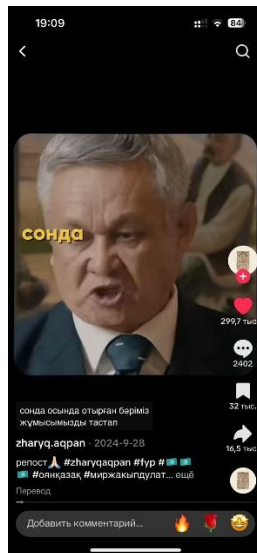


Screenshot:

7. Fan video edits of the series (?)

Username: @zharyq.aqpan

Link: <https://vm.tiktok.com/ZMkpLapcH/>



Screenshot:

Username: @wsaaxpi

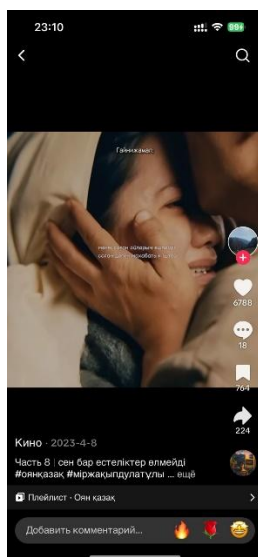
Link: <https://vm.tiktok.com/ZMkpjS5a7/>



Screenshot:

Username: hollywood_796

Link: <https://vm.tiktok.com/ZMkpjqm7k/>

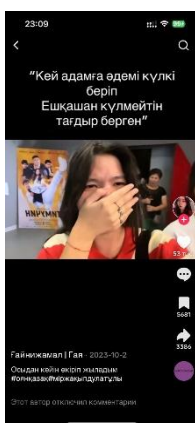


Screenshot:

8. Reactions after watching the film in the cinema:

Username: @gainizhamalbayn

Link: <https://vm.tiktok.com/ZMkpbS1D/>



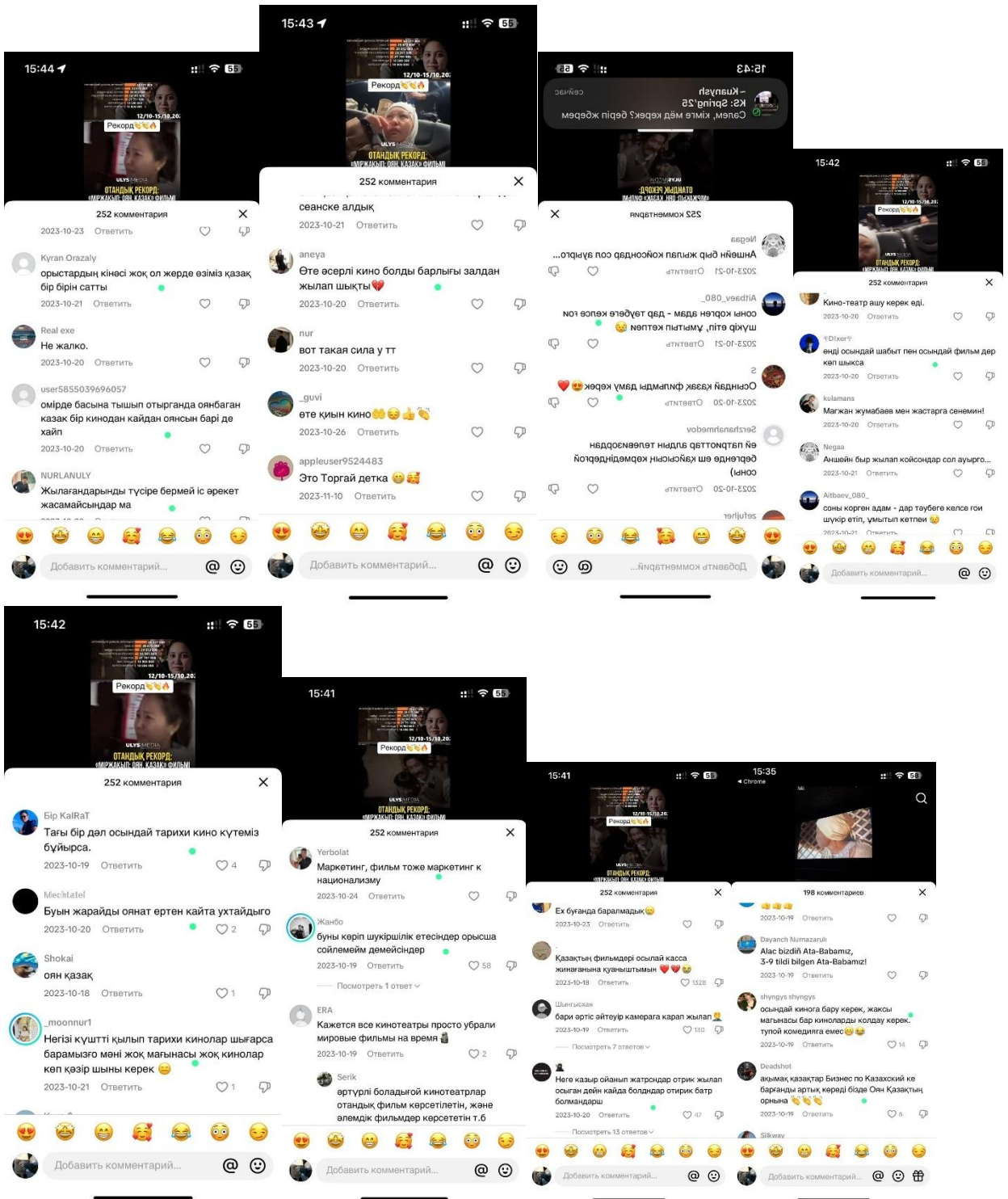
Screenshot:

