The Educational Impact of Kazakhstani Films on Language and Culture Preservation: Perceptions of Young People

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Submitted in partial fulfillment of the requirements for the degree of

Master of Arts

in

Multilingual Education

Nazarbayev University Graduate School of Education

May 2025

Word count: 21,338

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On behalf of:
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Acknowledgments

I would like to express my gratitude to all people who supported me throughout my thesis journey.

I am also grateful to my family for your love and belief in me.

I am thankful to my supervisor, Sulushash Kerimkulova, for her guidance throughout the whole year.

A special thanks goes to my quiz teams for helping me unwind and reminding me to take a break when I needed them most. Meeting with you several times a week was like a breath of fresh air during the intensive thesis writing.

Thank you all for being around.

Abstract

The Educational Impact of Kazakhstani Films on Language and Culture Preservation: Perceptions of Young People

In recent years, there has been a cultural revival in Kazakhstan, with a growing interest in the Kazakh language and heritage, especially among young people. Production of Kazakhstani films of various genres is increasing which potentially shapes language preferences and cultural identity, especially among young viewers. However, their role in preserving language and culture remains underexplored, revealing a gap in current research. This study aims to explore the educational impact of Kazakh films on language and culture preservation, through portrayal of cultural and linguistic elements in Kazakh films and their perceptions by young people. In this phenomenological study, data were collected through semi-structured interviews from eight participants aged 18 to 35, and film analysis using a theoretical framework adapted from Tanriverdi (2007). The study found that Kazakhstani films serve as both entertainment and a medium for cultural transmission and language preservation by portraying diverse cultural traditions and linguistic practices. Participants highlighted that Kazakh-language films can foster patriotism, pride, and motivation to speak the language, while also helping to expand vocabulary. However, concerns were raised about the overrepresentation of certain traditions, which may reinforce negative stereotypes about rural communities. Additionally, some participants viewed the use of bilingualism in films as a potential obstacle to effective language preservation. This research contributes to understanding the potential of local films as tools for cultural revitalization and language preservation. It provides insights for educators, policy makers, filmmakers, and cultural activists on leveraging films to promote Kazakh identity and linguistic heritage.

Keywords: Kazakh films, language preservation, cultural identity, youth perceptions, Kazakh culture

Аңдатпа

Қазақстандық фильмдердің тіл мен мәдениетті сақтауға тәрбиелік әсері: жастардың қабылдауы

Соңғы жылдары Қазақстанда мәдени жаңғыру жүріп жатыр, әсіресе жастар арасында қазақ тілі мен мұрасына деген қызығушылық артып келеді. Әртүрлі жанрдағы қазақстандық фильмдердің өндірісі артуда, бұл — жас көрермендер арасында тілдік артықшылықтар мен мәдени бірегейлікті қалыптастыруға ықпал етеді. Дегенмен, олардың тіл мен мәдениетті сақтаудағы рөлі әлі де зерттелмеген, бұл қазіргі зерттеулердегі олқылықты көрсетеді. Бұл зерттеу қазақ фильмдеріндегі мәдени және лингвистикалық элементтерді және олардың жастардың қабылдауындағы орнын бейнелеу арқылы қазақстандық фильмдерінің тіл мен мәдениетті сақтауға тәрбиелік әсерін зерттеуге бағытталған. Бұл феноменологиялық зерттеуде деректер 18-35 жас аралығындағы 8 қатысушының жартылай құрылымдық сұхбаттары және Танривердидің (2007) зерттеуіне бейімделген теориялық негіз бойынша фильмдерді талдау арқылы жиналды. Зерттеу нәтижелері қазақстандық фильмдер әртүрлі мәдени дәстүрлер мен лингвистикалық тәжірибелерді бейнелеу арқылы ойын-сауық ретінде де, мәдени ақпарат беру және тілді сақтау құралы ретінде де қызмет етеді. Қатысушылар қазақ тіліндегі фильмдер патриотизмді, мақтанышты және осы тілде сөйлеуге деген ынтаны оятып, сөздік қорын кеңейтуге көмектесетінін атап өтті. Алайда, кейбір дәстүрлердің шамадан тыс ұсынылуы ауылдық қауымдастықтар туралы жағымсыз стереотиптерді күшейтуі мүмкін деген алаңдаушылық білдірілді. Сонымен қатар, кейбір қатысушылар фильмдердегі екітілділікті тілді тиімді сақтауға ықтимал кедергі ретінде бағалады. Бұл зерттеу мәдениетті жаңғырту және тілді сақтау құралы ретінде жергілікті фильмдердің әлеуетін түсінуге үлес қосады. Онда тәрбиешілерге, саясаткерлерге, кинорежиссерлерге және мәдениет қайраткерлеріне қазақстандық

бірегейлік пен тілдік мұраны насихаттау үшін фильмдерді пайдалану мәселелері бойынша ақпарат беріледі.

Түйінді сөздер: қазақ фильмдері, тілді сақтау, мәдени бірегейлік, жастардың қабылдауы, қазақ мәдениеті

Аннотация

Образовательное воздействие казахстанских фильмов на сохранение языка и культуры: восприятие молодежи

В последние годы в Казахстане наблюдается культурное возрождение с растущим интересом к казахскому языку и наследию, особенно среди молодежи. Растет производство казахстанских фильмов различных жанров, что потенциально формирует языковые предпочтения и культурную идентичность, особенно среди молодых зрителей. Однако роль фильмов в сохранении языка и культуры остается недостаточно изученной, что свидетельствует о пробелах в текущих исследованиях. Целью данного исследования является изучение образовательного воздействия казахских фильмов на сохранение языка и культуры посредством изображения культурных и лингвистических элементов в казахских фильмах и их восприятия молодежью. В этом феноменологическом исследовании данные были собраны с помощью полуструктурированных интервью с 8 участниками в возрасте от 18 до 35 лет и анализа фильмов с использованием теоретической базы, адаптированной на основе исследования Танриверди (2007). Исследование показало, что казахстанские фильмы служат как развлечением, так и средством передачи культуры и сохранения языка, отражая различные культурные традиции и языковые практики. Участники подчеркнули, что фильмы на казахском языке могут воспитывать патриотизм, гордость и мотивацию говорить на языке, а также способствовать расширению словарного запаса. Однако были высказаны опасения по поводу чрезмерного фокуса на определенные традиции, которые могут усилить негативные стереотипы о людях из сельских местностей. Кроме того, некоторые участники рассматривали использование двуязычия в фильмах как потенциальное препятствие для эффективного сохранения языка. Это исследование способствует пониманию потенциала местных фильмов как

инструмента возрождения культуры и сохранения языка. Он дает представление педагогам, политикам, кинематографистам и активистам культуры о том, как использовать фильмы для продвижения казахской идентичности и языкового наследия.

Ключевые слова: казахские фильмы, сохранение языка, культурная идентичность, восприятие молодежи, казахская культура

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Chapter 1: Introduction

Background and Context

In today's increasingly interconnected world, globalization has become a defining force in education, culture, and communication. It involves the transmission and adaptation of cultural norms, knowledge, and values across diverse regions (Cheng, 2000, as cited in Bakhtiari & Shajar, 2006). However, before globalization pressures, Kazakhstan had faced an internal challenge to its cultural and linguistic identity, dominance of the Russian language.

Historically, the Kazakh people have experienced cultural suppression, particularly during the Soviet era, when Russian largely dominated over Kazakh in public life. Even after gaining independence in 1991, the Russian language continued to dominate many spheres. In recent years, however, Kazakhstan has witnessed a cultural revival, with increasing interest in the Kazakh language and heritage, particularly among the youth (Sultangaliyeva, 2013). Young people are emerging as a driving force in the popularization and revitalization of Kazakh culture (Chepil, 2023).

Along with internal challenges, Kazakhstan now undergoes pressure from globalization, especially through the spread of the English language. While globalization fosters positive developments such as international collaboration, cross-cultural integration, and the adoption of global standards, it also poses significant challenges—particularly to the preservation of local languages and cultures (Bakhtiari & Shajar, 2006).

A notable aspect of globalization is the widespread influence of American culture, often disseminated through global media. This process of Americanization has popularized Western cultural norms and contributed to the dominance of English as a global lingua franca (Mendis, 2005). In many countries, including Kazakhstan, English is increasingly

promoted in educational systems, often with state support. In Kazakhstan, this promotion takes the form of the Trilingual Policy, introduced in 2007, which emphasizes proficiency in Kazakh as the national language, Russian for inter-ethnic communication, and English for global integration (Road map for Trilingual Policy 2015-2020, 2015).

This trilingual approach is intended to enhance the international competitiveness of Kazakhstan by equipping citizens with versatile language skills (Kuzembayeva et al., 2018). However, while it offers clear benefits, the rise of English and the continued dominance of Russian present challenges to the vitality of the Kazakh language—particularly among youth. Despite Kazakh's status as the official state language, its everyday use remains relatively low among younger generations (Smagulova, 2006), highlighting a tension between national identity and global pressures.

One of the key arenas for cultural revival is the media. As Watson (2003) notes, culture is often expressed and transmitted through mass media, especially film and television. Films serve as a powerful medium for language expression and cultural storytelling. Groves (1996, as cited in Istanto, 2009) found that films not only convey cultural values but also stimulate deeper interest in history, philosophy, psychology, and language.

This study explores the role of contemporary Kazakh films in the preservation and promotion of the Kazakh language and culture, with a particular focus on how these films influence young people. By examining this cultural form, the research seeks to understand how media can contribute to reversing language shift and fostering a stronger sense of national identity in a multilingual and globalized society.

Problem Statement

In the Soviet era, Kazakhs were deprived of their language and culture, and forced to learn Russian and use it on a daily basis (Smagulova, 2006). However, the situation has changed dramatically since gaining independence in 1991 and more so in recent years. The wave of national awakening due to independence, the current war in Ukraine, and protests that took place in 2022 in Kazakhstan also known as the "Bloody January" have played a significant role in reigniting interest in national identity. These events have made the people of Kazakhstan reflect and revive their identity from being Russified (Chepil, 2023).

However, while there is a shift from Russian language to increased use of Kazakh among some nationally conscious individuals, there is a clear dominance of English language especially in media (Mendis, 2005). English is considered "harmful" for cultural diversity because now English is not just a tool of communication but a "repository of culture and identity" (Johnson, 2009, as cited in Mohammed, 2020, p.9). The reduction of cultural and linguistic diversity due to the dominance of English can lead to language death and when there is no language, there is no culture (Wyatt, 2009, as cited in Mohammed, 2020). In addition, it can also cause the loss of cultural values and traditions. Since learning a language always comes with accepting its culture, English language learners typically adopt the culture and values of native speakers, which proves that English impacts local cultures to the great extent (Johnson, 2009, as cited in Mohammed, 2020).

In Kazakhstan, young people choose to listen to English music, watch English movies and shows, and follow English speaking influencers on social media because they are more popular than the local ones. However, English is not the only cultural force that shape linguistic and cultural environment of Kazakhstan. Russian media, including Russian-language films and television, is still evident in Kazakhstan's cultural space. The

presence of the Russian language media influences cultural identity formation by sustaining strong ties to Russian values, potentially slowing down the process of Kazakh language and culture preservation (Smagulova, 2006).

Taking into account the context of globalization and popularity and dominance of foreign films, Kazakhstani movies are usually overshadowed by their counterparts (Yessenbekova, 2016). For example, Hollywood movies successfully promote the American dream and values across contexts (Maisuwong, 2012; Naeem et al., 2020) threatening preservation of local culture. Kazakhstani citizens prefer foreign films (that are mostly American) to local ones; in 2021 foreign movies in cinemas were visited 6.6 million of times, while national films were visited 931,800 of times (BaigeNews, 2022). Another observation is that movie theaters are visited mostly by young people. In 2024, movie theatre attendance was 31.3% for audiences over 15 years old, and 29.6% of visitors were in the 25-50 age range (DM Company, 2024). Young people are the targeted audience of the media and movie industry (Kubrak, 2020; Yessenbekova et al., 2020); thus, this research will focus on young people's experiences and perceptions of Kazakh culture and language in local films.

At the same time, there are some changes in local films industry. More Kazakhstani movies are being produced, for example in 2022, with 30,1% of all the films playing in movie theatres in 2022 were domestic, compared to 2021, when it was just 9.6% (Inbusiness, 2023). This fact might be a sign of a positive change and development of interest in production local movies. The spread and popularity of the films in the Kazakh language may have an impact on their audience by influencing their language preference and cultural identification, particularly among young audiences, whose identity is still forming. As previous studies suggest, media and cinema serve as powerful instruments in

preservation of language and culture and can impact audience's perceptions and engagement with their cultural identity (Kubrak, 2020; Yessenbekova et al., 2020).

Yet, while much has been written about the influence of foreign media (Mussayeva et al., 2019; Nahak, 2018; Nahurira, 2014; Sadykova et al., 2014; Usia, 2018; Yessenbekova et al., 2020), far less attention has been given to the role of domestic Kazakhstani films in the preservation and revitalization of national language and culture. The lack of studies leads to overlooking the impact of local films on formation and support of Kazakh identity. The potential influence of Kazakhstani films remains underexplored, pointing to a critical gap in current research. Understanding how local films shape language attitudes and sense of cultural belonging might offer insights into the preservation of Kazah culture and language in a multilingual Kazakhstan.

Despite the fact that media plays an important role in preservation of local language and culture (Bekenova, 2023; Istanto, 2009; Mussayeva et al., 2019; Sadykova et al., 2022), there is a gap in exploring how movies contribute to it, and how young people perceive cultural elements in them. While many studies have examined the broader influence of media, including photography, music, advertising, and cinema (Assyltayeva, 2023; Eisenberg, 2021; Nahak, 2018; Nahurira, 2014; Usua, 2018; Yessenbekova et al., 2020), and others have analyzed films as tools of soft power for shaping global perceptions (Akramov, 2019; Maisuwong, 2012; Solgi & Starovoytova, 2023; Xuepei & Bohier, 2021), there is limited research on the internal cultural function of cinema—specifically, how it contributes to national identity and language preservation among young audiences. Although some studies in Kazakhstan have focused on the production challenges and development of local cinema (Kamza, 2021; Yedilova et al., 2023; Yessenbekova et al., 2024), few have addressed how these films are perceived by youth and what role they play in shaping linguistic preferences and cultural identification. There is a lack of research that

focuses on local film influence on language and culture preservation among young audiences. This study aims to fill the existing gap by analyzing how Kazakh culture and language are portrayed in local films, and how these portrayals are perceived and internalized by young audiences. It will focus on linguistic themes as well as the representation of Kazakh cultural values and behaviors. Additionally, the research will examine audience perceptions of these films and evaluate their effectiveness in promoting the Kazakh language and cultural identity.

