

S.D. Abisheva¹, D.A. Sabirova^{2*}, M. Moldagali³

^{1,2,3}Abai Kazakh National Pedagogical University, Almaty, Kazakhstan

E-mail: ¹s.abisheva579@gmail.com, ²dinasabirova_84.kz@mail.ru, ³moldagali.mb@gmail.com

ORCID: ¹0000-0002-4497-0805, ²0000-0002-6001-5314, ³0000-0001-8494-1497

“KAZAKHSTANI TEXT” IN CONTEMPORARY CULTURAL MEDIA

Abstract. The article examines the phenomenon of the “Kazakhstani text” in contemporary cultural products within the context of transmedial representation. The “Kazakhstani text” is understood as a constellation of artistic, visual, auditory, and digital practices through which concepts such as historical memory, cultural identity, and the sociocultural experience of Kazakhstan are articulated. The study analyzes the divergence between the internal national text and the external image of Kazakhstan constructed in foreign cultural products and mass media. Particular attention is paid to transmedial formats: literature, cinema, visual art, digital media, video games, and esports, as spaces of dialogue between internal self-representation and external perspectives. The article demonstrates that transmediality functions as a key mechanism for overcoming representational asymmetry, enabling Kazakhstan to operate not as an object of exoticized depiction but as an active subject of the global cultural narrative. In conclusion, it is noted that the “Kazakhstani text” possesses a multilayered and dynamic structure. It is characterized by openness and the capacity for transformation across various media formats. The “Kazakhstani text” is oriented toward preserving historical memory and representing a polyphonic cultural identity. Within the context of the global media environment, this ensures the affirmation of Kazakhstan’s cultural subjectivity.

Acknowledgments: This research is funded by the Committee of Science of the Ministry of Science and Higher Education of the Republic of Kazakhstan (Project №AP23489915, “Transmedial and Artistic Representation of the Image of Kazakhstan in Contemporary Global Culture”).

Keywords: Kazakhstani text, transmediality, cultural memory, digital culture, visual art.

С.Д. Абишева¹, Д.А. Сабирова^{2*}, М.Б. Молдағали³

^{1,2,3}Абай атындағы Қазақ ұлттық педагогикалық университеті, Алматы, Қазақстан

E-mail: ¹s.abisheva579@gmail.com, ²dinasabirova_84.kz@mail.ru, ³moldagali.mb@gmail.com

ORCID: ¹0000-0002-4497-0805, ²0000-0002-6001-5314, ³0000-0001-8494-1497

ЗАМАНАУИ МӘДЕНИ ӨНІМДЕРДЕГІ «ҚАЗАҚСТАНДЫҚ МӘТІН»

Аңдатпа. Мақалада заманауи мәдени өнімдердегі «қазақстандық мәтін» феномені трансмедиялық репрезентация контекстінде қарастырылады. «Қазақстандық мәтін» тарихи жад, мәдени бірегейлік және Қазақстанның социомәдени тәжірибесі сияқты ұғымдарды пайымдайтын көркемдік, визуалдық, аудиалдық және цифрлық практикалардың жиынтығы ретінде түсіндіріледі. Ішкі ұлттық мәтін мен шетелдік мәдени өнімдер мен бұқаралық медиада қалыптасатын Қазақстанның сыртқы бейнесі арасындағы алшақтық талданады. Әдебиет, кино, бейнелеу өнері, цифрлық медиа, бейнеойындар мен киберспорт сияқты трансмедиялық форматтарға ішкі өзін-өзі репрезентациялау мен сыртқы көзқарас арасындағы диалог кеңістігі ретінде ерекше назар аударылады. Мақалада трансмедиялық репрезентациялық асимметрияны еңсерудің негізгі тетігі ретінде көрініс табатыны, оның Қазақстанға экзотизацияланған сипаттау объектісі ретінде емес, жаһандық мәдени нарративтің белсенді субъектісі

* **Cite us correctly:**

S.D. Abisheva, D.A. Sabirova, M. Moldagali. “Kazakhstani text” in contemporary cultural media // “Keruen”. - 2026. No. 1, (90 vol.). - B. 27-39. <https://doi.org/10.53871/2078-8134.2026.1-02>

ретінде қызмет етуіне мүмкіндік беретіні көрсетіледі. Қорытындысында «қазақстандық мәтіннің» көпқабатты әрі динамикалық құрылымға ие екендігі атап өтіледі. Ол ашықтығымен және әртүрлі медиалық форматтарда трансформациялану қабілетімен сипатталады. «Қазақстандық мәтін» тарихи жақты сақтауға және полифониялық мәдени бірегейлікті репрезентациялауға бағытталған. Жаһандық медиакеністік жағдайында бұл Қазақстанның мәдени субъектілігін нығайтуды қамтамасыз етеді.

Алғыс: Зерттеу Қазақстан Республикасы Ғылым және жоғары білім министрлігінің Ғылым комитеті тарапынан қаржыландырылады (№ АР23489915 жоба «Қазіргі әлемдік мәдениеттегі Қазақстан бейнесінің трансмедиялық және көркемдік репрезентациясы»).