Username: @nmaqis

Link: <https://vm.tiktok.com/ZMkpjqKcM/>



Screenshot:



15:33 Chrome

428 комментарий

Бұл тарихтан алынған қазақ фильмі гой

1-3 Ответить 2

6 Орыспен қалай дос боласың осыдан кейін

1-3 Ответить 3

Орыстардың істеген қастандығын ешқашан ұмытпаспын

1-5 Ответить 2

tuuz блээн мен мынаны көрдім кинотеатрға барып (😭😭) капец жылағым келдігой

1-2 Ответить 1

Керім осыдан кейін өз ұлтынан намыстанатын қазаққа саяа кілген шығар

1-16 Ответить 7

эх Атам ай

1-3 Ответить 6

Раяночка Жаным сол (😭😭😭)

1-3 Ответить 9

this video break my heart again

1-16 Ответить 5

Алия Құдайым ау менің Шейлам (😭)

1-22 Ответить 4

kaus оян қазақты көргенде қатты жыладым

1-16 Ответить 7

15:33 Chrome

428 комментарий

1-12 Ответить 17

инжу Оқуға деген ынтам кете бастағанда Міржақып атамыз бен Ахмет ұстаздың осындай өмір баяны туралы фильмдерін көріп бір жылап алып, ары қарай сабағымды оқимын (😭😭)

2-2 Ответить 11

Май шейла (😭😭)

1-3 Ответить 16

deponent Неге миллион лүпіл жиналмаған

1-14 Ответить 13

Кайдан қоруге болады

1-14 Ответить 13

Добавить комментарий...

