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A.D. Shorabek¹, B.K. Nurpeis²¹Kazakh National Academy of Arts named after T.K. Zhurgenov. Almaty, Kazakhstan;²Kazakh National Academy of Arts named after T.K. Zhurgenov. Almaty, Kazakhstankhan_adil@mail.ru; bakyt_n_70@mail.ru**MULTIDIMENSIONAL CLASSIFICATION OF TV SERIES**

Abstract. TV series are the dominant genre of television products in terms of public interest. They are the main component of the live broadcasts of TV channels, which seek to please the desires of viewers. Every year the production of serials grows both in the world and in our country. Television series as a part of mass culture, widely cover the audience of viewers, and also satisfy the commercial interests of television through an interesting plot. If we pay attention to the changes that have occurred in the domestic serials shown on the screen since our Independence, we can divide the period of development of the series into three stages: experimental, adaptive period and the stage of the new Kazakhstani series. The article discusses in detail the genre, artistic peculiarities of the series, which were released during these three stages.

Keywords: television series, plot, biopic genre.

Today the series has become an integral part of the main policy of the channels designed for wide audience. Along with it, it is known that the series are one of the main instruments of formation of evening broadcast through TV audience attention. Serial films and series, according to the "program" principle, are entertaining content, made on the basis of compliance with the channel. The Russian researcher V. Dyomin emphasizes it in his article "The TV Serial. Sources. Practice. Perspectives" - "It gives a rise to an internal and external programming, program typology" [1].

And when we speak about TV channels functions, as a rule, its five key functions are described: informative, cultural and cognitive, integrative, social and pedagogical, and recreative.

When one mentions the function of the series, usually it is referred to its recreativity. But an American researcher of the day series R. Allen refers the series, especially melodramas, to its integrative function unlike other television programs. He considers that the series "give the chance to prolong pleasure from the impressions received from the moment of its watching and discussion" [2]. A well-known Russian art critic N.A. Khrenov writes the following about integrative function of the TV serial films: "Success of the TV serial films is in the fact that they not only create unity of people during screening (several days and even weeks), but also unite people with common interests" in his scientific article, [3].

One more function of the TV channels is often forgotten or not considered. The TV channel serves as the tool of "keeper" of a binding role of continuity of generations and the supplier of collective experience that cannot be expressed in words. This function is not applied only to write down and store news, chronicles and other types of information. If sometime long-ago knowledge of life and culture was written in literature, then later, in the second half of the 20th century, television game products became a source of information on modern life.

Today the series is the dominating genre of television products. It is the main component of TV channels broadcasts wishing to please their audience. Every year the serial industry grows. Television series as a part of mass culture, widely cover the audience of viewers, and also satisfy the commercial interests of television through an interesting plot.

The number of TV series viewers is estimated in millions, and their budget is made by millions, therefore, it has a very demand. Every year the serial products experience many changes on their way to

formation of a successful television product. Expansion of thematic scale, a variety of subject lines, genre changes have an impact on the series and they found their audience and their place on the screen. But it is impossible to investigate the modern system of genres out of a context of history of development of genres of TV series on the Kazakhstan TV channels. Therefore, we will use a method of historical estimation, to systematize genre formation of serial products, and as a result, to find out the changes which happened in the domestic series which came out from the moment of independence finding. For definition of the genre analysis we divided the period of development of series in domestic television into three stages: experimental, adaptive stage and period of new Kazakhstani series.

1. Experimental: consideration of a format, genre and character. It includes, in its turn, the first production phase of original serial content. Period: 1996-2000. It begins with the very first domestic TV series "The Crossroads" (1996-2000). It describes the family fate of ordinary residents of Almaty in difficult years after gaining independence. The situation of that period has been shown by means of the family problems. The life of the working people and magnificent houses of the new Kazakhs have been reflected. How should one live in a new society without losing human qualities? The subject line of series is built around this question. This soap opera was called the best series of 1998 according to the Media forum of the CIS countries.

The following step in development of domestic series was the fact that the men's image was considered as the main character. The character of the man, an image of the hero is usually revealed more in detective stories, movies about the employee of service, films with story line where mafia or other criminal elements, kindness and meanness are compared, and where the hero overcomes all those obstacles by means of purposeful actions. Therefore "The Locust" TV film appeared in a genre of the next criminal drama where the main focus is made on an image of the man as a main character. In the experimental period the authors used intra genre structure to open an image of the character in situations, habitual for the audience. The effect of exactness and weightiness affected genre features of "The Locust" and other series. The authors tried to show that they touched on the urgent problems by means of a new form on the Kazakhstan screens. The archetype of the character plays an important role both in a TV series and in melodramas.