Кілт сөздер: қазақстандық мәтін, трансмедиялдық, мәдени жады, цифрлық мәдениет, визуалдық өнер.

С.Д. Абишева¹, Д.А. Сабирова^{2*}, М.Б. Молдағали³

^{1,2,3}Казахский национальный педагогический университет имени Абая, Алматы, Казахстан

E-mail: ¹s.abisheva579@gmail.com, ²dinasabirova_84.kz@mail.ru, ³moldagali.mb@gmail.com

ORCID: ¹0000-0002-4497-0805, ²0000-0002-6001-5314, ³0000-0001-8494-1497

«КАЗАХСТАНСКИЙ ТЕКСТ» В КУЛЬТУРНЫХ ПРОДУКТАХ СОВРЕМЕННОСТИ

Аннотация. В статье рассматривается феномен «казахстанского текста» в культурных продуктах современности в контексте трансмедиальной репрезентации. «Казахстанский текст» представляет собой совокупность художественных, визуальных, аудиальных и цифровых практик, в которых дается осмысление таких понятий, как историческая память, культурная идентичность и социокультурный опыт Казахстана. Анализируется расхождение между внутренним национальным текстом и внешним образом Казахстана, формируемым в зарубежных культурных продуктах и массовых медиа. Особое внимание уделяется трансмедиальным форматам – литературе, кино, визуальному искусству, цифровым медиа, видеоиграм и киберспорту – как пространствам диалога между внутренней саморепрезентацией и внешним взглядом. В статье показано, что трансмедиальность выступает ключевым механизмом преодоления репрезентационной асимметрии, позволяя Казахстану функционировать не как объекту экзотизированного описания, а как активного субъекта глобального культурного нарратива. В заключение отмечается, что «казахстанский текст» обладает многослойной и динамичной структурой. Он характеризуется открытостью и способностью к трансформации в различных медиальных форматах. «Казахстанский текст» ориентирован на сохранение исторической памяти и репрезентацию полифоничной культурной идентичности. В условиях глобальной медиасреды это обеспечивает утверждение культурной субъектности Казахстана.

Благодарности: Исследование финансируется Комитетом науки Министерства науки и высшего образования Республики Казахстан (проект №АР23489915 «Трансмедиальная и художественная репрезентация образа Казахстана в современной мировой культуре»).

Ключевые слова: казахстанский текст, трансмедиальность, культурная память, цифровая культура, визуальное искусство.

1. Introduction

In the context of globalization and the intensive development of media culture, the problem of representing national identity acquires particular relevance. Contemporary cultural media, including literature, cinema, visual art, and digital media, become spaces for the active construction and reinterpretation of a country's image both within the national context and beyond it. In this regard, Kazakhstan represents a revealing example of a culture situated at the intersection of multiple civilizational, historical, and symbolic

vectors, which makes the analysis of its cultural representation especially significant for contemporary humanities scholarship.

In recent decades, the concept of the “Kazakhstani text” has been increasingly employed in academic discourse. It denotes a constellation of artistic, symbolic, and narrative practices through which the historical experience, cultural memory, and identity of Kazakhstan are articulated. By its nature, this text constitutes a supratextual structure. It takes shape across diverse media formats. It is unified by shared semantic dominants, including motifs of the steppe and nomadic civilization, the experience of the Soviet and post-Soviet periods, multilingualism, cultural hybridity, and postcolonial reflection (Abisheva et al., 2025).

At the same time, an image of Kazakhstan circulates within the global cultural space through foreign cultural products. This image is typically constructed from the outside and follows the logic of imagological formation. It is oriented toward recognizability, symbolic simplicity, and conformity with the expectations of an external audience. As a result, a fundamental divergence emerges between the internal Kazakhstani text and the external image of the country. It gives rise to a tense field of interpretations, stereotypes, and counter-narratives (Moldagali et.al., 2025).

The aim of the present study is to examine the “Kazakhstani text” in contemporary cultural products in comparison with representations of Kazakhstan in foreign cultural contexts. Identifying the mechanisms of their formation, differences in approaches to historical memory, and the potential of transmedial forms makes it possible to overcome representational asymmetry. Particular attention is devoted to postcolonial and imagological perspectives of analysis, which allow Kazakhstan to be understood not as a passive object of description, but as an active subject of cultural expression.

The concept of “text” in the humanities has long transcended its purely literary usage. Within the semiotic tradition, a text is understood as a universal form of cultural communication capable of incorporating verbal, visual, auditory, and digital elements (Lotman, 2010a).

In this sense, the “Kazakhstani text” may be regarded as a constellation of sign systems through which culture comprehends itself and transmits its own experience across time and space.

2. Materials and methods

2.1 Research methods

The methodological strategy of this study is grounded in an interdisciplinary humanities-based approach, which is determined by the very nature of the research object, namely the “Kazakhstani text” as a complex, multilayered, and transmedial cultural structure. The phenomenon under consideration cannot be fully described within a single disciplinary framework. It emerges at the intersection of literary, visual, auditory, and digital practices. It incorporates historical memory, social experience, and mechanisms of cultural representation.