Research Purpose

This study aims to explore the educational impact of Kazakhstani films on language and culture preservation, through portrayal of cultural and linguistic elements in Kazakh films and their perceptions by young people.

Research Questions

To achieve the purpose of the research the following questions were developed:

1. How do Kazakh films portray Kazakh culture and language?
2. How do young people perceive cultural and linguistic elements in Kazakh films?
3. What is the impact of Kazakh films on young people's perceptions of culture and language preservation?

Significance of the Study

This research seeks to understand how local films influence young audiences' cultural identity and language choices. Based on these insights, the study will offer practical recommendations for the local community, educators, policymakers, film producers, and cultural activists.

Community: This study may encourage the broader community, including parents, young people, community leaders to reflect on their national identity and language preferences. The revitalization of the Kazakh language can be supported through increased awareness of how media shapes cultural attitudes.

Educators and language instructors: Teachers and Kazakh language instructors can use the findings to integrate culturally relevant films into their curricula, making language and culture learning more engaging and relatable for students. This can enhance students' connection to their linguistic and cultural heritage.

Film producers: The research will offer insight into young audiences' expectations and cultural perceptions, helping filmmakers improve the quality and cultural relevance of their content. A stronger focus on youth-oriented, culturally rich storytelling could increase the popularity of Kazakhstani films both locally and internationally, enhancing global recognition of the country's cinematic output.

Cultural activists: Cultural organizations and activists can use the findings to promote Kazakh-language films at festivals, community events, and public discussions. Such efforts can foster dialogue around cultural identity and contribute to the revitalization of the Kazakh language through creative media.

This study underscores the potential of film as a tool for linguistic and cultural revitalization, and it highlights the importance of local films in shaping the values, identities, and language use of Kazakhstan's youth.

Outline of the Thesis

This thesis consists of six chapters. The introductory chapter provides background information, historical context, problem statement, research purpose and questions, and significance of the study. The second chapter provides key concepts, analysis of the

relevant literature and presents theoretical framework. The third chapter justifies the research methodology of the study, research design, sampling, data collection procedures, data analysis, and ethical considerations. The fourth chapter presents the findings of this study, including an analysis of the selected films. The fifth chapter provides a discussion of the findings, connecting them to the literature and theoretical framework. Finally, the sixth chapter concludes the study summarizing the key findings, outlining limitations, and offering recommendations for future research.

Chapter 2: Literature Review

The purpose of this chapter is to explore and analyze literature related to the present study. This study examines the educational impact of Kazakh films on language and culture preservation, through portrayal of cultural and linguistic elements in Kazakh films and their perceptions by young people and addresses the following research questions:

1. How do Kazakh films portray Kazakh culture and language?

2. How do young people perceive cultural and linguistic elements in Kazakh films?

3. What is the impact of Kazakh films on young people's perceptions of culture and language preservation?

This chapter provides an in-depth exploration of literature on language and culture preservation, with a focus on perceptions and the role of media. To set the foundation, the chapter begins by defining key concepts related to language and culture preservation, as well as perceptions surrounding these themes. Following this, it examines the role of media—particularly films—in preserving language and culture, considering both international and local contexts. The third section presents a comprehensive review of existing literature on the educational impact of films and young people's perceptions of them. Finally, the chapter concludes by summarizing the main findings and insights drawn from the literature review.

Key Concepts

In this study, the concepts of language and culture preservation, perception, and media intersect to explore how Kazakh films contribute to maintaining cultural heritage and linguistic identity. This section presents definitions of the key concepts used in this study.

Language and Culture Preservation

One of the key concepts of this study is cultural preservation. Culture can be understood as "the collective programming of the mind which distinguishes the members of one group of people from another" (Hofstede, 1994, as cited in Spencer-Oatey & Franklin, 2012). Matsumoto further elaborates that culture involves a group of individuals sharing the same set of values, beliefs, attitudes, and behaviors, which are then communicated to the next generation (1996, as cited in Spencer-Oatey & Franklin, 2012).

Language is an integral part of culture and serves as a crucial link connecting people, allowing traditions and customs to be transmitted and shared (Nwala & Ubi, 2012, as cited in Usua, 2018). Essien emphasizes that language is the foundation of cultural identity—without language, cultural identity cannot exist (1990, as cited in Usua, 2018). Therefore, language is not only a means of communication but also a crucial element of cultural heritage.

While language and culture are distinct, they are fundamentally intertwined. Language serves as both a vehicle and a repository for cultural values, making it impossible to separate one from the other when considering preservation efforts.

Preservation is strategies which involve acquisition, organization, and management of resources to limit further detereoration and reinstall the usability of specific materials (Conway, 1996). Language preservation is the protection of a language while maintaining its original state (Pudentia, 2006, as cited in Siregar, 2022). Similarly, cultural preservation involves efforts made by individuals or communities to maintain specific characteristics that define their identity (Jeffers, 2015). Therefore, language and culture preservation refer to attempts to ensure that both cultural initiatives and languages are maintained and passed on to future generations.

Based on these definitions, in this study, language and culture preservation is understood as a dynamic process which includes efforts to support and promote linguistic practices and cultural traditions. This definition was chosen because it aligns with the study's focus on how language and culture are maintained through films.

Although the role of the community is crucial in preserving culture, contemporary new media has become highly influential in disseminating and maintaining traditions and cultures (Lyu, 2024). There are various ways to preserve language and culture including educational initiatives, cultural institutions, libraries, and media (Glasgow, 2010). Different media platforms can reach larger audience, specifically spreading culture and language among the youth.

Digital preservation is particularly a powerful means of language and culture protection (Lyu, 2024). New media technologies serve as a container for preserving and transmitting culture and language (Addison et al., 2006, as cited in Kolay, 2016; Botangen et al., 2018; Roussou, 2002, as cited in Kolay, 2016) For example, Botangen et al. (2018) conducted a study in which they collected, identified, and classified posts on social media groups and then surveyed 56 Igorot people. The results of the study revealed that social media has an important role in spreading and exchanging culture, becoming a great tool of preservation. Similarly, Kolay (2016) in their study of traditional Indian craft preservation concluded that new media technology should be applied to raise public awareness and mainstream Indian culture, particularly among the young population. These findings highlight the significance of media today in language and culture dissemination and transmission. Therefore, the focus of this study is the educational impact of Kazakh films, as one of the forms of media technology in language and culture preservation.

The Concept of Perception

Another important concept in this study is perception. Introducing the definition of perception is essential because the primary goal of this study is to explore how young people perceive language and culture preservation through local films. Understanding the concept helps to discover how messages are received and interpreted by the audience.

The concept of perception is multifaceted and can be viewed from various perspectives like psychological, philosophical, and cognitive. Many researchers refer to the concept of perception as an understanding and interpreting of the world (Crane, 2005; Efron, 1969; McDonald, 2011; Pickens, 2005).

From a psychological perspective, perception is human's fundamental means of initial interaction with the surroundings (Efron, 1969). Lindsay and Norman (1977, as cited in Pickens, 2005) explained perception as the process through which individuals interpret and make a sensory input to understand the world. This means that perception is not a passive process of receiving information, but an active interpretation dictated by past experiences.

From a cognitive perspective, Crane (2005) stated that perception is the recognition of the world with the help of five senses: hearing, sight, smell, taste, and touch. Similarly, McDonald (2011) defined perception as the way of understanding and interpreting the world by people, emphasizing it is a deeply personal experience. According to Pickens (2005) when a person encounters a situation, they interpret it individually based on past experiences. Therefore, the interpretation may be different from the reality (Pickens, 2005).

In this study the educational impact of Kazakhstani films on the perceptions of young people will be explored. Therefore, there is a need to define film perceptions in the context of young audiences. Smith (2010) identified film perceptions as cognitive and

sensory processes which occur while watching scenes, events, or narratives presented in films. This study will therefore focus on how young audiences process and interpret cultural and linguistic messages portrayed in films and how these perceptions impact their understanding of language and culture. Understanding young people's perceptions is crucial because it uncovers how effectively Kazakh films transmit language and cultural values.

The Concept of Cultural and Linguistic Elements

In this study, the concepts of cultural and linguistic elements are used frequently. According to Hofstede (2001), cultural elements are distinct features that distinguish one group of individuals from another and include norms, beliefs, customs, and values shared by members of a group. In this study, linguistic elements include the language/s of the films, quotes, idioms, metaphors, and music (Tanriverdi, 2007).

The Concept of Media

Media can serve a great range of functions, as they "inform, amuse, startle, anger, entertain, thrill, but very seldom leave anyone untouched" (Biagy, 1996, as cited in Tafani, 2009). The umbrella term "media" includes different forms of communication like newspapers, magazines, books, radio, TV, films, and Internet (Tafani, 2009). In educational contexts, media are generally used to improve pedagogical practices especially in English teaching classroom (Ismail, 2017). Film is the most popular non-print form of media which is usually applied in language classrooms because they provide engaging and authentic input (Albiladi et al., 2018; Ismail, 2017). Since films are a part of the media, some studies included in this review also examine media-related concepts.

The Role of Media in Cultural Transmission and identity Formation

Many studies have shown the crucial role of media in cultural and language promotion (Mussayeva et al., 2019; Nahak, 2018; Nahurira, 2014; Sadykova et al., 2014;

Usia, 2018; Yessenbekova et al., 2020). However, there was little research on Kazakhstani films' impact on culture and language preservation. The lack of research shows the need to explore this area. This section will start with the impact of globalization on local cultural values, followed by the review of the role of media in language and culture preservation, and finally the role of films in preservation of culture and language.

Globalization and Local Culture in the Films

Globalization is a transmission, adaptation, and development of norms, values, knowledge across various contexts (Cheng, 2000, as cited in Bakhtiari & Shajar, 2006). While globalization has led to positive practices like cross-cultural integration and global partnership, there is also a concern about its impact on the maintenance of local values and traditions (Bakhtiari & Shajar, 2006; Narmashiri et al., 2016). This negative impact can result in dissemination of the values and cultures of the dominant group and overshadowing of the less influential and vulnerable cultures (Bakhtiari & Shajar, 2006).

However, globalization also brings opportunities for cultural harmonization and preservation (Narmashiri et al., 2016). One of the most influential means through which globalization can be exercised is films (Teo, 2013). Film serves as a medium that spreads a message to a wide audience that can promote local culture and values globally (Solgi and Starovoytova, 2023; Veliyev and Rustamzade, 2023) and also form a perception of a particular country or culture (Akramov, 2019; Maisuwong, 2012; Singh & Pandey, 2020; Xuepei and Boheir, 2021).

The concept of films as a means of soft power has been analyzed in different contexts. For example, films from India, one of the largest film producing countries, form a unique cultural identity which is immediately recognized by the audience through songs, dances, national clothes, make-up, and traditional rituals (Desai & Dudrah, 2008). Singh

and Pandey (2020) highlighted how Indian films not only demonstrate local culture but also become a global phenomenon, creating a distinct image and attracting the viewers worldwide. Similarly, according to Maisuwong (2012), Hollywood movies, which dominate the film market, spread American cultural values such as freedom of expression, nationalism, which influence language, lifestyle, and attitudes. Maisuwong's (2012) study showed that being exposed to American films may lead to people speaking with an American accent, adopting American slang and jargon. According to the survey, around two third of the respondents adopted a lifestyle from American movies, specifically behavior, dress, and expression of their feelings.

In contrast, Solgi and Starovoytova (2023) analyzed the soft power potential of South Korean and Russian films. They stated that films as a soft power might impact and change beliefs, thoughts, and attitudes of society. Solgi and Starovoytova (2023) provided an example of South Korean movies and TV shows which have been gaining popularity worldwide in recent years. South Korean movies and TV shows reflect cultural specifics of the Korean nation. Along with that, they popularize Korean traditions and values. In contrast, the researchers indicated that Russian films fail to present Russian mentality and culture because of the "western" influence. The authors stated that using movies is one of the great opportunities to change society's views, promote values, and culture in a soft way but the effectiveness of this approach is different across contexts.

Another perspective on the role of films as soft power comes from Azerbaijan. Veliyev and Rustamzade (2023) explored Azerbaijani cinema and its detachment from Soviet-influenced films to movies with the emphasis on national identity, national values, and social problems. The authors demonstrated that Azerbaijani movies influenced not only domestic but also international policy. Azerbaijani film production started developing in the soviet period, but after gaining an independence the movies' focus was more on

national values and interests. The main themes of the movies were different views on war, problems between generations, respecting traditions, and attitudes towards women. Today, films made in Azerbaijan mostly focus on the life and culture of people and also send important social and political messages. Movies in Azerbaijan are not just meant for entertainment purposes but also for popularizing the nation's values and ideals. The study showed that film had a great role in building the nation's global reputation because Azerbaijani movies are recognized globally and presented in international festivals.

Several studies focused on how films contribute to preserving cultural identity (Akramov, 2019; Xuepei & Boheir, 2021). Akramov (2019) analyzed the important role of movies in promotion and preservation of national values, culture, and prestige of the producing country. In particular, his study explored how Hollywood movies represent the United States and Bollywood films represent India globally. According to Akramov (2019) movies might have the same value as national songs, fairy tales, traditions. The study highlighted that the film was the youngest but at the same time the most effective and influential tool. Akramov (2019) stated that creating national movies as an instrument of propaganda might lead to an increasing sense of pride and unifying the nation. This aligns with Xuepei and Boheir's (2021) comparative analysis of Chinese and Pakistani films, which showed that both countries strive to preserve cultural heritage through films. The findings revealed that movies in China had always represented the ideologies of the particular period, and besides providing entertainment, Chinese films demonstrated the culture of the local people and educated audiences about the history and traditions of China. One of the main focuses of the Chinese films was to showcase its culture and national heritage. In Pakistan, film production was discouraged for quite some time due to the religious ideologies; however, the attitudes towards movie creation and promotion had

changed and Pakistani films started to present local culture. The researchers concluded that the films in both contexts were the bearers of cultural and national identities.

However, regardless of the positive potential, films of less dominant cultures face challenges from the dominance of Western cinema. Bakhtiari & Shajar (2006) pointed out that Hollywood's impact and global accessibility can lead to alienation from one's own culture because Hollywood films might impact audience's perceptions, language, and lifestyle. Sadykova et al. (2022) highlighted similar challenges in Kazakhstan and Kyrgyzstan where globalization significantly affected the culture, lifestyle, and values of the people. The findings of their study demonstrated that both Kazakhstan and Kyrgyzstan should emphasize the cultural values and increase society's awareness of traditions in order to limit the influence of globalization.