At the end of the first decade of the 21st century series began to quicken in a drama genre. A TV film that became a new push among them was "Ағайынды" (The Brothers). The volume of the series consisted of small 6 series, duration of each series is around 56-57 minutes. This project was presented on Kazakhstan national channel during prime time according to the principle of horizontal arrangement of TV programs. The joint project of "Sataifilm" company with "Kazakhstan" national TV channel made a good contribution for the TV channel rating achievements [4].

Only one "Kazakhstan" national channel was in the forefront on production of domestic series. For example, by 2011 the number of series in the moneybox of this channel reached 11, and in 2012 the channel was replenished with series «Туған елдің түтіні», «Парыз, «Көк тарландары». Since then till today such works as «Ұлжан», «Айналайын», «Әпке», «Олимп шыңы», «Аяулы арман», «Қара шаңырақ», «Арман қанатында», «Арнайы өкілдер», «Судағы із», «Алтын ұя», «Әке», «Өмірдің өзі новелла», «Достар», «Сырғалым», «Жамбыл» and others came to life. Among the mentioned projects the «Сырғалым» TV series was shown on TNV national channel of the Republic of Tatarstan of the neighboring Russian state. Therefore, it becomes obvious that the national channel is aimed not only at production, but also at the correct attraction of income through export of products abroad. Though, at the moment, there are no results in context of domestic series on attraction of income from foreign channels; purchase of the foreign series which appeared in Soviet period still continues. This experimental period of foreign products, originating from the Latin American series broadcast via the Russian channels found its continuation in Turkish and Korean series on the Kazakhstan channels. They also laid a way to the audience to the prime time of channels (16: 30-19: 00, 19: 00-23: 00). Timing of series was from 30 to 50 minutes. For example, "Wild heart" (Turkey), Berivan (Turkey), "For broke" (Korea) and others. According to the experts, the purchase of foreign series is still ten times cheaper than expenses on production of one episode of modern Kazakhstan series (20-35 thousand US dollars). The purchase of foreign products seemed to be a good source of income for both Kazakhstan TV viewers and TV channels. This model is used for reduction of expenses from the economic point of view. The experimental stage of domestic series comes to an end at the adaptation period.

2. Adaptation period: it is characterized by change of genres and format. This stage includes 2000-2015 and originates in TV series "Ангелочек", "Ағайынды". After the project "Ағайынды" the general demand for series has increased; the filming process was taken under control. The concept of seasonal releases can be seen in this project. The number of series of that period varied from 6 to 18, and their timing was from 30 to 57 minutes. Their duration was specified depending on a project genre. The national TV channel "Kazakhstan" and Khabar agency were the first to adapt the series for TV channels. Together with private companies, the national TV channel "Kazakhstan" and Khabar agency produced a lot of TV series.

Together with the adapted TV series, domestic films also appeared on TV channels. Melodramatic TV series became more and more popular. The main audience was not only women, but also the youth and due to this factor, the genre of melodrama strengthened its positions on Kazakhstan TV channels. Such films as "Астана – менің махаббатым" (Astana is my love) appeared (2010, Khabar agency).

At the same time historical series began to appear on the Kazakhstan TV channels. "Kassym" was one of the first such series staged by Eurasia channel. NTRK "Kazakhstan", KTK TV channel and also INTRA Communication LTD (Russia), FILM UA GROUP (Ukraine) together with Eurasia 1 channel took part in this project. The film is about the Kazakh man of courage during the Great Patriotic War. The series was brought to attention of both domestic and such countries as Russia and Ukraine, France, Belgium and Switzerland.

Biopic (or the biographic movie) is the cinema genre (or a separate work of art) describing the fate of a certain personality or important dramatic situations of his life. The difference of the biographic movie from the movies based on real events or historical cinema that its purpose is not the display of late data or historicity of the stories described, but the influence of the personality on emergence of these actions. The genre of biographic series came to the television sphere from cinematography. We can refer the following Kazakhstani films to the series of this direction «Күләш» (2013, Khabar agency), «Бауыржан Момышұлы» (2013, Kazakhstan Broadcast Company). We refer these series to the third stage.

Battalion or military film genres originate from cinematography. In the ranks of the first series in this genre there is a product "Zhas ұлан" (2010, NTRK "Kazakhstan").

At the same time, the domestic manufacturing companies took in hand creation of projects in a genre a sitcom. Among them it is possible to call such series as "Айналайын" (2013, NTRK "Kazakhstan"), "Escape from the aul" (2011, Channel 7) and others.