The research is based on an integrated methodological framework that includes: semiotic analysis grounded in the understanding of culture as a system of signs; an imagological approach to the study of external representations of Kazakhstan; a postcolonial perspective

focused on symbolic asymmetry and power structures; and transmedial analysis aimed at examining the circulation of meanings across media platforms.

The theoretical foundation of the study is based on a semiotic understanding of culture as a system of signs and a mechanism for the realization of collective memory. Within this framework, the "Kazakhstani text" is viewed not as a collection of individual works but as a supratextual structure in which stable symbols, chronotopes, and narrative models are consolidated. This approach makes it possible to analyze cultural products, ranging from literary works to digital formats, as interconnected elements of a unified semantic field that reflects processes of cultural self-description.

A significant role in the methodology is assigned to the imagological approach, which is applied to the analysis of the image of Kazakhstan in foreign cultural products. Within this perspective, the image of the country is understood as the result of an external gaze and cultural construction governed by the logic of symbolic typification and stereotyping. This makes it possible to identify differences between internal national self-representation and external images of Kazakhstan, as well as to trace mechanisms of cultural complexity reduction in both mass and authorial foreign representations.

Postcolonial theory is employed as a tool for the critical examination of representational asymmetry and symbolic power in the global cultural space. Concepts such as Orientalism, cultural hybridity, and the "third space" allow the Kazakhstani text to be interpreted as a form of cultural resistance to externally imposed images and as a space for the production of alternative narratives. It is important to emphasize that the postcolonial approach is not aimed at opposing the "self" and the "other" but is used to analyze the conditions of dialogue between the internal text and the external gaze.

Special attention is devoted to the analysis of cultural and historical memory as the semantic core of the Kazakhstani text. Memory is treated not as a static archive but as a dynamic process manifested in artistic images, visual codes, embodied practices, and digital narrative forms. This approach makes it possible to examine how contemporary culture reflects on dramatic historical experiences, the Soviet and post-Soviet periods, as well as the continuity between nomadic civilization and urban culture.

The method of transmedial analysis occupies a central position in the study, as transmediality is regarded as a key mechanism through which the Kazakhstani text functions within the contemporary media environment. Cultural products are analyzed not in isolation but as elements of a distributed narrative that unfolds simultaneously across literature, cinema, visual art, digital platforms, video games, and esports. This approach enables the identification of mechanisms of meaning transfer between different media formats and allows for tracing how internal cultural perspectives are preserved or transformed within the global media space.

2.2. Research materials

The study also employs qualitative analysis of specific cultural cases, which makes it possible to correlate theoretical propositions with contemporary cultural practice. Artistic films, visual art projects, digital media formats, and game-based representations are

analyzed in which the Kazakhstani text manifests itself as a form of self-representation and cultural dialogue. The selection of cases is determined by their significance for shaping the contemporary image of Kazakhstan and by their integration into the international cultural context.

Thus, the research methodology constitutes a coherent analytical model that combines semiotic, imagological, postcolonial, and transmedial approaches. This makes it possible to consider the "Kazakhstani text" not only as an object of description but also as a dynamic process of cultural self-reflection unfolding within the conditions of global media culture.

3. Discussion

Drawing on the ideas of Yu.M. Lotman, who conceptualized culture as a mechanism of memory, it may be argued that the Kazakhstani text performs the function of preserving and processing collective experience. It records events, traumas, myths, and symbols that are central to national consciousness and transforms them into stable cultural codes. Notably, this text is not static. It is continuously renewed and enters into dialogue with new historical conditions and media formats (Lotman, 2010a).

The Kazakhstani text is formed not only in literature but also in cinema, visual art, theater, music, podcasts, and digital archives. This multichannel character makes it possible to speak of its transmedial nature, in which the same meaning may be articulated through different artistic means. It is precisely this transmediality that renders the Kazakhstani text a visible participant in global cultural exchange.

For the analysis of external representations of Kazakhstan, the imagological approach is of fundamental importance. Imagology conceptualizes the image of a country or a people as a cultural construct shaped through the interaction of stereotypes, ideological frameworks, and artistic conventions. Unlike historical or sociological knowledge, an imagological image does not claim objectivity but possesses a high degree of symbolic effectiveness.

According to Pierre Nora, collective memory is anchored in symbolic "sites of memory". Within the Kazakhstani text, such sites include the steppe, the city, industrial spaces, and sacred landscapes. In foreign representations, however, these sites often lose their mnemonic dimension and are transformed into neutral or exoticized settings (Nora, 2000).

Postcolonial theory plays a particularly significant role in the analysis of the Kazakhstani text, as it allows for the examination of differences between internal and external descriptions of culture in the context of historical inequality and symbolic power. Central to this perspective is Edward Said's concept of Orientalism, within which the East is understood as an image constructed by the West and functioning as an instrument of cultural domination.