It is evident that films play a significant role in shaping national identity and promoting culture worldwide. Globalization encouraged the dissemination of dominant cultural values, but it also gave an opportunity for other cultures to promote their national traditions. While dominant global cinema challenges local cultures, films from countries like India, South Korea, Azerbaijan, and China show the potential to promote their cultural values globally. Understanding the impact of soft power of the films and the power of the dominant cultures can help to form strategies for cultural preservation, especially in Kazakhstan where local films are a way to maintain and support national identity.

The Role of Media in Cultural Preservation and Cultural Identity

Modern media is gaining attention from scholars because it plays a critical role in preserving and promoting cultural heritage during globalization (Mussayeva et al., 2019; Sadykova et al., 2022). This literature review includes studies on the role of media in cultural transmission. The studies that are reviewed include findings on role of media in

Uganda, Nigeria, Kyrgyzstan, and Kazakhstan (Mussayeva et al., 2019; Nahak, 2018; Nahurira, 2014; Sadykova et al., 2014; Usia, 2018; Yessenbekova et al., 2020).

The literature review of these studies revealed one recurring theme: the ability of mass media to actively shape and maintain cultural identity despite the pressures of globalization. For instance, Nahak (2018) analyzed the role of Indian television channels in cultural preservation, conducting a content analysis of programs broadcasted on two channels. The study revealed that both channels aired a diverse range of cultural programs, emphasizing the transmission of cultural heritage. Notably, the programs dedicated to cultural education attracted a larger audience, suggesting that viewers are drawn to content that resonates with their cultural roots. Nahak (2018) emphasized that mass media, especially television, plays a pivotal role in propagating cultural values.

Similarly, Nahurira (2014) explored how Ugandan media attempts to preserve and promote local culture despite the dominance of Western influences. Through audience surveys and content analysis, Nahurira found that Ugandan television made deliberate efforts to broadcast programs that highlight Ugandan music, movies, and cultural practices. These programs, aimed at fostering cultural awareness, received positive feedback from the audience, reinforcing the idea that local media can counterbalance Western media’s influence. The study underscores the potential of media to not only entertain but also serve as a vehicle for cultural preservation.

While both studies recognize media’s role in promoting cultural identity, they also reveal challenges related to the pervasive influence of Western media. The studies imply that for media to be effective in cultural preservation, it must prioritize local content and resonate with the audience's cultural expectations. This insight highlights the need for balance between global influences and the preservation of cultural identity.

Several studies have explored the role of media in cultural preservation in Kazakhstan (Mussayeva et al. 2019; Yessenbekova et al., 2020). For example, Mussayeva et al. (2019) found out that media was not only about information dissemination but also a medium for identity preservation. They highlighted that Kazakhstan has the potential to promote traditional values, encouraging the importance of showing local culture.

However, Yessenbekova et al. (2020) presented a contrasting view by stating challenges in the media's approach to culture representation. Through historical and comparative analysis of the Kazakhstani television projects and surveys of audiences they discovered that media content failed to show cultural values and demonstrated negative behavior instead. Moreover, the study revealed that television producers did not take the audience's opinion into consideration when designing programs. The survey revealed that the young people in Kazakhstan expected TV programs to enrich their lives. The programs that are usually offered to the young audience are music shows or sitcoms, while the audience expects more meaningful and educational content. These studies suggest that while Kazakhstani media have the potential to preserve cultural identity, there is a misunderstanding and a gap between audience's expectations and the current media offerings. Media producers should prioritize content that resonated with local values to effectively preserve Kazakh culture.

Another role played by the media as revealed from literature analysis, particularly television and films, is to influence national and cultural identity formation in Kazakhstan. Studies have consistently demonstrated that Kazakhstani media, particularly television, serves as a platform for promoting national identity and cultural values. For instance, Yessenbekova (2016) examined the representation of traditions and historical themes on Kazakhstani TV and noted that programs like 'Kokpar' helped preserve cultural heritage. However, the influence of foreign media posed challenges to maintaining an authentic

cultural narrative. Similarly, Yessenbekova et al. (2020) identified the audience's desire for more culturally enriching content, emphasizing the need for authentic media that resonates with the national identity.

A growing demand for Kazakh-language content reinforces the importance of local media in fostering national pride. Eisenberg (2021) pointed out that the emergence of high-quality Kazakh-language music and television sparked interest in Kazakh culture, especially among younger generations. The emergence and popularity of Q-Pop (Kazakh popular music genre, equivalent to Koren pop music) and drama series such as 'Bir Toqsan' (drama inspired by Korean TV show) not only promoted the Kazakh language but also sparked patriotism indirectly by fostering a sense of belonging (Eisenberg, 2021).

The dominance of Russian-language content in Kazakhstan's media landscape has historically hindered the development of Kazakh-language TV programs. Smagulova (2006) revealed that only 17% of mass media companies operated solely in Kazakh, with Russian-language content prevailing in educational and entertainment spheres. This linguistic imbalance created challenges for nation-building and language preservation. Nonetheless, positive developments have emerged in recent years, as public demand for Kazakh-language programming has grown (Yessenbekova et al., 2024). Survey results from Astana revealed that audiences favored content that reflected cultural and spiritual themes, highlighting a shift toward embracing the Kazakh language in mainstream media (Yessenbekova et al., 2024).

Despite positive trends, the role of media in Kazakhstan’s nation-building remains complex. While television and cinema have made strides in promoting Kazakh culture and language, there is still a substantial influence from foreign media, particularly Russian content. To effectively leverage films as cultural preservation tools, there must be

sustained support for local filmmaking and strategic efforts to increase audience engagement with domestic productions.

The literature analysis shows that media in Kazakhstan is a dynamic space where cultural preservation and identity formation intersect. As films continue to replace traditional TV programs with younger audiences, it is essential to investigate their potential in reinforcing national values and language use. Developing authentic and relatable content that resonates with the local audience is key to preserving Kazakh language and culture.

The Role of Films in Cultural Representation

Film as a part of media is considered a global medium that delivers a common message to a vast audience, with the film industry playing a central role in the global media landscape (Kolay, 2016). Films are powerful cultural artifacts that can promote local cultures and preserve cultural identities (Dairo, 2021; Ennis, 2021; Tang, 2024; Tirasawasdichai et al., 2022). This section presents studies that explore the role of films in cultural representation, analyzing both successes and limitations.

Several studies have demonstrated that films can successfully serve as tools for cultural preservation and promotion. For instance, Tang (2024) examined the role of Chinese films such as “Farewell My Concubine” and “Crouching Tiger, Hidden Dragon” in promoting local culture. These films showcased cultural elements like martial arts, calligraphy, and traditional games, fostering understanding and appreciation of Chinese culture among international audiences. Similarly, Dairo’s (2021) study of Nigerian film “Efunsetan Aniwura” revealed that films can convey national heritage and cultural values. In addition, Tirasawasdichai et al. (2022) highlighted the potential of films as cultural branding tools, promoting positive attitudes toward the target culture and suggesting that film producers consider using cultural products as soft power.

In a similar vein, Ennis (2021) found out that local films effectively promote language preservation. The soap opera “As the Rez Turns” and Ojibwe film camps demonstrated that film-based initiatives could positively influence young people’s linguistic practices and cultural connections. This finding is consistent with the work of Yedilova et al. (2023), who found out that Kazakhstani films could act as platforms for popularizing the Kazakh language, traditions, and history, especially amidst globalization and cultural homogeneity. The study also pointed out that Kazakhstani films have the potential to attract both domestic and international audiences by showcasing cultural richness.

Kazakhstani cinema is gradually positioning itself as a tool for reconstructing national identity. Kamza (2021) highlighted the challenges faced by local filmmakers, including the dominance of foreign films and limited support for domestic productions. Nonetheless, film festivals and cultural initiatives are seen as vital avenues for amplifying Kazakh cultural narratives. Furthermore, Assyltayeva et al. (2023) noted that national TV channels actively promoted traditions, holidays, and cultural events, fostering civic identity through media representation.

Despite the potential of films to preserve culture, not all attempts have been successful. Usua’s (2018) study found that Nigerian films aimed at preserving indigenous languages did not resonate with audiences, as viewers did not perceive them as effective tools for language learning. Similarly, Ibrahim and Joshua (2016) reported that Nigerian films failed to maintain national heritage, indicating that cultural representation through films might not always align with audience expectations. The lack of motivation to learn the language through films suggests that mere representation of cultural elements is insufficient without audience engagement and contextual relevance.

In the Kazakhstani context, Yedilova et al. (2023) also noted challenges in promoting local films due to the prevalence of foreign productions, particularly Russian ones. Competing with popular foreign movies hinders the recognition and impact of local cinematic works. Additionally, the top-down approach to film production and the lack of audience-oriented strategies limits the effectiveness of cultural preservation efforts through films.

The reviewed studies demonstrate both the potential and the limitations of films as cultural preservation tools. While some films succeed in fostering cultural pride and identity (Dairo, 2021; Ennis, 2021; Tang, 2024), others fall short in effectively engaging audiences (Ibrahim & Joshua, 2016; Usua, 2018). The key challenge appears to be aligning cultural content with audience interests and preferences. For Kazakhstani films, balancing cultural representation with competitive quality and production values is crucial for reaching wider audiences.

The Educational Potential of Films and Their Perceptions

This section presents literature on the educational potential of films, followed by how they are perceived by young audiences.

Educational Potential of Films

Films have been recognized as effective educational tools especially in language learning (Albiladi et al., 2018; Ismail, 2017). The educational role of films in the EFL classes were studied before and the studies confirm their effectiveness (Abidi et al., 2017; Fadli et al., 2019; Iskanova, 2023).

Fadli et al. (2019) explored the effectiveness of films in transmitting cultural knowledge in Minangkabau, Indonesia. The research was carried out through a survey of 30 young people. The authors found that films had several advantages in preserving indigenous culture, such as being an enjoyable audiovisual tool, promoting an engaging

learning process, providing simple explanations of customs and traditions, and enhancing learning effectiveness.

The effectiveness of films in education of cultural and traditional values was also confirmed in Abidi et al.'s (2017) study. In 2013 and 2014, film courses were introduced to first-year medical students at Aga Khan University in Karachi, Pakistan, as part of the Humanities and Social Sciences curriculum. At the conclusion of the module, a survey was conducted to assess the effectiveness of films as a learning resource. The results showed that most students found films to be more effective for learning compared to the Internet or newspapers. The participants also expressed appreciation and an increased interest in films as an educational tool. Similarly, Iskanova (2023) conducted a study to demonstrate that films can be a powerful tool for educating cultural aspects. Given the difficulty of integrating culture into language teaching, films provide a valuable method to bridge this gap. Although the use of films in language education is not new, their potential is sometimes overlooked as they are typically viewed as entertainment. The researcher stated that films can effectively increase learners' cultural awareness.

Young People's Perceptions of Films

Young people's perceptions of films play a vital role in understanding how effectively films can serve as tools for cultural and language preservation. Since the younger generation plays the most crucial role in preserving and passing on cultural heritage over time (Kolay, 2016) examining how young audiences perceive and interpret films is important. Therefore, this study explores the educational impact of films through the lens of young people's perceptions, shedding light on how they understand and value cultural messages.

Films can shape attitudes and perceptions, particularly among young audiences. For instance, Kubrak (2020) investigated how movies influence young people's opinions

about elderly individuals. The study divided participants into two groups: undergraduate and postgraduate students. After watching a film portraying elderly characters, the undergraduates' existing negative views about elderly people intensified, while postgraduates showed improved perceptions. This finding suggests that young people's initial beliefs play a significant role in how they interpret and respond to films, indicating that perceptions can either shift positively or reinforce prior biases depending on the context.

Similarly, Prathoomthin (2009) examined how learners of the Thai language perceive Thai culture through films. The study, conducted at the National University of Singapore, found that exposure to Thai films not only increased cultural awareness but also fostered empathy and appreciation for the target culture among learners. This highlights the potential of films to shape young people's cultural understanding when presented thoughtfully.

Despite these insights, there is a notable lack of comprehensive research focusing specifically on how young people perceive the educational and cultural messages conveyed through films. This gap indicates the need for further investigation into the ways films influence youth perceptions, particularly in the context of language and culture preservation.

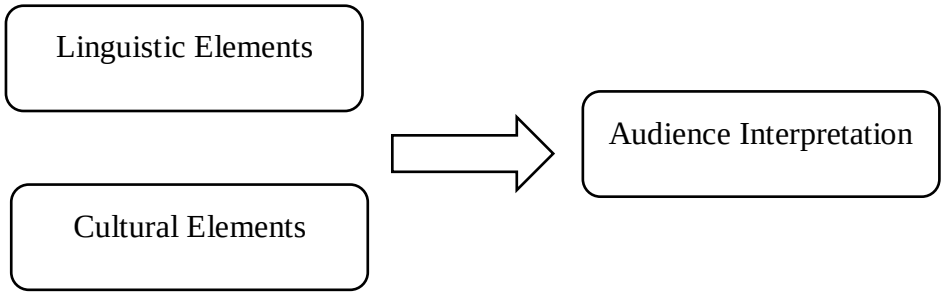
Theoretical Framework

The theoretical framework which will be applied in this research is the concept of cultural diffusion by Frederic Bartlett (2003, as cited in Xuepei & Bohier, 2021). Bartlett's theory explains how the items of culture are transferred between different social groups, undergo transformations to fit the receiving group but keeping recognizable elements of the source culture. Simply put, the theory of cultural diffusion is about the process of transmission of cultural elements such as religion, ideas, values, and styles. This theory

highlights the possibility of cultural transmission through social interactions and media. Cultural diffusion theory is helpful to investigate how Kazakhstani films transmit cultural elements and how young people interpret them. Kazakh films serve as vehicles that present and spread cultural elements through the exposure and social interaction (Saito, 1996). Bartlett highlighted that cultural transmission is going through social groups (Wagoner, 2014), so the way people perceive and interpret cultural elements in the films can have a great impact on preservation. Cultural elements like language or traditions are dynamic, they can be adapted or reinterpreted by the audience. While young people might become interested in Kazakh culture through films, they can change and reshape them according to the modern context (Wagoner, 2014). The theory of cultural diffusion is presented schematically in the figure below (Figure 1).

Figure 1

The Concept of Cultural Diffusion



The figure shows three main elements of cultural diffusion which are cultural transmission, linguistic transmission, and audience interpretation. Cultural and linguistic transmission will show how elements of Kazakh culture are demonstrated and transmitted in the films, while audience interpretation will help to explore how young people interpret and perceive these elements.