3. The 3d period of new Kazakhstan series is characterized by reduction of adaptation series, distribution of domestic series with a bigger share on broadcasting. It has been lasting since 2010 till today. In our opinion, the quantity of domestic production which could attract interest of the Kazakhstan TV viewers grows at this particular time. In the analysis of the previous two stages, demand of TV viewers for certain products on TV channels comes to light. Producers of series learned many skills in foreign projects, and now they try to do a qualitative thing, having brought the ideas. During this period genre features of content of domestic series, it continues to be formed, and corrections in time of arrangement of series on TV channels are made. Interesting genres, their change is presented to the audience. TV channels change strategy in the table of rating. TV channels began to impose various requirements in acquisition of products of series, began to betray value on arrangement on air. The reason for that not only rating, but also quality of goods, the policy of channel, opinion of audience and also development of technologies which have the direct impact. Entertaining function of series is directed to conquest of consciousness of general television public and the audience of movie theaters. In our work we will pay attention to genre features of products of the different periods.

This part considers genre features of TV series as television products, applying historical and research, descriptive and analytical methods, at the example of such domestic series "Тағдырлар тоғысы», «Базарбаевтар», «Біздің ағай», «Махаббатым жүрегімде», «Тағдыр», «Сырғалым», «Аяулы арман», «Ауыл сақшысы», «Адасқандар», «КЗЛандия», «Q-елі» and Russian and Western series Misfits ("Thrown"), Skins ("A crude kidney"), House, M.D. ("Doctor House"), Scrubs ("Clinic"), "Father's daughters", Voronin, "The leader of light", "Feyrvey Hill", "I love you Lucie", "The Vampire Diaries", "The real blood", "Magic forces", "Chorus", "Income", Neshvell, "Empire", "Attempt: the second change".

The TV series is a collective genre of media products among full art forms with its formed and harmonious features. Despite simplicity of the form, the series is a multistage product and each its stage can be subdivided into several substages.

The television series can be classified from different corners:

1. By a method of association of a plot.

This classification is considered in terms of dramatic art and is divided into three internal groups:

a) The flat or horizontal series – the story line develops in each new episode and comes to an end in a logical connective. Each episode becomes continuation of the previous episode, and thus, forms a number of relationships of cause and effect. At the beginning of such series repetition of fragments from the previous series is usually shown. The soap opera belongs to a type of flat or horizontal series. We can refer the film “The Crossroads” to such a type of the Kazakhstan series. The flat or horizontal series are on broadcast every day of the week. Each new series becomes continuation of the previous series, and thus, the sequence of relationship of cause and effect is formed.

b) In direct or vertical series each series describes a separate story, and the film line develops with a new series. Only the main character unites series. In each series other hero and the new story appear. It is possible to carry such western or Russian series to this sample as: "Misfits" ("Thrown"), "Skins" ("A crude kidney") (youth series), "House, M.D." ("Doctor House"), "Scrubs" ("Clinic"), the Russian series "Father's Daughters", "Voronin" which were shown on the Kazakhstan "31 Channel". The main idea of the script is in the emergence of tension between heroes who have to solve the arisen conflicts of the main characters in each episode. One more feature of series in a direct or vertical form is the fact under construction on the basis of the principle of serial television movies. But there are essential distinctions.

c) The main idea of the scenario written especially for the mixed series (flat or horizontal – direct or vertical) is that the process of the story, several conflict situations appear at one and the same time. Temporary disputes and communications, their decisions are usual in each series, and they come to an end consistently. And also, it finds the reflection in the conflicts continuing in a new series. We can refer "Sherlock Holmes" series to this type of series.

2. Display Method.

a) Unlike flat or horizontal series, direct or vertical series can be broadcasted at the same time, once a week. This type of series is independent not only because of independence of each episode, but also thanks to the broadcasting format. But this method can be met only at the experience of the West. For example, in the USA: "The Vampire Diaries", "Gossip", "Doctor House", "Desperate Housewives" and others.

b) The flat or horizontal series are broadcast at the same time four or five days a week. This type of series is typical for all Kazakhstan TV channels. Today, the main Kazakhstan TV channels which broadcast series work in this direction. The national TV Channel "Kazakhstan" and Khabar agency who are leaders in domestic TV series broadcasting are competing among themselves. The series "Біздің ағай" on Kazakhstan TV channel and "Махаббатым жүрегімде 2" on Khabar channel and other series are on TV with an interval of 10-15 minutes.

3. According to the Structure

The structure of the series is divided into two: external and internal.