The ideas of Homi Bhabha concerning cultural hybridity and the "third space" make it possible to interpret the Kazakhstani text as a form of resistance to such asymmetry. Within hybrid cultural practices that combine local and global elements, the potential emerges to reconsider imposed images and to generate alternative narratives. It is precisely in this context that transmedial formats become an important instrument for the decolonization of cultural expression (Bhabha, 2013).

Theoretical analysis demonstrates that the Kazakhstani text and the image of Kazakhstan in foreign cultural products represent distinct models of cultural representation based on different types of perspective, memory, and subjectivity. The Kazakhstani text is formed as a space of self-reflection and dialogue between temporal layers, whereas the foreign image is more often governed by the logic of imagological simplification and postcolonial asymmetry.

Contemporary Kazakhstani literature constitutes one of the key spaces for the formation of the Kazakhstani text as a complex model of cultural self-representation. Unlike the Soviet period, when literary expression was frequently subordinated to ideological canons, post-Soviet and recent literature is oriented toward reflection on historical experience, the reworking of past traumas, and the search for new forms of identity. It is in literature that engagement with cultural and historical memory is articulated most consistently, shaping the internal logic of the Kazakhstani text.

A characteristic feature of contemporary Kazakhstani literature is its polyphonic nature. The Kazakhstani text is produced in multiple languages, including Kazakh, Russian, and increasingly English, which reflects the actual sociocultural situation and reinforces the effect of hybridity. Multilingualism functions here not as a technical device but as a semiotic marker of identity, attesting to the plurality of cultural codes and historical layers.

Literary works actively develop motifs of the steppe, the city, ancestral memory, the Soviet past, and post-Soviet transformation. The steppe appears not as an exotic landscape but as a cultural chronotope in which the memory of nomadic civilization, a philosophy of space, and a specific perception of time are concentrated. The city, by contrast, symbolizes rupture, modernization, and the collision between tradition and global processes. This opposition does not assume a binary character but forms a tense semantic field within which the contemporary Kazakhstani text emerges.

A key role is played by the theme of historical memory, encompassing collective displacements, repression, and the loss of language and cultural practices. Unlike external representations, where these aspects are often neutralized, internal literature seeks to articulate and symbolically interpret them. Memory here functions not as an archive but as a living process that shapes both the present and the future. In this way, the Kazakhstani text in literature is formed as a space of ethical responsibility toward the past (Assman, 2014).

4. Results

Cinema occupies a special place in the formation of the Kazakhstani text due to its visual expressiveness and its capacity to work with space and the corporeality of memory. Contemporary Kazakhstani cinema demonstrates a stable tendency to reject exoticization. It is oriented toward an internal optic. It presents Kazakhstan as a complex, contradictory, and living reality.

A significant stage in this process was the international recognition of films in which the Kazakhstani text was articulated without adaptation to external expectations. Particularly indicative in this respect is the film "Tulpan" directed by Sergei Dvortsevov, in which

the steppe appears as a space of everyday existence, labor, and waiting. The film's visual language is devoid of decorative qualities and is oriented toward anthropological authenticity and a meditative rhythm. This approach allows the viewer to enter a different temporal mode that is characteristic of the Kazakhstani cultural space.

Illustrative examples of cinematic representations of the Kazakhstani text that are oriented toward an internal optic and engagement with cultural memory include the films "Kelin" and "Tulpan". Despite differences in artistic strategies, both works demonstrate a principled rejection of exoticization and construct an image of Kazakhstan as a space of "long duration", embodied memory, and cultural continuity.

The film "Kelin", directed by E. Tursunov, constructs the Kazakhstani text at the level of an archaic chronotope, in which the absence of verbal speech becomes a key artistic device. The refusal of language in its conventional communicative function shifts the narrative into the domain of gesture, gaze, corporeal action, and ritual. Therefore, culture appears not as an object requiring explanation but as a self-sufficient system of meanings that is not oriented toward an external viewer. The steppe in the film does not perform a decorative function. It functions instead as a space of cultural memory in which social and gender roles, violence and subordination, love and loss are inscribed within a stable ritual order. This approach differs radically from foreign representations of Kazakhstan, where space is often deprived of historical depth and used as a universal "Eastern" backdrop.

In "Tulpan", by contrast, the Kazakhstani text is formed through anthropologically grounded everyday life. Here the steppe becomes a space of labor, waiting, and the slow experience of time. The camera records not the exceptional but the ordinary, thereby dismantling the exoticizing gaze and offering the viewer an alternative mode of perception, that of engaged observation. Historical memory in "Tulpan" is present implicitly through the rhythm of life, social practices, and the relationship between humans and space. Kazakhstan appears here neither as a symbol nor as a metaphor but as a lived world endowed with its own logic and stability.

Both films, having been successfully received at international festivals, demonstrate an important feature of the transmedial representation of the Kazakhstani text. An internal optic does not hinder global reception but, on the contrary, renders it more meaningful. Unlike external images of Kazakhstan produced by mass culture, "Kelin" and "Tulpan" do not offer ready-made interpretations and instead demand interpretive effort from the viewer. In doing so, they shift Kazakhstan from the category of an "image" to that of a cultural text, open to dialogue yet resistant to reduction.