Conclusion

The literature review highlights the significant role of films in preserving language and culture, particularly among young people. However, the cultural preservation efforts of local films may be influenced by globalization and dominant film industries like Hollywood. Additionally, films possess strong educational potential, effectively transmitting cultural knowledge. Despite this, there is a lack of research specifically examining the impact of Kazakh films. Further exploration is needed to understand how young people perceive and interpret these films in relation to cultural and language preservation.

Chapter 3: Methodology

This chapter describes and justifies the methodology employed in this study which aims to explore the educational impact of Kazakh films on language and culture preservation, through portrayal of cultural and linguistic elements in Kazakh films and their perceptions by young people. To this end, the following research questions were posed:

1. How do Kazakh films portray Kazakh culture and language?
2. How do young people perceive cultural and linguistic elements in Kazakh films?
3. What is the impact of Kazakh films on young people's perceptions of culture and language preservation?

This chapter starts with the research approach and design as well as the description of the research site and sampling procedures. Then, the data collection instruments and procedures are presented, followed by the data analysis procedures. Finally, the chapter concludes with the ethical considerations and a summary.

Research Approach and Design

This section describes and justifies the choice of research approach and design used in this study. A qualitative approach was employed to obtain an in-depth understanding of participants' experiences. Qualitative approach is suitable to explore complex social phenomena in context, where the main purpose is to gain insights and interpret meaning (Merriam & Tisdell, 2016). Since the purpose of this study is to explore how young people perceive the impact of Kazakh films on language and culture preservation, a qualitative approach was most suitable.

In this study a qualitative phenomenological design was used. A phenomenological study helps to explore how individuals interpret and make sense of a phenomenon or

shared experience (Creswell, 2014). This design was chosen because it aims to explore and understand the experiences of young people who regularly watch Kazakh films to uncover how these experiences impact their views on cultural and linguistic preservation. The study relied on in-depth interviews with young people who had experienced the phenomenon.

Research Sample and Site

This study employed homogeneous sampling to select participants. Homogeneous sampling means a selection of people who share similar characteristics (Creswell & Guetterman, 2019). This sampling strategy was used in this study because it aimed to explore the shared experiences of individuals who watch Kazakh films. I sampled individuals based on the similar defining traits they possess. The similar characteristics to recruit participants were: a) age must be between 18 and 35, and b) watches Kazakh movies. By selecting participants with similar characteristics, this study was able to gather meaningful insights into how this specific group of individuals perceive the impact of such films.

Phenomenological study usually relies on in-depth interviews, and the number of participants may vary from 5 to 25 (Polkinghorne, 1989, as cited in Creswell, 2014). This study recruited eight participants. Participants were young people aged 18 to 35, which aligns with the definition of youth in the Law of the Republic of Kazakhstan (2022). Even though this category starts with individuals of age 14, the cognitive, social, and functional maturity, which will allow for more developed opinions and responses, is typically reached at the age of 18 (Donnellan et al., 2007). Therefore, the age group of participants in this study was 18-35.

There was no particular research site because participants were recruited online via social network platforms such as Telegram, TikTok, and Instagram. These social media platforms were used because they are the most popular among young users in Kazakhstan. For example, in 2023 TikTok had over 11 million users, Instagram was the second popular social platform, having 10.9 million users (Statista Research Department, 2024). According to Bagdat Musin, the former Minister of Digitalization, Telegram was the one of the top downloaded apps in Kazakhstan in 2023 (TengriNews, 2024).

The recruitment letter (Appendix B) was posted on these social media platforms, containing information about the researcher, the purpose of this study, and ethical considerations. Interested individuals, who met the criteria contacted me through Telegram, and took part in the study.

The participants were provided with the opportunity to choose an online or offline interview. Three interviews were conducted offline in a quiet coffee shop, chosen to avoid interruptions, ensure privacy and to create a sense of relaxed atmosphere. The specific location was chosen based on the participants' preferences. The remaining five interviews were conducted online through Zoom, and participants had the camera turned off to ensure confidentiality.

Each interview took approximately 30 to 45 minutes, and participants were given pseudonyms (P1, P2, P3, etc.) to ensure confidentiality and protect their identities.

Data Collection Instruments

In this study two research instruments were employed: in-depth interviews and film analysis. Interviews were used to uncover participants' experiences and perceptions, while film analysis was used to examine the portrayals of language and culture in Kazakh films to give contextual grounding for interpretation of participants' responses (Creswell, 2014).

Interviews

Interviews were employed in this study because they are considered a useful data collection tool to get insights from different people's experiences (Luo & Wildemuth, 2009) and "one of the most powerful ways in which we try to understand our fellow human beings" (Fontana & Frey, 2000, as cited in Creswell, 2019, p. 45). Since an interview is a process in which a researcher asks one or several participants open-ended questions and makes notes of their answers (Creswell & Guetterman, 2019), interviews were conducted in this study to find out the views, opinions and experiences of participants' perceptions of cultural and linguistic elements in Kazakh films, impact on linguistic preference and learning, and personal thoughts about films' influence on cultural and linguistic identity.

The interviews were semi-structured because they allowed me to get information from each participant's perspective, while also asking probing questions based on their answers. This type of interview allowed me to ask questions prepared beforehand while also giving space for participants to expand on their experiences in their own words, leading to a deeper understanding of their views (Merriam & Tisdell, 2016).

The interview questions were constructed based on Frederic Bartlett's Theory of Cultural Diffusion (2003, as cited in Xuepei & Bohier, 2021) (see Appendix C). As mentioned in the previous chapter, the theory of cultural diffusion is about the process of transmission of cultural elements such as religion, ideas, values, and styles. This theory highlights the possibility of cultural transmission through social interactions and media. Cultural diffusion theory is helpful to investigate how Kazakhstani films transmit cultural elements and how young people adopt them.

This framework includes three main elements of cultural diffusion which are cultural transmission, linguistic transmission, and audience interpretation. The first part of interview questions related to cultural transmissions explored how films portray cultural and linguistic elements. The second part focused on how these cultural and linguistic elements are interpreted by young people. Finally, the last part related to the impact of Kazakhstani films and audience's perceptions.

Prior to data collection, I piloted the interview questions with my peers and supervisor to assess specific aspects of the questions, including the clarity of the language, and appropriateness to the research purpose. The feedback I received during the pilot revealed that some questions were difficult to understand because of the terms they contained. For example, one question contained a term which was clear to my peers but would be unfamiliar to the participants, so I had to replace the word or simplify the sentence. I also changed the order of some questions after piloting them because my peers commented that another order of the questions would be better for the participants to gradually uncover their experiences. These changes helped me improve the quality of the interview questions.

Film Analysis

Film analysis was used as the second data collection tool. Film analysis is a video research method typically used to elicit the main themes and elements of one's culture and language portraits (Whiting et al., 2018). In this study, film analysis was used to explore how identities, cultures, and languages were represented (Tan, 2011, as cited in Whiting et al., 2018) in Kazakhstani films. In particular, this research includes analysis of films that can be easily accessed via the Internet. The excerpt of the film analysis is presented in Appendix D.

The films were analyzed through Teasley and Wilder's (1997) framework. This framework includes three aspects: literary (narrative, characters, setting, theme, mood, symbols), dramatic (acting, costumes, make-up), and cinematic (sound and vision, music, camera angles, camera movement, and lighting). The framework has already been used in Tanriverdi's (2007) study, where the researcher modified the framework by leaving out the cinematic aspect but adding language (language, quotes, sound and music, body language) and cultural (ideology, trends of the society, socio-historical background of the film, traditions, customs) aspects. For this research I further adapted the modified framework from Tanriverdi's (2007) study by leaving out the dramatic aspect because there was no need for this component in the current study's film analysis. Therefore, the film analysis in this study included three aspects: literary, cultural and language. The framework for film analysis is presented in Appendix E.

For the film analysis, I selected and analyzed Kazakh films from YouTube, Ivi and Kinopoisk streaming services, as many of the Kazakh films can be found on these platforms. I made a list of the popular Kazakh movies according to genre and chose 2-3 in each genre. Overall, 10 movies were selected and analyzed. The list of films is presented below in Table 1.

Table 1

List of Selected Films According to Genre

Genre of films	Names of films
Comedy	1.Rodnoy 2 (Family)
	2. Kazaksha bizness Braziliada (Kazakh business in Brazil)
Music	3.Dos Mukasan
Horror	4.Dastur (Tradition)
	5. Kash (Run)A
Adventure	6.Shal (An old man)
Drama	7.Bakyt (Happiness)
	8. Anaga aparar zhol (The road to mother)

History	9.Tomiris 10. Zhauzhurek myn bala (Brave)

Data Collection Procedures

After obtaining approval from the Nazarbayev University Graduate School of Education Ethics Committee, I started recruiting participants. The recruitment letter with the purpose and invitation to take part in this research was distributed through social media platforms such as Telegram, TikTok, and Instagram (see Appendix B). My email and Telegram account were provided in the recruitment letter, so potential participants who were interested could contact me directly. Once the potential participants contacted me and expressed interest in participating in the study, we selected a date and time that was convenient for both me and the participant. The participants were able to choose the format of the interview, either online or offline. Before the interview, the consent form was signed in a language preferred by each participant (Kazakh, Russian, or English); two participants chose English, and six participants chose Russian language. Prior to the interview, participants were asked to sign two hard copies of the consent form (see Appendix E) and asked permission to record the interview on the recorder on the smartphone. The participants were informed that their participation was voluntary, and they had the right to withdraw from participation at any time, no personal identifying information would be revealed or published. The interviews took approximately 30-45 minutes. Three offline interviews took place in quiet coffee shops, which were selected considering participants' convenience. Five online interviews were conducted via Zoom. Interviews took place between November 26th and December 25th, 2024.

Data Analysis Process

The data analysis process for interview data included six steps (Creswell, 2012): 1) preparing and organizing data through transcribing; 2) coding the data; 3) developing

general themes; 4) reporting findings; 5) reflecting on the findings; 6) reporting the limitations of this study.

First, I transcribed interviews in English and Russian languages. The interview was transcribed as soon as the interview was completed. The transcripts were read several times to see if the data obtained provided insights and some topics might emerge. The interviews were transcribed with the help of online audio to text converter. The word documents with transcriptions were saved and placed in the folder on a password protected laptop.

Next, I started coding by dividing the interviews into sections and labelling them with a word or phrase that best represents them (Rossman & Rallis, 2012, as cited in Creswell, 2014). In some cases, I used in vivo coding which means using participants' own words to code (Creswell, 2019). The process of coding was done manually, and I recorded the emerging topics as comments in the margins of the Word document. Totally, 170 codes were identified. Then, those 170 codes were grouped based on similarities which ultimately resulted in seven themes. The findings were reported using those seven themes. The fourth and fifth steps of the analysis—reflecting on the findings and discussing implications—are presented in the Discussion chapter with a detailed interpretation of the findings and the study's implications (Creswell, 2012).

For the film analysis, the adapted framework from Tanriverdi's (2007) study was employed. The framework consists of three aspects: literary, cultural, and language (Appendix C). First, the film was analyzed through the literary aspect. In this aspect, the main characters, main plot, theme, mood, setting were identified. For the cultural aspect, various cultural symbols like national instruments, clothing, food and cultural traditions like weddings, birth of a baby, funerals were considered. In addition, portrayal of local

events and social problems in Kazakhstan along with ideologies, economic and political factors were included in the film analysis. To analyze linguistic elements, I examined the use of Kazakh language by observing the purity of Kazakh language and translanguaging practices, identifying quotes, metaphors, body language, sound, and music. The observations were recorded in the form of notes in the Word document.

Ethical Considerations

This section describes measures taken to follow all relevant ethical considerations as this research involves human participants. The following section discusses the potential risks associated with this study, as well as the ways to minimize them.

Prior to data collection, I completed the Collaborative Institutional Training Initiative (CITI) and obtained approval from NUGSE Ethics Committee. Before each interview, the participant was given a consent form which outlined the purpose of the study, their rights (like the right to withdraw from participation at any time without consequence), and ethical considerations. The researcher asked the participants to read the consent form carefully and ask questions, after which the participant signed the form to indicate their voluntary consent for the interview. Even though full anonymity among the participants could not be guaranteed, all the personal identifying information (addresses, phone number, etc.) was not required from participants. The participants' real names were not used in interviews or in the thesis. I used pseudonyms to identify each participant, and no personal information was revealed. During the interview, I tried to build trust and make the interview more like a conversation (Creswell, 2014). In the case of offline interviews, to ensure confidentiality, a quiet room was chosen, so no one was able to overhear our conversation. During the online interview, I was in a private and quiet setting and asked the participant to do the same so that no one would hear or see the participants and protect

their privacy. I was in a room with no one in it, and I also requested the participant to be in a place where no one could distract, disrupt, or overhear our interview.

After data collection, all the interview recordings and transcripts were kept on my password protected personal laptop with a password known only to me to ensure the confidentiality of the data. I am the only one who has access to my laptop. Two years after completion of the thesis, all research data will be destroyed.

Conclusion

The purpose of this chapter was to describe and justify the methodological choices for developing qualitative interview-based study to answer the research questions. The research design, research site and sampling strategy along with the data collection instruments and procedures were presented. In addition, the data analysis procedures and ethical considerations were described. In the next chapter, the findings based on the analysis of collected data will be presented.

Chapter 4: Findings

This chapter presents the findings of this study which aimed to explore the impact of Kazakhstani films on language and culture preservation and their perceptions of young people. The findings address the following research questions:

1. How do Kazakh films portray Kazakh culture and language?
2. How do young people perceive cultural and linguistic elements in Kazakh films?
3. What is the impact of Kazakh films on young people's perceptions of culture and language preservation?

This chapter presents the study's findings, structured around three research questions. The findings are organized into seven broad themes, including the portrayal of culture and language in films, both positive and negative perceptions of these portrayals, and the role of films in fostering cultural development and national pride. Additionally, the study explores how films serve as a medium for language preservation and includes participants' recommendations for enhancing the impact of Kazakh films. Each theme is further divided into sub-themes that examine the representation of culture and language, young people's perceptions, and the educational impact of films. The chapter concludes with a summary of key findings.

RQ1: How do Kazakhstani films portray Kazakh culture and language?

The findings in this section aim to answer the first research question to find out how Kazakhstani films portray culture and language. These findings show how cultural and linguistic aspects are depicted in films, highlighting both their strengths and areas for improvement. The findings are presented under two major themes, a) Culture portrayal, and b) Language portrayal in films.

Culture Portrayal in Films: "All Kazakh films are based on traditions"

The findings reveal that films serve as a medium for transmitting traditions, values, and history to a wide audience. The following section presents findings through two sub-themes: a) portrayal of traditions, and b) portrayal of cultural elements.