15:32 Chrome

428 комментарий

Посмотреть 2 ответа

Осы сцена мені жылатты

1-2 Ответить 1346

Посмотреть 1 ответ

aruaia k. MY SHAYLA (😭😭)

1-3 Ответить 275

Посмотреть 1 ответ

little flower Мойндамады гой осы қылмыстарын совет үкіметі

1-3 Ответить 176

Міржақып Дулатов арқашан біздің қазақшамыз болары

1-3 Ответить 4258

ITS ROMA его забрали в тюрьму типо книга не правильная и тд он что бы сумма не пойти шахматы из хлеба делал и много чего

1д Ответить 3899

Посмотреть 14 ответов

15:32 Chrome

411 комментарий

о да души меня Міржақып Дулатұлы

2024-11-2 Ответить 1

Посмотреть 1 ответ

d'Aurèa HEAR ME OUTTT

2024-12-17 Ответить 2

bur'len Вот Назарбаевты жамандайтындарға

2024-11-4 Ответить 2

pari hear me out

2024-11-3 Ответить 2

22222 осы актер прям кушты ойнайдше

2024-11-9 Ответить 1

15:32 Chrome

411 комментарий

Қазақта бұлай болмаған, дәл осы болғанда қа біз осындай болмас едік

1-7 Ответить

Daryn_Bolatbaev Краштау ма тигр

1-30 Ответить

Даурен осы жігітке ризамын бар бол ер

2024-12-23 Ответить

3 кузур Біздің мектеп Міржақып Дулатұлы атында

2024-12-6 Ответить

zh сондай бас Жаханда бар гой

Добавить комментарий...



113 комментарий

— Посмотреть 9 ответов

Real.M
Көргендер көріңіздер, көргендер бала шағаларыңа көрсетіңіздер үйретіңіздер, бұл бізге аманат, Қазағым жасасын
2023-10-6 Ответить 24

НВП Арай
Жыладым 😭😭😭
2023-2-25 Ответить 13

комфортик.
қай серия
2023-2-18 Ответить 3

dy02laazzy16

Добавить комментарий...



113 комментарий

olegryukovbar
оян қазақ
2023-3-4 Ответить 3

Saike.U.J
негізі қазаққа бейімделген Дүниеге жүйт етсек Қазақтар ұлтшыл деп шығады
2023-10-27 Ответить 2

Дана
анжам бұл су гай жоқ балам соғра соғра
2023-10-16 Ответить 1

АЛШАР
НАМЫС ОРҢ ҚАЗАҚ
2023-12-11 Ответить 1

dan4k.014

Добавить комментарий...



198 комментарий

potogous_name
Его еще с проката снимают
2023-10-19 Ответить 707

— Посмотреть 14 ответов

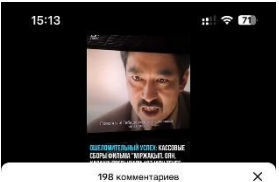
Не придумай
Нечего нового не узнал но фильм хороший, плакали те кто не знал толком историю Казахстана
2023-10-19 Ответить 121

— Посмотреть 8 ответов

mladenec
107 млн и 1300 тенге* (я только вышел с зала)
2023-10-19 Ответить

Dayanch Nurlazaruly
Oyan Qazaq basqasa aytqanda Bilimdi bolli

Добавить комментарий...



198 комментарий

2023-10-19 Ответить 2

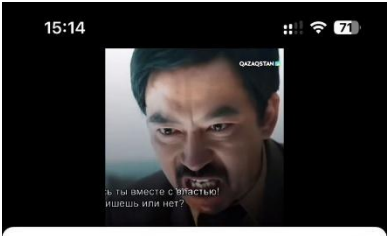
Ақайынов95
Русофобский нерсе көрмедім кинодан ше. Оны киностандан көргендер неге русофоб бол көпір жатыр?
2023-10-19 Ответить 2

Бастық
Мало, всего 225к\$
2023-10-19 Ответить 1

👤@fальный ин@Мхликс
а когда вышел каш всем был плевать 😭 которая по мое мнению было куда лучше, наш народ просто привык идти за всеми
2023-10-19 Ответить 1

sktt1981

Добавить комментарий...