Contemporary auteur cinema in Kazakhstan actively engages with themes of memory, loss, and identity, employing minimalism, documentary aesthetics, and elements of autofiction. In mass foreign representations, Kazakhstan often functions as a background or as a symbol of "post-Soviet exoticism". By contrast, domestic cinema focuses on the human subject within historical space. It presents lived experience rather than the country as an abstract object.

In this context, the Kazakhstani text in cinema increasingly enters into international dialogue through participation in festivals and global distribution networks. This produces

a situation of double address, as films are oriented simultaneously toward an internal viewer and an external audience. Importantly, transmediality manifests itself not only as a formal characteristic but also as a strategy of cultural mediation that makes it possible to preserve the internal logic of the text while integrating it into the global cultural space.

Contemporary visual art in Kazakhstan has become an important site for the reflection upon and deconstruction of external images of the country. Artists working in the genres of installation, video art, performance, and conceptual photography actively engage with themes of memory, postcolonial experience, and the symbolic legacy of the Soviet period.

The works of the artist Abdusamat Karimov often operate with fragments of history, including archival images, industrial landscapes, and everyday objects, transforming them into elements of artistic expression. This strategy makes it possible to demonstrate that the Kazakhstani text is composed not of a unified narrative but of multiple intersecting histories, voices, and visual traces. Unlike foreign exhibition projects, in which Kazakhstan may be presented as an exotic space "between Europe and Asia", internal art practices emphasize the complexity and ambivalence of national experience. The role of visual art in the process of reinterpreting the Soviet legacy is been significant. Industrial sites of Almaty and architectural forms, symbols of the past, are incorporated into contemporary artistic contexts in Karimov's work, where they lose their ideological univocality and acquire the status of objects of memory. In this sense, visual art becomes a form of "memory work" aimed at integrating traumatic experience into contemporary cultural consciousness. A central place in the artist's discourse is occupied by the issue of historical memory as the semantic core of the Kazakhstani text. Unlike foreign representations, where the history of Kazakhstan is often fragmented or reduced to the recent past, the internal perspective is oriented toward a *longue durée* that encompasses both nomadic civilization and the Soviet experience. Historical memory within the Kazakhstani text does not perform a decorative function. It determines the structure of the narrative, the system of images, and the ethical position of the author. Through engagement with memory, culture reflects upon its own traumas, losses, and points of continuity, thereby forming a coherent understanding of itself in the present. This dimension proves to be both the most vulnerable in external representations and the most significant for the preservation of cultural subjectivity.

The current stage is marked by the active formation of the Kazakhstani text within the digital environment. Podcasts, multimedia projects, online archives, social networks, and digital exhibitions generate fundamentally new forms of cultural representation characterized by interactivity, fragmentation, and global accessibility. Digital formats enable the Kazakhstani text to move beyond the boundaries of the national cultural field and to enter global communication networks. However, they retain an internal orientation toward memory and identity, often relying on microhistories, personal narratives, and local contexts. This approach contributes to the democratization of cultural expression, in which the right to shape the Kazakhstani text belongs not only to institutional actors but also to individual authors, researchers, and artists.

It is important to emphasize that digital transmediality does not eliminate the problem of the external gaze but creates instruments for overcoming it. The Kazakhstani text in

digital media is capable of forming its own audience while bypassing traditional channels of symbolic mediation. This strengthens cultural subjectivity and contributes to the gradual convergence of the internal text and the external image of the country. Shafkat, a Kazakh fighter from "Street Fighter 6", became the first character to represent Kazakhstan in a popular gaming franchise. His image combines elements of Kazakh culture, including traditional ornaments and motifs, with the contemporary ethos of a combat character.

An analysis of contemporary literature, cinema, visual art, and digital formats demonstrates that the Kazakhstani text constitutes a multilayered and transmedial structure oriented toward an internal optic, historical memory, and the polyphony of identities. Unlike the external image of Kazakhstan, which is often reduced and stereotyped, the internal text strives for complexity, ethical depth, and cultural responsibility. In foreign cultural products, Kazakhstan most often appears not as a subject of cultural expression but as an object of interpretation embedded within external coordinates and expectations. In this context, it is crucial to distinguish between the Kazakhstani text formed from within the culture and the image of Kazakhstan produced through external observation. The latter is generally governed by the laws of imagology and mass media communication, where symbolic legibility and recognizability take precedence over historical and cultural complexity.

In foreign mass culture, journalism, cinema, and literature, Kazakhstan is frequently represented through reductive images, such as the steppe as empty space, industrial ruins as signs of post-Soviet decline, and ethnic "variegation" as an exotic element. These markers form a stable visual and narrative code that functions independently of the country's actual historical and cultural dynamics.