Portrayal of Traditions in Films

Both film analysis and interviews revealed that majority of the films under analysis demonstrate Kazakh traditions to some degree. As one of the participants noted, "All Kazakh films are based on traditions" (Participant 4). The film analysis and interviews showed that Kazakhstani films depict various cultural traditions. These include family and social customs such as *betashar* (bride unveiling ceremony), respect for elders, and the tradition of wisdom-sharing between generations. Hospitality traditional practices are also prominently featured, including setting the *dastarkhan* (a traditional feast table), cooking and serving *beshbarmak* (Kazakh national dish), and welcoming guests with table full of food. Additionally, the films showcase such cultural elements, as playing the *dombra* (Kazakh national instrument) and the practice of giving *bata* (a blessing given by respected elders), which is a unique feature of Kazakh culture. Lastly, traditional livelihoods, such as sheep herding, are also represented, emphasizing the deep connection between Kazakh culture and its nomadic heritage. In addition to these traditions outlined through film analysis, interview data also identified such traditional practices as forced marriage and *alyp kashu* (bride kidnapping), which, although are not widely spread, still occasionally occur and *salem beru*, a gesture of respect where a newly married woman greets elders by bowing.

The interview participants also pointed out that these traditions are mostly showcased in comedy films. "Generally, all our traditions are shown in comedies," was the way how one of the participants expressed this finding (Participant 2). He was echoed by

another participant who said, "I think there [in comedy films] they use some traditional aspect" (Participant 1). These findings on portraying Kazakh traditions that were revealed from the interviews are supported by the findings from film analysis which revealed all these traditions in such films as "Shal," "Tomiris," and "Kazaksha bizness Braziliada."

Most of the traditions discussed by participants were related to marriage. For example, one participant noted that several marriage customs were depicted in the film "Sabina Kelin", stating, "There [in "Sabina Kelin" film] we could see forced marriage, then they were doing the wedding as I remember, *betashar*, she was also doing *salem beru* (Participant 4)." The prominence of marriage traditions in Kazakh films was further emphasized by another participant who observed, "I often see traditions about marriage, what a future wife, woman, or daughter should be like" (Participant 7).

Two specific marriage-related traditions, *alyp kashu* and *salem beru,* were particularly memorable to participants. One of the participants pointed out, "One of the elements in Kazakh films that stands out the most is … *alyp kashu* (kidnapping), which was shown in Sabina Kelin" (Participant 4).

In addition to *alyp kashu*, some participants mentioned *salem beru*, a tradition in which a newly married woman demonstrates respect to her husband's family by bowing to elder family members. This custom symbolizes the bride's acceptance into the new family and her respect for its senior members.

Another tradition related finding that was also frequently mentioned by several participants is **hospitality**. Some of the participants talked about hospitality as one of the key traditions pointing out that this traditional feature of Kazakh people reflects respect to guests and can be viewed in almost all the Kazakhstani films. This finding is well expressed in the following quote: "Hospitality and respect for guests are key traditions of

Kazakh people… Kazakh hospitality is shown in almost every other Kazakh film" (Participant 2).

Thus, while Kazakh films depict a wide range of traditions, participants primarily discussed those that were explicitly shown and easily recognizable, such as marriage and hospitality customs. However, films also reflect deeper cultural traditions, such as respect for elders, wisdom-sharing, and the practice of setting the *dastarkhan*, which were not explicitly mentioned by participants. This suggests that while some traditions are more immediately visible to viewers, others may be more subtly embedded in film narratives and go unnoticed.

Portrayal of Cultural Elements in Films

Cultural elements include not only values, beliefs and attitudes but also material objects with understanding of their use and significance (Rajabi & Ketabi, 2012). Both interviews and film analysis revealed that cultural portrayal in Kazakh films is highly diverse and includes history, language, clothing, art, and household items.

Majority of participants primarily understood culture through the lens of **language** and **history**, viewing these as fundamental aspects of national identity. Participant 2 expressed this perspective, stating, "For me, culture is about language and history of the nation." Similarly, Participant 3 highlighted language as a key cultural element, emphasizing, "Cultural elements… first of all, it's a language." This connection between culture and historical identity was further reinforced by Participant 5, who noted, "I would also like to add historical events… they show our culture."

Expanding on this, several participants pointed out that historical films, more than other genres, are particularly rich in cultural representation. This is how they expressed their views on culture presentations in historical films: "In historical films, there are lots of cultural elements like national history, clothes, culture, social hierarchy…Every cultural

symbol is present in historical films" (Participant 3). In addition, Participant 1 pointed out that Tomiris [film] is about history, which is a cultural element along with Participant 5 who mentioned, "Most of the cultural elements I noticed were in historical films" (Participant 5).

Traditional national clothing, adorned with intricate ornamental designs, emerged as a significant cultural element in Kazakh films for several participants. In Kazakh culture, ornamental art plays an important role, with many patterns inspired by variations of sheep horn motifs, reflecting the country's nomadic heritage and deep connection to livestock. These ornaments are commonly found on clothing, accessories, and textiles, symbolizing continuity with traditional craftsmanship.

For some participants, clothing and its distinct ornamentation were among the most recognizable cultural symbols in films. Participant 5 highlighted this by stating, "Cultural elements for me are shown through the dresses, hats, maybe long dark hair of the girls, and jewelry." This finding was further emphasized with participants' appreciation of traditional patterns: "I really like our authentic ornaments on the clothing as part of our culture" (Participant 5), which was the way how one of the participants expressed his appreciation of this cultural attribute. Similarly, Participant 6 associated cultural symbols with attire, explaining, "I understand cultural symbols as a representation of culture in terms of clothes, so to say appearance or language." National ornaments on clothing were mentioned by one of the participants, who identified them as cultural symbols, "Speaking of the clothes as cultural symbols, there are usually some traditional elements embedded in the outfit, like gilets, hats, or accessories with ornaments" (Participant 8).

These ornaments can be viewed as representation of national heritage and identity, showing deep connection with cultural roots.

Among other cultural elements that were outlined by some participants were **national food** and **household items** such as rugs, dish, etc. For example, one of the participants mentioned household items as cultural elements (Participant 4), while Participant 8 elaborated that cultural element "could be found in the households of the main characters, like rugs, plates, pialas, etc." Some participants emphasized food as a representation of Kazakh culture (Participant 7). Similarly, one of the participants noted that "Kazakh cultural elements are our food and traditions" and later added that "… one of the important aspects of life food recipes and different kinds of traditional food" (Participant 1). For some participants, cultural expression also includes rituals that surround food: "a set round table with hot food with lots of people eating" (Participant 5), suggesting that cultural elements are not just in items consumed but in how they are shared.

Cultural elements were also found to represent not only tangible objects like clothes, food or household stuff but also personal traits characterizing Kazakh people which was well expressed by one of the participants: "Personal traits are sort of cultural elements as well" (Participant 5). Though the participants consider these traits as cultural elements they named different character traits of Kazakh people. Some of them viewed these traits through the prism of "fairness and fight for the rights" (Participant 5), others as "behavior of people in different situations" (Participant 7) and "interpersonal communication in how people greet each other" (Participant 8), while some treated hospitality and respect for guests and elderly people as cultural elements of the Kazakh people (Participant 2).

An interesting finding revealing broader understanding of culture expanding beyond clothes, food, history or language as cultural elements was connected with participants' perceptions of geographical environment and nature, surrounding

Kazakhstani people like “natural elements like rivers, lakes, steppes, mountains” (Participant 5).

The data analysis revealed varied understandings of culture, and its elements as presented in films, as well as different attitudes toward their portrayal. While some participants appreciated the representation of cultural elements in Kazakhstani films, others were more critical of their depiction.

Some participants expressed admiration for the way cultural aspects were embedded in films. For instance, one participant highlighted the value of hospitality, stating, “… it’s respect for guests, and I like it about our people” (Participant 2). Similarly, Participant 3 praised the depiction of historical and cultural elements in Kazakhstani films, saying, “I like cultural elements in sports and historical movies.”

On the other hand, some participants found the portrayal of cultural elements to be repetitive and lacking originality. Participant 7 remarked that these elements were “same, unoriginal, and repetitive. The same location among the mountains.” Likewise, Participant 4 expressed concern that “a number of cultural elements might lead to the formation of false stereotypes of Kazakhstani society and a lack of distinctive features in our cinematography.”

The findings derived from participants’ interviews align with the results of the film analysis, which demonstrates that various cultural elements frequently appear in Kazakhstani films. Practically all cultural symbols mentioned by participants—such as traditional clothing, historical narratives, landscapes, and food—are consistently portrayed on screen. Additionally, the film analysis revealed other cultural elements, including the *kamshy* (whip), yurts, nature, landscapes and warrior outfits.

The table below illustrates the cultural elements depicted in Kazakhstani films.

Table 2

Cultural Portrayal in Films

Culture portrayal	Cultural elements	Films
National food	beshbarmak	"Kazakhsha business Braziliada"
	baursaks	"Shal"
	kumys (mare's milk)	
Household items	Kazakh carpets	"Kazakhsha business Braziliada"
	Yurts	
Nomadic lifestyle	Kamshy (whip)	"Kazakhsha business Braziliada"
	Nature	"Kash"
	Landscape	"Dastur"
	Yurts	"Shal"
History	Warrior outfits	"Tomiris"
	Archery	"Zhauzhurek Myn Bala"
	Historical events	
Traditions	Respect	"Kazakhsha business Braziliada"
	Greetings of the guests	"Rodnoy 2"
	Bridal dressing	"Kash"
	Marriage traditions	"Dastur"
	Family gatherings	
Cultural Elements	Dombra	"Dos-Mukasan"
	Fairness	"Dastur"
	Fight for the rights	"Zhauzhurek myn bala"
	Hospitality	"Kazakhsha business Braziliada"
	Respect for guests and elderly people	"Tomiris"

Both the film analysis and interviews revealed a wide range of cultural elements in Kazakhstani films, including language, history, clothing, household items, greetings, and respect for elders. It was also found that historical films are especially rich in cultural representation. While many participants expressed appreciation towards these portrayals, some commented that majority of Kazakhstani films depict only some traditions repeatedly, making films similar and unoriginal. Overall, the finding shows varied understanding of culture in films, from tangible items to social practices.

Language Portrayal in Films

Language plays an important role in shaping national identity and cultural preservation. In the context of this study, the findings primarily focus on the Kazakh

language, which is frequently portrayed in films as a symbol of cultural identity. Participants highlighted how the use of Kazakh, alongside Russian in some cases, reflects linguistic dynamics in Kazakhstani society. This section presents varied perspectives of the participants on language representation in films. Two sub-themes emerged from interviews and film analysis which are a) mixing of Kazakh and Russian languages, and b) language in different genre films.

Mixture of Kazakh and Russian Languages as a Kazakhstani Reality

The analysis of both interviews and films revealed that Kazakhstani films frequently depict a mix of Kazakh and Russian languages, reflecting the bilingual landscape of Kazakhstan. This bilingual portrayal reflects the linguistic reality of Kazakhstani society and was noted by participants as not just reflection of communication norms but also a marker that characterizes a Kazakhstani citizen. All participants mentioned that usually there is a switch between Kazakh and Russian languages in Kazakhstani films. For example, Participant 1 noted, “They always mix languages, these films are made half Russian and half Kazakh.” This claim is supported by the comment of Participant 2, who also added: “…there are no movies that are only in Russian, at least 40% are usually in Kazakh.” Mixing languages is the first thing that the audience pays attention to, for example, Participant 4 stated: “For me, linguistic elements are not strongly evident in movies. However, I notice the use of language mixing in all Kazakh films.”

Though in most of the Kazakhstani films characters switch between Russian and Kazakh languages, some films are shot in Kazakh only: “In Kazakh films there is almost always a mixture of languages … but there are also many films with pure use of the Kazakh language, this even applies to music and proverbs” (Participant 4).

Findings reveal various views on the reasons behind the mix of Kazakh and Russian languages in films. Some participants explained that this bilingualism naturally

reflects the real linguistic landscape of Kazakhstan, where both languages are widely spoken in daily life. For instance, one participant stated, “I think producers mix Russian and Kazakh in films to show the current situation, how we speak” (Participant 1).

Others viewed it as a matter of convenience, as many Kazakhstani speakers habitually switch between the two languages: “I won’t say that elements of Russian in films bother me, because it shows real life 100%... In Kazakhstan, everyone speaks two languages or uses two languages, understands two languages” (Participant 6).

Additionally, some participants noted that language mixing is more convenient for native speakers who are accustomed to switching between Kazakh and Russian (Participant 5). While some participants would prefer to hear well-spoken Kazakh, the reality is that not everyone speaks it fluently, making language-mixing a natural occurrence (Participant 7).

A third perspective highlighted that language mixing enhances humor in films, as certain jokes or expressions are more effective in their original language rather than in translation. Several participants also pointed out that some jokes sound better in one language than another, making bilingual dialogue useful for comedic effect. Participant 3 explained, “There are certain jokes that can, so to speak, be better in Kazakh than in Russian, or vice versa… so it is better to mix [languages], rather than focus on one.” Similarly, Participant 5 referenced the film “Kash” (Run Away), where a specific humorous moment relied on the interplay of both languages.

Film analysis supports these observations, revealing that the use of both Kazakh and Russian is a common practice in Kazakhstani cinema. In films like “Rodnoy 2” and “Kazakhsha Business Braziliada,” characters frequently switch between the two languages. Even in predominantly Kazakh-language films such as “Dos-Mukasan,” “Dastur,” and

"Bakyt," occasional phrases and exclamations in Russian appear, further reinforcing the linguistic reality of Kazakhstani society.

Language in Different Genre Films

The findings indicate that the language used in Kazakhstani films varies depending on the genre. Comedy films frequently incorporate a mix of Kazakh and Russian, reflecting everyday bilingual communication, while films depicting historical events predominantly use Kazakh to maintain authenticity and cultural depth. This pattern was noticed by many participants who connected the exclusive use of Kazakh with historical films. For instance, "It is interesting that historical films such as "Tomiris," "Zhauzhurek myn bala," "Shal," don't mix languages, they use only Kazakh language" (Paricipant 1).

The same opinion was shared by another participant: "Usually characters mix languages, but it depends on the genre too, because when … I went to a movie last year about *intelligentsia* (intellectuals) in Alash Orda, which is a historical film … it was purely in Kazakh" (Participant 6). Similarly, Participant 5 shared, "Now films strive for the purity of the language, and this is indicated by new films of a non-comedy genre."