334 комментарий

Бұл кісі ге кім ғашық болд 🥰❤️
2023-11-3 Ответить

Ereke
Бетіне аитьо 🤩👀
2023-10-23 Ответить

Ақжайна
Менде бір көріп ғашық болуға сенбеуші едім, өнді сендім, осы кісіге ғашық болдым 🥰
2023-10-15 Ответить

SLEYZI
А
2023-10-15 Ответить

svetlana.lavie
Лучшие слова 🥰
2023-11-3 Ответить

Добавить комментарий...



334 комментарий

daei
мен ғашық болып қалдым ба? 🥰🥰
2023-10-16 Ответить 4

Назария Турлибаева
сымбатты киші өкән
2023-10-14 Ответить 9

Нил
Міржақып Дулатов 🥰🥰🥰🥰 әлі жылағым келет
2023-10-14 Ответить 3

Казали
бла адем мужик
2023-10-13 Ответить 1

bakhyt fan
жәнім ❤️

Добавить комментарий...



334 комментарий

zhasik
Айыййбыйыйй 🥰
2023-10-13 Ответить

— Мен хоть и сериал телектан корп алсамда кайтадан бардмгой киносына 🥰көре бергі келед
2023-10-12 Ответить

Бүйірбаев Динар
әдемі айтты осы кезде
2023-10-14 Ответить

Zafina
Рек 🥰❤️
2023-10-13 Ответить

Добавить комментарий...

15:17

829 комментариев

D.A. **неге мені атпадыңдар** 😞😞😞
2023-10-13 Ответить 13 ❤️

— Посмотреть 3 ответа ▾

I'm Muxa **#бізашарұрпақболдық** ❤️
2023-10-13 Ответить 67 ❤️

Мені тауып ұмытып кеттіңдер ❤️❤️
2023-10-13 Ответить 27 ❤️

— Посмотреть 1 ответ ▾

Nurik **Мағжан айтқан сөзі қайда кеті кімге аиты**
Біз жақсы ұрпақ бола алмадыққ ❤️
2024-10-5 Ответить 11 ❤️

Добавить комментарий... @ 📧 🎁

15:20

479 комментариев

Апамыздың алтын сөздері
2023-10-8 Ответить 6407 ❤️

— Посмотреть 7 ответов ▾

Gustavo Fring **Фильм пропаганда**
Иначе почему только сейчас решили
выпустить этот фильм? Почему этого не
сделали 10 лет назад
Может это кому-то выгодно..
2023-10-8 Ответить 381 ❤️

— Посмотреть 64 ответа ▾

ASIKE_04 **Әте дұрыс**
2023-10-8 Ответить ❤️

Роза **Мен қатты ойланып кеттіпін** 😞😞😞
2023-10-8 Ответить 204 ❤️

Добавить комментарий... @ 📧

15:20

479 комментариев

Сұлтан Ғасыр
Кітап оқымағаба мналар?
2023-10-8 Ответить 64 ❤️

— Посмотреть 15 ответов ▾

ASSET AUBAKIROV **бл.. мозгов ноль. не русские, а власть того**
времени это делала. как же достала это
недалекость нашего народа. сейчас другие
поколения
2023-10-8 Ответить 21 ❤️

— Посмотреть 7 ответов ▾

Karamelya **Бул кысы кым?**
2023-10-7 Ответить 90 ❤️

Nursha **Автор**
Киноны көруге келген үлкен кісі

Добавить комментарий... @ 📧

15:20

479 комментариев

— Посмотреть 4 ответа ▾

ПИФ **переведите умоляю**
2023-10-10 Ответить 2 ❤️

— Посмотреть 2 ответа ▾

liuliu **вижу пропаганду, специально молодешь**
накручивают
2023-10-8 Ответить 2 ❤️

— Посмотреть 1 ответ ▾

INOKO **Басын калай бастады?**
2:26 Ответить 1 ❤️

07 **неге бары жылап отр**

Добавить комментарий... @ 📧