The most radical example of imagological reduction is the film *Borat*, in which Kazakhstan is used as a conditional sign of cultural "backwardness" and absurdity. Despite the satirical intention and the fact that the primary target of critique is Western society, the media effect of the film proved to be asymmetrical. In mass consciousness, a caricatured image of the country became entrenched, one deprived of historical and cultural referentiality. From the perspective of postcolonial theory, this case demonstrates a mechanism of symbolic appropriation, whereby a real country becomes an "empty sign" filled with external meanings. Kazakhstan does not speak here; it is spoken for. Its history, memory, and cultural codes are entirely displaced by a comic hyperimage functioning within the global media space.

It merits attention that such representations are not neutral. They produce stable cognitive frameworks that influence perceptions of the country in political, tourist, and cultural discourses. In this respect, mass culture functions as a powerful instrument of imagological construction, in which complex reality is replaced by an easily transmissible stereotype.

Alongside mass culture, another type of foreign representation of Kazakhstan exists, namely auteur and festival cinema oriented toward a more attentive and reflective depiction of "other" space. In such works, Kazakhstan ceases to function solely as a background and begins to be perceived as a space of human experience, social tension, and cultural memory.

However, even in this case, a certain distance between the internal Kazakhstani text and the external gaze remains. A foreign director working with Kazakhstani material often focuses on universal themes, such as poverty, migration, and the collision between tradition and modernity. While this makes the film accessible to an international audience, it simultaneously smooths cultural specificity. The country's historical memory in such works is present in a fragmented form, more often as a background than as an active meaning-generating element.

5. Conclusion

It is indicative that a deeper and more complex image of Kazakhstan emerges in cases where the internal text is transmitted through international channels without substantial adaptation. Films by Kazakhstani directors presented at international festivals demonstrate the possibility of integrating an internal optic into global cinematic discourse. Across these works, the external viewer encounters not an image but a text. In international contemporary art, Kazakhstan increasingly appears as both a theme and a space of artistic expression.

Postcolonial theory makes it possible to interpret the distinction between the Kazakhstani text and the foreign image as a manifestation of structural inequality in the sphere of cultural production. External representations usually possess greater media resources and broader audiences, which amplifies their influence on the global perception of the country. The internal text, by contrast, is compelled to pass through filters of translation, festival selection, and institutional expectations (Sabirova et al., 2020).

However, the contemporary transmedial environment is gradually transforming this situation. Digital platforms, international festivals, online archives, and podcasts create conditions for direct cultural expression that bypass traditional centers of symbolic power. Within these spaces, the Kazakhstani text can exist on equal terms with other cultural narratives, without being reduced to an exoticized image.

Accordingly, the possibility of rapprochement between the internal text and the external image arises. When a foreign viewer or reader encounters not a simplified representation but a transmedial cultural text, a shift in perspective occurs. Kazakhstan begins to be perceived not as the "other" but as a bearer of complex and meaningful historical experience.

The term "Kazakhstani text" has been actively shaped over recent decades by analogy with already established literary models, such as the "Petersburg text" (Lotman, 1992b), the "Moscow text" (Lyusy et al., 2013), the "Tallinn text" (Meimre, 2020), as well as the "London" (Prokhorova, 2005), "Yaroslavl" (Erockhina, 2014), and "Yakut" (Noeva) types of urban text. In Kazakhstan, this problem has been refracted through the concept of the "Almaty text" (Shmakova, 2022; Kakilbayeva, 2016; Bayanbayeva, 2016; Kermeshova, 2018). An analysis of foreign cultural products shows that the image of Kazakhstan is formed under conditions of imagological reduction and postcolonial asymmetry. Mass culture tends toward stereotyping, while auteur and documentary forms allow for partial complication, yet only the transmission of the internal Kazakhstani text is capable of overcoming the gap between image and reality.

The concept of transmediality in contemporary humanities scholarship is used to describe processes in which a unified semantic complex is realized simultaneously across different media formats, including literature, cinema, visual art, digital platforms, and auditory and

interactive forms. In the context of Kazakhstani culture, transmediality acquires not only aesthetic but also strategic significance, as it enables culture to move beyond the local field and to enter into dialogue with a global audience without losing its internal semantic logic.

Unlike traditional forms of representation oriented toward a single media channel, transmedial practices generate a distributed cultural text in which each media element complements and refines the others. This is particularly important for the Kazakhstani text, which takes shape as a multilayered structure incorporating the memory of nomadic civilization, the Soviet experience, post-Soviet transformations, and contemporary global reality. No single media format is capable of encompassing the full complexity of this experience. Transmediality, by contrast, makes its polyphonic representation possible.

In this regard, transmediality functions as a form of cultural mediation that allows the internal text to be read from the outside without being reduced to a stereotypical image. It is here that a potential zone of convergence between the Kazakhstani text and the external image of the country emerges.

One of the key problems of the external representation of Kazakhstan is the dominance of image over text. An image presupposes visual or symbolic coherence, simplification, and rapid legibility, whereas a text requires time, interpretation, and immersion in a cultural context. Foreign cultural products most often operate with the image of Kazakhstan as a set of easily recognizable signs, while the Kazakhstani text is oriented toward extended reading and interpretation.