The external structure of series is its quantity and duration of series.

The mini-series (duration from 44 to 52 minutes consists of 2-12, at most 24 series) do not provide continuation. This format is similar to feature films. The series "Тағдыр" are mini-series of a flat or horizontal format.

The distinction of average series (consists of 20-45 series lasting from 25 to 52 minutes) from mini-series that the end can be not complete and also can appear its seasonal continuation. The producer has an opportunity to prolong the subject line and to continue series at any time. This type of series is of great demand on modern TV channels thanks to this feature. For example, the domestic series "Сырғалым" belongs to average series of a flat or horizontal type.

The longest series by volume usually are the telenovels (consists of 80-100 series, the duration of each does not exceed 26-52 minutes), belong to a flat or horizontal type of series, are usually broadcast continuously during a day timeslot. The main audience are housewives. The main distinctive feature of a format of the telenovel is that it does not depend on the seasonal periods.

The inner structure is based on a method of formation of actions. M.L. Davydov in the scientific work considers and divides formation of actions into two: "serial and subject" and "continuous passing" [9].

A line series is a structure of each episode of series on the basis of the ended history. Though this type of series brings benefit to producers, for TV channels it does not represent any benefit. This structure is peculiar to the products which are not seeking to become popular series of a season. Series of line series structure are constantly repeated on TV channels, and with each repetition they expand their audience. The audience likes to reconsider forgotten, pleasant or missed series. We can say that series of line serial are in great demand, thereby upgrade the rating of TV channels. They can be referred to series of the direct or vertical, or type. Generally, it is detective projects in a genre of action films and sitcoms.

The subject line in the continuous going-on type finds the continuation in all series, and the final end is put only in the very last episode. The first episode usually renders the main character's goal which will be shown throughout the whole subject line. In most cases, the goals are as follows: to find soul harmony, to investigate crime, to build a quiet family happiness and others. This structure is dangerous both to producers, and to TV channels. But if the project is successful, then it will become a season hit, and will reach high ratings. These are flat or horizontal series. It usually has in the form of the melodrama or drama.

In the conclusion we would like to emphasize that the TV series is a new, promptly developing television product with its genre peculiarities which are reflected in types of structure, methods of a plot development and genre.

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ТЕЛЕСЕРИАЛДАРДЫҢ КӨПАСПЕКТІЛІ ЖІКТЕЛІМІ

Аннотация. Телесериал – телевизиялық өнімдердің ішінде бұқара қызығушылығы тұрғысынан қарағанда үстемдікке ие болып тұрған жанр. Көрермен қалауын табуға ұмтылатын телеарналардың көрсетілім эфирінің негізгі құрамдас бөлігі. Жыл сайын әлемде де, елімізде де сериал өндірісі артып келеді. Телесериал – бұқаралық мәдениеттің бір бөлігі ретінде көрермен аудиториясын кең қамти отырып, қызықты сюжеті арқылы телеарнаның коммерциялық мүддесін қанағаттандырады. Тәуелсіздік алғаннан бергі уақыттағы экранда көрсетілген отандық сериалдардың өзгерістеріне назар аударатын болсақ, телеарналардан берілген сериалдардың даму кезеңін үш кезеңге бөліп қарастыруға болады: эксперименталды, бейімделу кезеңі және жаңа қазақстандық сериалдар кезеңі. Мақалада осы үш кезеңде жарық көрген сериалдардың жанрлық, көркемдік ерекшеліктері жан-жақты талқыланады.

Түйін сөздер: телевизиялық сериал, сюжет, жанр байопик.

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РАЗНОАСПЕКТНАЯ КЛАССИФИКАЦИЯ СЕРИАЛОВ

Аннотация. Телесериалы являются доминирующим жанром телевизионных продуктов с точки зрения общественного интереса. Они - основная составляющая эфирных трансляций телеканалов, которые стремятся угодить желаниям зрителей. С каждым годом растет производство сериалов как в мире, так и в нашей стране. Телесериалы - как часть массовой культуры, широко охватывают аудиторию зрителей, а также удовлетворяют коммерческие интересы телевидения посредством интересного сюжета. Если мы обратим внимание на перемены, произошедших в отечественных сериалах, показанных на экране с момента обретения независимости, мы можем разделить период развития сериала на три этапа: экспериментальный,

адаптивный период и этап нового казахстанского сериала. В статье подробно рассматриваются жанровые, художественные особенности сериала, которые были выпущены на протяжении этих трех этапов.

Ключевые слова: телевизионный сериал, сюжет, жанр байопик

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