Film analysis revealed that films which were about historical events or in rural and untouched landscapes were in Kazakh language. For example, "Kash," "Anaga aparar zhol," "Shal," "Tomiris," "Zhauzhurek myn bala" – some of them were set during the famine and collectivization period ("Kash" and "Anaga aparar zhol"), another film symbolized the connection of the main character to the nature and was set in the steppe ("Shal"), and two films were historical depicting the courage of Kazakh tribes ("Tomiris" and "Zhauzhurek myn bala"). These films depict events like collectivization, famine, or battles using Kazakh language to preserve national history and memory.

The analysis of findings revealed that language portrayal in Kazakhstani films reflect the bilingual landscape of the state, where frequent switch between Kazakh and

Russian occurs. The majority participants viewed that mixture of languages in films as very authentic, some participants even considered language switching as a technique for humorous purposes.

Overall, historical films stood out by being rich in cultural elements and also by using Kazakh language only, reinforcing national and cultural identity.

RQ2: How do young people perceive cultural and linguistic elements in Kazakh films?

The participants' perceptions of cultural and linguistic elements in Kazakhstani films varied based on their personal experiences, expectations, and cultural background. While some participants viewed the representation of culture and language in a positive light, others felt that films failed to accurately depict reality. The following section explores positive views followed by critical perspectives on the portrayal of culture and language in Kazakhstani films.

Positive Perceptions of Culture and Language Impact: "Kazakh Films can Bring you Closer to Your Roots"

The majority of participants expressed positive perceptions of certain aspects of Kazakhstani films, particularly regarding the portrayal of history, music, satire, and language use. Three key sub-themes emerged from the data analysis: (a) increased interest in Kazakh history and music, (b) the depiction of traditions through satire, and (c) "Mixing languages is cool." The following section explores these sub-themes in detail.

Increase of Interest in Kazakh People's History and Music

Many participants stated that Kazakh films deepen their connection to their cultural heritage by showcasing historical events and traditional practices, reinforcing their sense of national identity: "There is … a good trend. It seems to me that recently, very often

movies released are about our history … movie about the famine in Kazakhstan, which we should remember, after which we should draw some conclusions" (Participant 6).

The findings indicate that historical films play a significant role in shaping young people's connection to their cultural roots. Many participants shared that Kazakh films help strengthen their closeness to their heritage by depicting historical events and traditions. For some, these films provide an opportunity to learn more about Kazakhstan's past and deepen their understanding of cultural identity.

Several participants emphasized that historical films serve as an educational tool, sparking interest in the nation's history. One participant recalled how watching "Koshpendiler" as a child led to a deeper exploration of historical events: "When I watched the movie "Koshpendiler" on DVD as a child, I asked to buy the book and started studying the history. I actually dived into our history" (Participant 2).

Similarly, another interviewee noted, "I don't know history well, but I like historical films like Tomiris because I always learn something from them" (Participant 3). These responses suggest that historical films not only entertain but also have great educational value by encouraging viewers to engage with their cultural and historical background and thus promoting national identity and preservation of culture.

For others, historical films are more than just a source of knowledge, they are also empowering. One participant described such films as inspiring, particularly in the way they depict the strength and resilience of the Kazakh people: "I watched "Tomiris" it's very empowering movie about our history" (Participant 1). It suggests that when historical events are depicted carefully and naturally, they can develop a sense of national pride in viewers.

In addition to history, music in Kazakh films was another element that resonated strongly with participants. Many of them expressed their appreciation for the use of

traditional Kazakh music, which they saw as an essential part of cultural representation in cinema. One participant shared that Kazakh music is an important cultural element for her in films, “I like Kazakh music when not some Russian, American, foreign music is used but purely Kazakh music” (Participant 6). This comment suggests that authentic music might foster national identity and emotional response. Others pointed out that the inclusion of national instruments such as the dombra and kobyz adds authenticity to the films. The musical film Dos-Mukasan was frequently mentioned as a strong example of how Kazakhstani cinema can successfully integrate traditional music into narratives. Participants highlighted its role in popularizing Kazakh music, stating: “I liked Kazakh songs in Dos-Mukasan movie” (Participant 5), “I also like our music in movies, like in Dos-Mukasan” (Participant 2), and “I like Kazakh songs … I think Dos-Mukasan played a crucial role in popularizing Kazakh music” (Participant 1). These reflections reveal that authentic Kazakh music not only contributes to fostering cultural connections but also provides a sense of pride and belonging.

These findings illustrate that historical and musical elements in Kazakh films contribute to a deeper appreciation of cultural identity among young viewers. While some participants view historical films as an opportunity to learn, others see them as a way to celebrate national pride. Similarly, the presence of Kazakh music in films reinforces cultural identity and fosters a sense of connection to tradition.

Depiction of Traditions Through Satire

Several participants perceive satire and humor as effective instruments for portrayal of traditions and engage audiences. The findings reveal different perceptions of humor. Some perceive satire and humor as showing reality, “… they show reality … it's good that they use satire” (Participant 1). Others consider that humor can depict cultural inheritance, “… It is mostly mockery or sarcasm but it’s effective and understandable”

(Participant 4). Some participants think that using humor while showing traditions can spark interest and curiosity about them, leading to a growing deeper understanding of cultural heritage. “Traditions in comedies are shown in a humorous manner, and I think humor can make people become interested in customs and learn more” was the way how one of the participants expressed their view (Participant 2). There were also those who found “absurd humor” in depicting traditions in comedy films as useful, “I like how comedies show our traditions and culture … absurd humor is always good” (Participant 3).

“Mixing Languages is Cool”

Most participants had a generally positive perception of the mixing of Kazakh and Russian languages in films, seeing it as a natural reflection of Kazakhstan’s diverse and multilingual society. They viewed this linguistic blend as a representation of tolerance and inclusivity, as one participant noted, “The tolerance, flexibility, and diversity of the Kazakhstani nation” (Participant 4).

For some, mixing languages was not just acceptable but also appealing. One participant, who personally enjoys switching between Kazakh and Russian, shared, “I feel positive about it [language mix] … I perceive them [Kazakh and Russian] very easily, and I like the mix very much myself” (Participant 3). Another participant echoed this sentiment, describing it as “cool” and adding, “…I think it is a good thing” (Participant 2).

While many participants appreciated the language mix, others viewed it from a more neutral standpoint, recognizing it as a common feature of daily life in Kazakhstan. One participant expressed indifference toward the practice, stating, and “I’m neutral about it [language mix in films]” (Participant 8).

Data analysis showed that mixing of Kazakh and Russian languages was mostly perceived positively as reflecting the reality and promoting diversity and tolerance.

Negative Perceptions of Culture and Language: "Traditions are not cool … because they are used by rural people"

While some participants appreciated certain aspects of Kazakh films like authentic music, satire, and mixing languages, others expressed concerns about the stereotypical portrayal of traditions and the depiction of serious social issues in comedy films. One particularly prominent sub-theme that reflected negative perceptions was the stereotypical portrayal of traditions.

Stereotypical Portrayal of Traditions

Films play a significant role in shaping cultural perceptions, either reinforcing positive representations or perpetuating stereotypes. A key finding revealed that negative portrayal of traditions and rural communities caused strong emotional reaction. These portrayals often provoked feelings of shame, frustration and pity, when traditions were misrepresented.

One common concern among participants was the negative portrayal of traditions. This concern was echoed by Participant 1, who expressed the feeling of frustration that appears while watching some comedy films because they portray rural people as unintelligent and inferior, simply because they still follow traditions. Participant 1 criticized these portrayals because they send the message that "traditions are not cool." The participant highlighted that the urban characters in films rarely follow customs and are depicted as modern and progressive, which reinforces the idea that traditions no longer relevant.

Stereotypical portrayal of urban and rural people even causes the feeling of pity towards the audiences of such films, "… after watching these films, people start to believe these stereotypes" (Participant 1). This comment highlights the concern about how the media can shape and influence public perceptions.

One of the participants mentioned the feeling of shame that occurs while watching some films that demonstrate stereotypical trends that people from rural areas are uneducated. This same participant also expressed concern that the overuse of cultural elements in films can lead to "formation of false stereotypes" (Participant 4). In a similar vein, Participant 1 expressed that traditions in films are often shown "in a ridiculous way," which leads people to be embarrassed of their own culture, "people will be ashamed of their own traditions."

Particularly, traditions such as *alyp kashu* (bride kidnapping) and *salem beru* (greeting of family members) were identified as controversial practices. Several participants expressed disapproval of portrayal of *alyp kashu* in films. For instance, Participant 1 criticized its depiction in the film "Dastur," stating, "For example, "Dastur" is the film where she [the young girl] was kidnapped. It's very bad." Similarly, another participant conveyed his strong disapproval, saying, "Traditions about bride kidnapping, like in the film Sabina Kelin, where she was kidnapped and forced to live in a totally different environment … I can't understand that." (Participant 6).

The depiction of *salem beru* was seen as amusing rather than a meaningful tradition. For instance, one participant recalled a scene from the film Sabina Kelin, where the protagonist performed *salem beru* repeatedly to each member of the new family. The participant found this scene funny and amusing by remarking, "When Sabina was doing *salem beru*, she was like a boom gate going up and down, it was funny" (Participant 2). This reaction suggests that some young viewers may perceive the tradition as outdated or exaggerated, potentially indicating a superficial understanding of Kazakh culture and the traditional meaning of *salem beru* as a gesture of respect.

Additionally, Kazakhstani films were criticized for focusing only on weaknesses and flaws of society rather than on reinforcing cultural pride (Participant 8).

Another concern was the use of inappropriate genre to address serious issues. Participant 1 noted that while satire is an effective technique, comedy genre films are not always suitable to depict serious issues like domestic violence or abuse, “some people don’t understand it… They just watch it to laugh… for our people serious issues should be shown in other genres not comedy, then people will understand.”

However, Participant 3 suggested a contrasting perspective, arguing that films about people from rural and urban areas show the distinctions well. When asked how they represent Kazakh culture and language in a film, they suggested including “one rural family and another from the city,” believing that this narrative accurately demonstrate the differences and realities of Kazakhstan, especially for the audiences unfamiliar with the context.

The findings reveal that Kazakh films have an influence on perceptions of culture and language both positively and negatively. The interview data showed that some Kazakhstani films might spark an interest in Kazakh history and culture, especially historical and musical genre films. By portraying historical events, using national instruments, these films evoke the sense of pride and belonging to the culture. Besides, participants shared that using satire to show traditions is an effective instrument to engage the audiences, leading to an increasing interest and curiosity about traditions. The findings also showed that participants considered mixing Kazakh and Russian languages in films as positive trend, which shows the linguistic reality of diverse and tolerant population of Kazakhstan.

However, some participants raised concerns that stereotypes about rural characters being uneducated and outdated for keeping and following traditions lead to negative perceptions of traditions and feelings of shame. In addition, participants commented against using the comedy genre to address serious societal issues as satire can downplay

their importance. However, there was an opinion that films that show rural and urban lifestyles provide a realistic portrayal of Kazakhstani society. These findings suggest that with careful narratives, films have the potential to challenge stereotypes and promote cultural understanding.

RQ 3: What is the impact of Kazakh films on young people's perceptions of culture and language preservation?

The third research question examines how Kazakhstani films influence young people's perceptions and contribute to strengthening cultural identity and fostering language preservation. The findings are presented under the following sub-themes that emerged from data analysis: a) "Patriotism is awakening," b) film as a medium for language preservation, and c) participants' recommendations.

"Patriotism is awakening"

The findings indicate that Kazakhstani films play a significant role in fostering national pride, strengthening cultural identity, and preserving historical legacy. Many participants described feeling a deep sense of patriotism, when watching films that depict historical events, national struggles, or traditional values. As Participant 3 shared, "[when watching] sports or historical movies, patriotism wakes up." The same participant reflected on their personal experience of watching Kazakhstani films while being abroad, emphasizing that "even a person abroad has patriotic principles and patriotism," reinforcing the idea that films serve as a connection to one's homeland and national pride.

Beyond patriotism, some participants highlighted that Kazakhstani films help strengthen their cultural identity and sense of belonging. By showcasing cultural traditions, language, and historical narratives, these films allow viewers to see reflections of their own heritage on screen. Participant 4 noted that cultural elements in films can spark pride in one's heritage and suggested that Kazakh films should foster "pride in belonging to the

country." Similarly, Participant 1 pointed out that historical films help "encourage the feeling of belonging to our ethnicity," while Participant 5 emphasized the personal connection films create, stating, "…Kazakh films can bring you closer to your blood … and they kind of show your identity in the world."

In addition to evoking emotions of patriotism and cultural pride, participants also recognized the long-term impact of Kazakhstani films in preserving cultural heritage. In their views, films serve as a means of documenting traditions, language, and historical events, ensuring that they are passed down to future generations. Some of the participants emphasized that films might help to protect their national identity, "Kazakh movies will be our legacy" (Participant 1). The findings show that through their portrayal of history, traditions, and cultural symbols, Kazakhstani films contribute to both the immediate emotional connection of viewers and the long-term preservation of the nation's cultural identity.

However, despite the findings reflecting growing appreciation for their cultural heritage, there were some concerns that some films might inadvertently promote "radical patriotism" which can negatively influence "the relationships among different ethnicities" (Participant 8). Though expressed only by one of the participants, this suggests that there is a need for a balanced approach in narrative to inspire national pride without causing division between different nationalities.

Films as a Medium for Language Preservation: "After watching film in Kazakh I want to speak Kazakh more"

Films exclusively in Kazakh language can play an important role in promoting language purity and foster language proficiency among young speakers. Three subthemes emerged from data analysis that reflect the impact of films on language preservation: a) the

need and desire for language purity in films, b) films help viewers increase vocabulary, and c) perceived challenges in the cultural and linguistic impact of Kazakh films.

The Need and Desire for Language Purity in Films

Most of participants expressed a desire and need for a greater language purity in Kazakhstani films, focusing on the importance of preserving Kazakh language without mixing it with other languages, particularly Russian. One of the participants wondered why producers did not create "pure" Kazakh films" "And I feel I just why, why producers do this," and expressed her preference for movies "to be in pure Kazakh without Russian" (Participant 1). This statement was supported by Participant 5, who stated that films exclusively in Kazakh are valuable and significant for language preservation.

Several participants mentioned the emotional impact of language use. Participant 2 confessed feeling ashamed for watching films mostly in Russian language despite being Kazakh, while Participant 3 expressed the need for "literary Kazakh" not the daily conversational Kazakh that is usually shown in film. Participant 4 suggested that increasing the proportion of Kazakh language in local films might encourage young audiences to learn the language.

Despite these desires for more pure Kazakh language used in films, there is also an acknowledgement of the real linguistic landscape in Kazakhstan. Participant 7 stated that they would like to "hear a competent and well-practiced speech in Kazakh" but admitted that not everyone is proficient in the Kazakh language.