Transmedial projects are capable of altering this optic. When Kazakhstan is presented not in a single work but through a constellation of interconnected media expressions, including films, literary texts, podcasts, and digital archives, the external viewer or reader encounters not an image but an expanded narrative. This requires a transition from consumption to understanding, from surface perception to analytical engagement.

Thus, transmediality contributes to the textualization of the image, transforming external representation from a static picture into a dynamic system of meanings. In this case, Kazakhstan ceases to function as a “background” or an “exotic space” and begins to be perceived as a bearer of its own historical and cultural logic.

Transmedial formats that engage with archives, oral histories, and visual testimonies create conditions for the actualization of memory within a contemporary context. In this sense, the Kazakhstani text functions not only as an object of analysis but also as a model of cultural work with the past that possesses universal humanistic potential.

The “Kazakhstani text” in contemporary cultural media constitutes a complex and open transmedial system. It is oriented toward self-reflection, historical memory, and dialogue with the world. Unlike the external image of Kazakhstan, which often relies on simplification and stereotyping, the internal text preserves depth and polyphony.

Transmedial representation creates a space in which the asymmetry between image and text can be reduced. It allows the internal voice to enter global circulation without being transformed into an exoticized sign. In this framework, Kazakhstan functions not as an object of description but as an active participant in the global cultural narrative.

Future research should examine how transmedial projects circulate across digital and institutional platforms. Empirical studies may clarify how these formats influence

international perceptions of Kazakhstan. Comparative analysis with other postcolonial cultural contexts would also help to identify broader structural patterns.

References:

1. Abisheva, S., Sabirova, D., & Atembaeva, G. (2025). Klassifikacija form vyrazhenija transmedial'noj i hudozhestvennoj reprezentacii Kazahstana v mire [Classification of forms of transmedial and artistic representation of Kazakhstan in the world] *Keruen*, vol. 86(1), pp. 17-29. <https://doi.org/10.53871/2078-8134.2025.1-01> (in Russ.)
2. Moldagali, M., Abisheva, S., Sabirova, D., & Moldagaliyeva, R. (2025). Precedent Poetic Colorism in the 20th Century: S. Heaney and A. Kushner. *Forum for Linguistic Studies*, vol. 7(4), pp. 627-639. DOI: <https://doi.org/10.30564/fls.v7i4.8310> (in Eng.)
3. Assmann, A. (2014). Dlinnaja ten' proshlogo: memorial'naja kul'tura i istoricheskaja politika [The long shadow of the past: Memorial culture and historical politics]. Moscow: Novoe literaturnoe obozrenie, 328 p. (in Russ.)
4. Bayanbaeva, Z. A. (2016). Lokal'nyj tekst i ego funkcii (na primere almatinskogo lokal'nogo teksta) [Local text and its functions (On the example of the Alma-Ata local text)] *Bulletin of the Peoples' Friendship University of Russia. Series: Literary Studies and Journalism*, No. 2, pp. 77-84. (in Russ.)
5. Bhabha, H. K. (2013). Mestopolozhenie kul'tury [The location of culture] Saint Petersburg: European University at Saint Petersburg Press, 352 p. (in Russ.)
6. Erokhina, T. I. (2014). Jaroslavskij tekst kak semioticheskaja sistema [The Yaroslavl text as a semiotic system] *Yaroslavl Pedagogical Bulletin*, Vol. 1(4), pp. 264-268. (in Russ.)
7. Kakilbaeva I. T. (2016). Semiotics of «Almaty text» in Vladimir Lugovsky and Olzhas Suleymenov's poems. *Eurasian Journal of Philology. Science and Education*, Vol. 159(1), pp. 67-70. Retrieved from <https://philart.kaznu.kz/index.php/1-FIL/article/view/1826> (in Russ.)
8. Kermeshova, Z. B., & Mukhanova, K. B. (2018). Alma-Atinskij tekst kazahstanskoy liriki v formirovanii novogo gumanitarnogo znanija [The Alma-Ata text of Kazakhstani lyric poetry in the formation of new humanities knowledge] *Bulletin of Sh. Ualikhanov KSU. Philological Series*, No. 1 (2), pp. 222-232. (in Russ.)
9. Lotman, Y. M. (2010). Semiosfera [The semiosphere] Saint Petersburg: Iskusstvo-SPB, 703 p. (in Russ.)
10. Lotman, Y. M. (1992). Izbrannye stat'i [Selected articles] Vol. 2, Tallinn, 479 p. (in Russ.)
11. Lyusy, A., & Lyusy, A. P. (2013). Moskovskij tekst: tekstologicheskaja koncepcija russkoj kul'tury [The Moscow text: A textological concept of Russian culture] Moscow: Veche; Russkiy Impuls, 320 p. (in Russ.)
12. Meimre, A., & Belobrovtsseva, I. (2020). Osobennosti «alasnogo» teksta v jakutskoj lirike [Border text and identity in the post-Soviet space: Russian-language prose of Kazakhstan and Estonia] *Vestnik of Saint Petersburg University. Philology*, No. 3. (in Russ.)
13. Noeva, S. E. Osobennosti «alasnogo» teksta v jakutskoj lirike [Features of the "alas" text in Yakut lyric poetry]. URL: http://www.rusnauka.com/46_NNM_2017/Philologia/8_231375.doc.htm (in Russ.)
14. Nora, P. (2000). Mesta pamjati [Realms of memory]. Moscow: Novoe literaturnoe obozrenie, 704 p. (in Russ.)
15. Prokhorova, L. S. (2005). Londonskij gorodskoj tekst russkoj literatury pervoj treti XIX veka [The London urban text of Russian literature of the first third of the 19th century] Doctoral dissertation, Tomsk, 194 p. (in Russ.)
16. Sabirova, D. A., Abisheva, S. D., Polyak, Z. N., Polyak, D. M., & Kubdasheva, K. B. (2020). Transformation of family norms in modern literature of Kazakhstan. *Journal of Research in Applied Linguistics*, 11(Special Issue), pp. 20-29. DOI: <https://doi.org/10.22055/RALS.2020.16270> (in Eng.)
17. Shmakova, E. S. (2022). Gorodskie toposy kak otrazhenie avtorskogo miroshhushhenija [Urban topoi as a reflection of the author's worldview] *Keruen*, Vol.78, No. 1, pp. 218-224. DOI: <https://doi.org/10.53871/2078-8134.2022.1-17> (in Russ.)

Әдебиеттер:

1. Абишева, С., Сабирова, Д., & Атембаева, Г. (2025). Қазақстанның әлемдегі трансмедиялық және көркем репрезентация формаларын жіктеу. *Keruen*, 86(1), 17–29. <https://doi.org/10.53871/2078-8134.2025.1-01>

2. Ассман, А. (2014). Өткеннің ұзақ көлеңкесі: естелік мәдениеті және тарихи саясат. Мәскеу: Жаңа әдеби шолу.
3. Баянбаева, Ж. А. (2016). Локалдық мәтін және оның функциялары (Алматы локалдық мәтіні мысалында). РУДН хабаршысы. Әдебиеттану, журналистика сериясы, (2), 77–84.
4. Бхабха, Х. К. (2013). Мәдениеттің орналасуы. Санкт-Петербург: Еуропа университеті баспасы.
5. Ерохина, Т. И. (2014). Ярославль мәтіні семиотикалық жүйе ретінде. Ярославль педагогикалық хабаршысы, 1(4), 264–268.
6. Какилбаева, И. Т. (2016). Владимир Луговской мен Олжас Сүлейменов поэмаларындағы «алматылық мәтіннің» семиотикасы. Eurasian Journal of Philology. Science and Education, 159(1), 67–70. <https://philart.kaznu.kz/index.php/1-FIL/article/view/1826>
7. Кермешова, Ж. Б., & Муханова, К. Б. (2018). Қазақстан лирикасындағы алматылық мәтін және жаңа гуманитарлық білімнің қалыптасуы. Ш. Уәлиханов атындағы КМУ хабаршысы. Филология сериясы, 1(2), 222–232.
8. Лотман, Ю. М. (2010). Семиосфера. Санкт-Петербург: Искусство-СПБ.
9. Лотман, Ю. (1992). Таңдамалы мақалалар (2-том). Таллин.
10. Люсый, А., & Люсый, А. П. (2013). Мәскеу мәтіні: орыс мәдениетінің мәтінтанулық концепциясы. Мәскеу: Вече; Русский импульс.
11. Мейре, А., & Белобровцева, И. (2020). Посткеңестік кеңістіктегі шекаралық мәтін және идентичность (Қазақстан мен Эстонияның орыс тілді прозасы негізінде). СПбМУ хабаршысы. Филология, (3).
12. Молдағали, М., Абишева, С., Сабирова, Д., & Молдағалиева, Р. (2025). XX ғасырдағы прецедентті поэтикалық колоризм: С. Хини мен А. Кушнер. Forum for Linguistic Studies, 7(4), 627–639. <https://doi.org/10.30564/fls.v7i4.8310>
13. Ноева, С. Е. (2017). Якут лирикасындағы «алас мәтінінің» ерекшеліктері. http://www.rusnauka.com/46_NNM_2017/Philologia/8_231375.doc.htm
14. Нора, П. (2000). Естелік орындары. Мәскеу: Жаңа әдеби шолу.
15. Прохорова, Л. С. (2005). XIX ғасырдың алғашқы үштен біріндегі орыс әдебиетіндегі Лондон қалалық мәтіні (Кандидаттық диссертация). Томск.
16. Сабирова, Д. А., Абишева, С. Д., Поляк, З. Н., Поляк, Д. М., & Кубдашева, К. Б. (2020). Қазақстанның қазіргі әдебиетіндегі отбасылық нормалардың трансформациясы. Journal of Research in Applied Linguistics, 11(Special Issue), 20–29. <https://doi.org/10.22055/RALS.2020.16270>
17. Шмакова, Е. С. (2022). Қалалық топостар авторлық дүниетанымның көрінісі ретінде. Keruen ғылыми журналы, (1(74)), 218–224. <https://doi.org/10.53871/2078-8134.2022.1>