The findings also revealed a trend of increasing number of films in pure Kazakh language, suggesting an emerging awareness of language as a sign of cultural identity. One of the participants mentioned the rise of Kazakh language only films: "Nowadays there are a lot of movies only in Kazakh, purely in Kazakh … the last movie I watched on

Kinopoisk was entirely in Kazakh. And it was called, as I remember, “My father is a tiger’” (Participant 4).

There were more optimistic voices among the participants about the future of Kazakh cinema, pointing out that development in Kazakh language “is a good thing” and “it’s the way it should be” (Participant 6). This shows hope and growth for culturally authentic Kazakh language films that will help to promote Kazakh language learning and use.

Films Help Viewers Increase Vocabulary

Data analysis revealed that Kazakhstani films play a significant role in expanding viewers' vocabulary through acquisition of new words, phrases, learning poems and proverbs and improving their Kazakh language skills. Several participants mentioned that they learned new words and phrases from these films, helping them develop a deeper understanding of the language. For instance, Participant 1 noted that she learned language from films in Kazakh language especially some terms or old-fashioned words from historical films: “Like 99% I'm sure that there were some new words or phrases for me.” Similarly, Participant 2 mentioned learning new vocabulary by “googling these [unknown] words from movies” and recognizing proverbs especially when watching historical films. Participant 3 also admitted immediately going to google to check the meaning of some words or terms, “to see if I understood correctly.” The participant also added that subtitles in the films help them to clarify the meaning of some scenes that were dubbed in Russian which showed that dubbing and translation sometimes maybe unclear and inaccurate. However, one of the participants commented on the simplicity of the Kazakh language used in films, so that subtitles become unnecessary, “films are mostly about everyday life, they have a simple enough Kazakh speech” (Participant 4).

Films provide an opportunity to hear and see the language, which can help viewers learn it. For instance, Participant 5 mentioned memorizing songs, quotes, and proverbs, including Abai Kunanbayev's poems, which left a long-lasting impact, "I still remember them [Abai's poems] to this day."

Impact of Kazakhstani Films on Language Use

Many participants acknowledged that watching local films contributed to their increased use of Kazakh, both in personal conversations and social interactions. The beauty and richness of the language, as portrayed in films, often inspired them to incorporate more Kazakh words into daily speech. One participant mentioned that after watching Kazakhstani films, they realized that "Kazakh is a very beautiful language and there are a lot of beautiful words and phrases that we can use (Participant 1)." Another participant echoed this sentiment, stating that the emotions evoked by the films encouraged them to speak more Kazakh: "After watching films in Kazakh, I myself start to use Kazakh more in conversation with someone" (Participant 2).

The impact of films on language use extends beyond individual appreciation, influencing family and social interactions. Some believed that Kazakhstani films could help "revitalize the trend of language as well as culture" (Participant 5). For instance, several participants noted that after watching a film entirely in Kazakh, they naturally continued discussions in Kazakh with their family members. One participant explained, "The brain switches over, so it continues to communicate in Kazakh" (Participant 3). This suggests that exposure to Kazakh in films can create an immersive effect, reinforcing its use in everyday settings. Interestingly, Kazakhstani films also have the potential to inspire non-native speakers to engage with the language. One participant, who does not speak Kazakh as their first language, said that after watching local films, they felt motivated to use it: "Even though I'm not a native speaker of Kazakh, I still feel the desire to speak it

after watching Kazakh films" (Participant 4). Another participant described experiencing both guilt for not speaking Kazakh regularly and an urge to incorporate it into their thoughts: "As someone who doesn't speak Kazakh in everyday life and doesn't even think in Kazakh, after watching our films … even in my mind, I start adding some Kazakh words" (Participant 6).

Some participants highlighted that specific phrases from films became memorable due to their humorous or exaggerated delivery. One participant noted, "Some phrases slip into speech … because of weird pronunciation or because the moment in the movie was either too funny or too grotesque" (Participant 8). This suggests that humor can be an effective tool in making language more accessible and engaging for audiences.

While many participants viewed films as a positive influence on language use, others were more critical. However, one participant argued that local films fail to encourage young audiences to speak Kazakh because they often modify the language to cater to Russian-speaking viewers, weakening its cultural authenticity.

These findings suggest that Kazakhstani films, especially historical films contribute to strengthening patriotism and pride among viewers, they also help promoting language use by expanding vocabulary, influencing social interactions, and inspiring both native and non-native speakers to use the language more frequently. However, perspectives varied, with some participants seeing films as a tool for language preservation and revitalization, while others remained skeptical about their effectiveness in promoting authentic language use.

Perceived Challenges in the Cultural and Linguistic Impact of Kazakh Films

The participants highlighted the sustaining and improving of the quality of Kazakhstani films to attract young audiences. For example, Participant 1 shared, "I like that more and more young people are interested in our films … because the quality now is

higher than before," emphasizing that investment in quality production is effective. Similarly, Participant 5 noted, "Young generation will be influenced by Kazakhstani films because more quality large-scale movies started to be made," suggesting that well-made film productions play crucial role in maintaining cultural engagement.

However, despite the improved quality there are some concerns that were expressed by the interviewees. The participants expressed some concerns related to funding, political interference, and impact of marketing.

Concerns Over Funding and Political Interference in Cinema

Several participants highlighted the necessity of a financial support for the Kazakhstani cinema. The audiences do not get the chance to see movies of local filmmakers because they were not funded. Participant 2 shared a story about an independent filmmaker who shot a short documentary film about an elephant from Almaty Zoo; however, due to the absence of financial support the film was not released. The participant also suggested the possibility of funding from businessmen and other organizations to "support local small projects." They also added that if our state's priority is to popularize language and cultural heritage, then it is necessary "to allocate funding for new projects and films."

Censorship and political interference were also mentioned as a barrier to freedom of expression, "If you don't have money, you can't influence culture" (Participant 6). They shared that historical events are rarely shown in films due to censorship "it's hidden from us, it's covered by some kind of censorship," leading to popularization of horror and comedy genres. The participants expressed the need for more independent cinema and transparency. Participant 2 expressed a desire for films that will openly depict complex issues.

Overall, participants shared that they would like independent films to have more financial support for a more authentic and diverse film landscape.

The Increasing Impact of Marketing on Attracting Young People

Participants highlighted the growing importance of marketing in attracting young people to watch local films. Effective PR campaigns were important to raise interest and visibility. For example, Participant 1 mentioned the film "Dastur," saying that extensive advertising led to anticipation and increased attention. Similarly, Participant 6 observed that the film "Dastur" had a very prominent marketing in local cinema.

However, a lack of marketing or advertising is a challenge for a local movie. Participant 5 said that limited advertising often leads to lack of awareness of new film releases. To solve this, Participant 3 suggested using social media as the most effective platform to promote films among young audiences.

Overall, the participants highlighted the need for marketing and social media to attract viewers and increase popularity of Kazakhstani films. The **main findings** can be summarized in the following way:

1) Kazakhstani films portray cultural elements and traditions in authentic but challenging ways. While some participants appreciated the inclusion of traditional instruments, music, clothing, customs, others noted that these representations are sometimes exaggerated and repetitive.
2) The mixture of Kazakh and Russian languages in films as found from film analysis and interviews shows bilingual linguistic realities. While many participants think that switching between these two languages reflect everyday life in Kazakhstan, there are some participants who expressed need for purity of Kazakh language in films.

3) Most of the participants think that Kazakhstani films can bring audiences closer to their cultural heritage. Many participants acknowledged that films increased their interest in Kazakhstani history, traditions, music, and language. Some participants noted that they valued the presence of Kazakh values, customs, clothing, and national attributes in films. This finding shows that films can connect viewers with their culture, particularly when presented traditions cause feelings of pride.
4) According to the analysis of findings, negative stereotypes impact the audience's perceptions of traditions and identity. Stereotypical and negative portrayals of rural communities evoked negative feelings of shame and frustration, and pity. However, there were some participants, who believed that contrasting lifestyles of urban and rural populations shows the country's diversity and provides understanding of Kazakhstani society.

   Participants also criticized the use of comedy genre to talk about serious issues like domestic violence, thinking these films lower the importance of the problem. Overall, the participants were worried that misrepresentation of traditions and rural lifestyle might form certain negative feelings towards one's cultural identity.
5) The findings revealed that Kazakhstani films play an important role in strengthening patriotism, language learning and use. Participants stated that historical films evoked feelings of pride and belonging to the culture. The participants felt proud of their ethnicity when watching Kazakhstani films. Particularly this feeling was the strongest while being abroad and watching sports or historical films. However, there was concern about "radical patriotism" which might occur and negatively impact the relationships between

various ethnic groups in Kazakhstan. Therefore, there is a need for balanced narratives not only to inspire national pride but also highlighting the country's diversity.

Findings revealed that Kazakh language films contributed to viewers' vocabulary expansion and motivation to speak Kazakh more. Most participants said that they learned new words, phrases, and even poems because of the films and felt more inclined to use Kazakh language in their daily life after watching a Kazakhstani film.

Overall, the findings reveal that Kazakhstani films play a crucial role in shaping and impacting viewers' sense of identity, language use, and cultural awareness. While majority of participants found films as an opportunity to strengthen sense of patriotism and preserve Kazakh language, others mentioned risks of popularizing stereotypes and misrepresenting cultural practices. These concerns suggest that Kazakhstani films should find the balance to portray traditions, historical events or other realities to resonate with diverse audiences but fostering connections to national identity and language.

Conclusion

This chapter presented findings on the influence of Kazakhstani films on young people's perceptions of cultural identity and language preservation. The findings highlight the powerful role of cinema in fostering national pride, strengthening a sense of belonging, and promoting the use of the Kazakh language. Participants expressed that watching local films evoked deep emotions of patriotism, particularly when depicting historical events and national struggles. Additionally, Kazakhstani films serve as a valuable tool for language preservation, encouraging both native and non-native speakers to engage more with the language and expand their vocabulary. However, concerns were raised regarding the risks of promoting radical patriotism and the challenges posed by funding constraints

and political interference in the film industry. Despite these obstacles, the increasing quality of local films and the effectiveness of marketing strategies suggest a growing potential for Kazakhstani cinema to shape cultural and linguistic practices among younger generations. The findings presented in this chapter provide a foundation for the upcoming discussion, where these insights will be analyzed in relation to broader theoretical perspectives and existing literature.

Chapter 5: Discussion

This chapter discusses the key findings that were presented in the previous chapter in relation to Bartlett's (2003) cultural diffusion theory and previous research. The purpose of this study was to explore the educational impact of Kazakhstani films on language and culture preservation, through portrayal of cultural and linguistic elements in Kazakhstani films and their perceptions by young people by answering the following research questions:

1. How do Kazakh films portray Kazakh culture and language?
2. How do young people perceive cultural and linguistic elements in Kazakh films?
3. What is the impact of Kazakh films on young people's perceptions of culture and language preservation?

The chapter is presented through research questions of this study. The first section aims to explore how Kazakh culture and language are represented in films, highlighting the cultural and linguistic elements that resonate most with young audiences. The second section discusses findings on how young people perceive cultural and linguistic elements in films, examining whether their perceptions are positive, negative, or neutral. The third section focuses on the impact of Kazakhstani films on audience's understanding of culture and language. Finally, the conclusion highlights the importance of findings and their implications.

RQ1: How do Kazakhstani films portray Kazakh culture and language?

The purpose of this research question was to investigate how Kazakhstani films show Kazakh culture and language focusing on cultural and linguistic elements found through film analysis and interviews with the study participants and what elements were noticed by the audiences. All participants mentioned that films show a wide range of cultural and linguistic elements, some participants had positive feelings about the portrayal

of Kazakh language and culture stating that they promote patriotism and national identity. However, some participants showed concerns about overly nationalistic portrayals.

Finding 1: Kazakhstani films portray cultural elements and traditions in authentic but challenging ways. While some participants appreciated the inclusion of traditional instruments, music, clothing, customs, others noted that these representations are sometimes exaggerated and repetitive.

The findings from both film analysis and interview with participants reveal portrayal of culture through a varied and wide range of different Kazakh cultural elements mostly connected with marriage, hospitality, setting the table, and national symbols. A very interesting finding on intangible national symbols reflecting personal traits characterizing Kazakh people through the prism of "fairness and fight for the rights," "behavior of people in different situations," including interpersonal communication in greetings, hospitality, and respect for guests and elderly people looks to be a unique finding reflecting Kazakh culture of hospitality rooted in nomadic past when every stranger was treated as a guest. Historically, Kazakh nomadic people viewed hospitality as an important duty, any guest was considered as a carrier of fortune and was treated generously and respectfully (e-history.kz, 2020). These portrayals in films connect modern audiences with their culture, showing the presence of nomadic values today. The presence of cultural elements and traditions in Kazakhstani films aligns with Bartlett's (2003) cultural diffusion theory, which emphasizes how media representations shape cultural perceptions (as cited in Xuepei & Bohier, 2021).

The interviews revealed that participants had contrasting views on humor in films when depicting traditions. While some participants shared that some comedy films undermine the importance and significance of some traditions, others found humor and satire an effective tool for portrayal of customs and traditions. Solgi and Starovoytova

(2023) suggest that films serve as soft power in industries like Bollywood and Hollywood, which shape an image of a local culture (Maisuwong, 2012). If comedy films that portray traditions dominate, there is a possibility to reinforce a shallow understanding of Kazakh culture, which could undermine the potential of films to be a tool for cultural education.

Finding 2: The mixture of Kazakh and Russian languages in films as found from film analysis and interviews shows bilingual linguistic realities. While many participants think that switching between these two languages reflect everyday life in Kazakhstan, there are some participants who expressed need for purity of Kazakh language in films.

The findings from both film analysis and interviews revealed a complex picture of how languages are presented in Kazakhstani films. All the participants noted that presence of both Kazakh and Russian languages in films, which was viewed as a reflection of Kazakhstan's bilingual reality. Many participants shared that they found linguistic mixture as "normal," "comfortable," some participants even found it "cool," suggesting these portrayals are very close to real life conversations. These views support previous studies (Kudaibergenova, 2017; Smagulova, 2006) which found that switching between Kazakh and Russian languages is a common practice, especially among the youth. Those studies suggest that young people use both languages freely and view bilingualism as a positive part of their lives (Kudaibergenova, 2017; Smagulova, 2006). Similarly, the findings of the present study indicate that participants find bilingualism in films realistic and relatable.

On the contrary, many participants expressed a desire for a greater "language purity" in films. Even though, they acknowledged the bilingual linguistic reality of Kazakhstan, they still hope and wish for more films in Kazakh language. Several participants even expressed frustration that Kazakhstani films include Russian language in films. The significant presence of Russian language in local films shows that the language still dominates the media, which support Smagulova's (2006) findings about the great

presence of Russian in Kazakhstani media. At the same time, the participants' desire for more Kazakh-language films aligns with Eisenberg's (2021) findings that Kazakh-language content reinforces cultural interest and pride, especially among young people.

For some participants, watching films in Kazakh caused emotional reflection and guilt over their overuse of Russian, while some emphasized the longing for "literary Kazakh" in films. Emotional response about language use aligns with Kudaibergenova's (2017) study, where several young people also expressed guilt and self-consciousness about preference for speaking Russian over their native Kazakh. The participant of this study emphasized the need for more Kazakh language films which indicates that audiences view language as a foundation of national identity and cultural heritage (Kudaibergenova, 2017).

According to Bartlett's (2003) theory of cultural diffusion, language in media does not just portray culture but transmits and shapes it (as cited in Xuepei & Bohier, 2021). The findings from our study align with this theory: in the Kazakhstani context, films are not merely reflections of bilingualism but also serve as active agents of cultural influence. This is particularly evident in language choices of different genre films. Many participants noticed that historical films usually use only Kazakh language, in contrast to comedy or drama films where mixture of languages is a common practice. This distinction says that historical films not only depict and educate about historical events but also support Kazakh identity through linguistic choice, encouraging pride and a sense of belonging to the culture.

The implications of the finding that Kazakhstani viewers desire language purity in films despite the country's bilingual reality are significant for cultural policy, media production, and national identity. This suggests a growing interest in the language as a sign

of cultural identity, which could encourage film producers lean towards Kazakh-language content.

The desire for language purity suggests a strong link between the Kazakh language and national or ethnic identity. This indicates that many viewers see the Kazakh language not just as a means of communication but as a symbol of cultural heritage, unity, and resistance to linguistic dilution (especially by Russian).

Language planners and educators might interpret this as support for promoting Kazakh as the dominant language in public life. It may bolster arguments for strengthening Kazakh-language media, education, and official communication, possibly at the expense of Russian-language services.

The preference for purity could also signal sociolinguistic divides, for example, between urban and rural populations, older and younger generations, or ethnic Kazakhs and other groups. Urban communities, young people, and other ethnic minorities favor Russian, while Kazakhstan promotes Kazakh as a marker of national identity (Smagulova, 2006). This suggests that language purity might alienate those who use Russian or minority languages daily.

RQ2: How do young people perceive cultural and linguistic elements in Kazakh films?

This research question addresses how young people perceive elements in Kazakhstani films and how they influence their understanding of the culture.

Finding 3: Most of the participants think that Kazakhstani films can bring audiences closer to their cultural heritage. Many participants acknowledged that films increased their interest in Kazakhstani history, traditions, music, and language.

Many participants mentioned that historical films helped them learn about past events, evoking pride and positive emotions. This finding supports other studies that

emphasize the role of films as a tool for cultural transmission and preservation (Dairo, 2021; Ennis, 2021; Tang, 2024; Tirasawasdichai et al., 2022). These studies reveal that local films can promote national heritage and reinforce identity, especially when they include elements like traditional music, historical narratives, and traditional practices.

The fact that Kazakhstani films sparked participants' interest in learning more about the culture is consistent with Ennis (2021) study about local Ojibwe films, which showed that local films had a positive impact on cultural preservation among young people. Thus, Kazakhstani films have the potential to serve as platforms promoting and supporting Kazakh identity, culture, and language (Yedilova et al., 2023).

However, while participants appreciated the films for historical narratives and ethnic music, others expressed concerns about the scarcity and inconsistent quality of such films. This reflects the challenges that were pointed out by Yedilova et al. (2023), suggesting that Kazakhstani films often have challenges to compete with other foreign films and media.

The finding on the emotional and national pride evoked by musical content supports literature on media's role in cultural identity. As Nahak (2018) and Mussayeva et al. (2019) state that media, especially film and television, has a powerful role in sustaining cultural values during globalization. The present study's participants' positive attitude towards Kazakh music shows that cultural symbols like history, music, or language are not only entertainment but also markers of identity.

Overall, this finding confirms that Kazakhstani films contribute to strengthening of cultural identity, national pride, and preservation of national heritage. However, it also shows the need for more high-quality content that accurately depicts cultural values. This suggests that filmmakers should strive for content that will reinforce cultural pride, interest in history and music. They need to understand that they play a crucial role in shaping

emotions and understanding of culture and traditions and should be aware of the impact their portrayals can have on the audiences.

Finding 4: According to the analysis of findings, negative stereotypes impact the audience's perceptions of traditions and identity. While some participants perceived satire and humor in portrayal of traditions positively, others expressed concerns about the stereotypical depictions of customs and rural life.

This finding demonstrates the significant impact of films on shaping cultural perceptions, especially how they depict traditions and differences between rural and urban communities in Kazakhstan. Some participants expressed emotions like frustration, pity, and shame towards stereotypical portrayals of people from rural areas and traditional practices. These depictions were viewed as undermining the value of Kazakh traditions and reinforcing the distinction between "up to date" urbanity and "outdated" rural life.

Participants' concerns support the idea that films are cultural artifacts that can either promote or diminish perceptions of national heritage and identity (Dairo, 2021; Ennis, 2021). According to the participants' comments, depiction of "backward" and uneducated rural communities who still value traditions compared to the modern urban society creates a stereotype about people from these areas. Several participants commented that negative portrayals of rural people who exercise traditional practices might lead viewers to feel ashamed of their culture. These depictions align with Yessenbekova's (2020) finding that audiences in Kazakhstan feel distant from media that presents culture superficially.

In addition to stereotypes, participants also criticized the use of comedy genre to address serious issues like domestic violence. Even though satire and humor are effective tool and can engage audiences, several participants felt that Kazakhstani viewers might miss the seriousness of the issue when they are shown in comedy films.

However, not all participants felt that stereotypical portrayals are harmful. One of the participants mentioned that the contrast between rural and urban lifestyles in films accurately demonstrates the differences of Kazakhstani society. According to this participant's view, these films transmit cultural realities (Bartlett, 2003, as cited in Xuepei & Bohier, 2021). The participant also added that these representations might give a deep understanding of the diverse Kazakhstani society.

According to Bartlett's (2003) theory, one of the key aspects of cultural diffusion is audience interpretation. If traditions or representatives of certain communities are shown in a comedic way, audiences might interpret them as something laughable, creating a negative image of culture rather than reinforcing cultural pride.

Kazakhstani films might evoke sense of cultural and national pride but at the same time can lead to feelings of frustration and embarrassment. Stereotypical depictions risk estranging young people from their culture. Thus, films should be careful using stereotypes as they might spread the wrong idea among the audiences. Therefore, cultural depictions in film must be exercised with sensitivity.

RQ 3: What is the impact of Kazakh films on young people's perceptions of culture and language preservation?

This question aims to explore how Kazakhstani films impact young people's language.

Finding 5: Kazakhstani films play an important role in strengthening patriotism, language learning and use.

This finding suggests that watching Kazakhstani films fosters the feeling of patriotism and contributes to young people's linguistic development by exposing them to a wide range of Kazakh vocabulary, including terms from historical films, proverbs, and poems. Several participants commented on how watching Kazakhstani films while abroad

helped them feel closer to their culture. One of the participants even mentioned the sense of patriotism they felt every time they watched a historical or Kazakhstani sports film. This observation aligns with Akramov's (2019) finding that films might lead to a sense of pride among the audiences.

However, one of the participants was worried that focus on depiction of Kazakh cultural heritage in film was a good trend, but some films might negatively impact the relationships between ethnic groups and lead to radical patriotism. This concern suggests that filmmakers need to be sensitive and inclusive while promoting national pride in films.

Several participants noted that Kazakh-language films contributed to their daily language use. They reported that they picked up some phrases or words from films and felt the desire to speak Kazakh more.

Expanding vocabulary through films aligns with previous research on the educational role of films in language learning. The film was found to be an effective tool in language learning (Abidi et al., 2017; Albiladi et al., 2018; Fadli et al., 2019; Iskanova, 2023; Ismail, 2017; Prathoomthin, 2009). The finding on the increase of vocabulary supports previous findings from studies by Albiladi et al. (2018) and Ismail (2017) who highlight that films enhance vocabulary acquisition because they provide contextualized language input. The findings related to the input of films on emotional connection between young people to Kazakh also aligns with the research Fadli et al. (2019) who found that films serve as an enjoyable and effective medium for transmitting cultural knowledge. These findings reinforce the idea that Kazakhstani films contribute to language enrichment by immersing audiences in authentic linguistic and cultural contexts. In Kazakhstan, where language policies actively promote the use of Kazakh (Smagulova, 2006), the influence of films in expanding young people's vocabulary aligns with broader national language revitalization efforts (Chepil, 2023; Ennis, 2021).

The findings showed that Kazakhstani films help fostering patriotism and pride of own ethnicity, Kazakhstani films might be used as an educational tool for expanding vocabulary and language use, thus reinforcing language vitality of the language. Integrating culturally relevant films into language curriculum might improve learners' engagement and support culture and language preservation efforts.

Conclusion

The findings of this study highlight the significant role Kazakhstani films play in shaping young people's perceptions of culture and language preservation. By portraying cultural traditions, linguistic diversity, and national identity, films serve as both a medium of entertainment and an influential tool for cultural transmission and educational purposes.

However, the study also revealed concerns regarding the overrepresentation of certain traditions, spreading negative stereotypes, and the bilingual aspect of films, which some view as both an authentic reflection of society and a challenge to language preservation efforts.

These insights suggest that while Kazakhstani films have a meaningful impact on fostering cultural and linguistic awareness, there is room for a more inclusive and diverse narratives that will both resonate with the audiences and foster cultural pride and belonging.

The next chapter will discuss the implications of this study, outline its limitations, and provide some recommendations for language activists, filmmakers, and future researchers.

Chapter 6: Conclusion

The previous chapter discussed the major findings of this study based on the data gathered from both film analysis and eight semi-structured interviews. The purpose of this study was to explore the educational impact of Kazakhstani films on Kazakh language and culture preservation through the perceptions of young people. The research was guided by the following research questions:

1. How do Kazakh films portray Kazakh culture and language?

2. How do young people perceive cultural and linguistic elements in Kazakh films?

3. What is the impact of Kazakh films on young people's perceptions of culture and language preservation?

This chapter provides conclusions on major findings, presents implications and limitations of this study, and offers recommendations for future research.

Main Conclusions of the Study

The first conclusion is that Kazakhstani films portray cultural and linguistic elements in the ways that are authentic but controversial. Participants noticed the presence of national clothing, traditions, and music in films, yet some were concerned about their repetitive and exaggerated portrayals. The frequent switching between Kazakh and Russian reflects nation's bilingualism, though some participants mentioned the urge for language purity and preservation of Kazakh language in films. Both film analysis and interviews showed that Kazakhstani films mirror the reality, reflecting societal challenges around the identity and linguistic authenticity. This shows that films can contribute to shaping sense of national belonging and an increased language use.

The second conclusion of the study is that the perceptions of young people emphasize the power of films in shaping cultural consciousness. Almost all participants stated that Kazakhstani films contributed to their feeling of appreciation for national

history, music, and language, suggesting that films can function as an instrument of cultural education. However, negative stereotypes that are forced by some films, especially in portrayal of rural communities, also influenced the young audiences but in a negative way. This duality underscores the responsibility of filmmakers in depicting culture with creativity and sensitivity.

The third conclusion is the influence of Kazakhstani films on cultural and language preservation is crucial. Participants told about their experiences of watching Kazakhstani films and their how they increased the sense of patriotism, pride, and linguistic identity. Films were not viewed just as entertainment but also as a means of cultural transmission and preservation. Participants also reported about an increased desire to speak Kazakh language more after watching some films, many noted how they expanded their vocabulary or learned a poem through the films. These findings show the potential of Kazakhstani films to contribute culture and language preservation suggesting that filmmakers, cultural activists, and language educators need to understand impact of Kazakhstani films and support their role by producing culturally diverse and inclusive films including an educational component to strengthen cultural continuity.

Limitations and Further Implications

This study has several limitations. The first limitation is related to sample size. The interview data was collected from eight semi-structured interviews, demonstrating the views of a small group of people. This sample might not fully represent perceptions and opinion of all young people in Kazakhstan; therefore, the results of this study cannot be generalized. This fact suggests that further research into diverse samples is needed.

The next limitation is about film analysis because it was based on a limited number of films which may not fully represent diversity and richness of Kazakhstani cinema. Besides, the films were chosen in several different genres according to their popularity, but

they were selected by the researcher which was subjective. A more varied film selection would offer a greater perspective on cultural and linguistic portrayals.

Both interview and film analysis include subjective interpretations which may influence participants' and researcher's cultural and linguistic positions. Even though objectivity was maintained, the participants' background, education, and environment could impact certain interpretations.

The focus of the study was on immediate perceptions and not long-term influence of films on culture and language learning. Future research could use longitudinal study to evaluate the influence over time.

Recommendations

Based on the major findings and conclusions, some recommendations for such stakeholders as language educators, policymakers, film producers, cultural activists, and researchers could be suggested.

Language educators could include Kazakhstani films, particularly Kazakh language films, into language and literature curriculum to foster learners' engagement and provide language exposure. Kazakh films cannot be an educational tool by itself but can support cultural and linguistic development.

Film producers should strive for diverse representation of Kazakhstani society, while respecting traditions. Stereotypical portrayals need to be avoided. Film producers could focus on relatable narratives to resonate with the audience. Incorporating the use of Kazakh language and authentic Kazakh music in a culturally relevant manner should also be considered.

Cultural activists might organize and promote film discussion, screening, events centered around Kazakhstani films to engage young people, encourage reflections on

identity, and increase interest in Kazakh language and culture. These efforts could help raise awareness, foster learning and conversations about cultural heritage.

Future research could explore a wider range of films, include more participants, and evaluate long-term impact. Future research could be a collaboration between researchers and the film industry representatives to obtain deeper insights into the topic.

Reflecting on my experience of conducting this research, I can say that I have gained an understanding of how local films impact young people's language and culture preservation. The most exciting part was the interview with participants who shared their personal thoughts and experiences. They told me how films connected them to their cultural heritage or made them realize the beauty of Kazakh language, which shows that cultural and linguistic portrayals are not passive, they have the power to connect, encourage, or include. Thesis writing was also a personal journey of self-reflection on my own relationship with language and cultural identity in Kazakhstan's diverse landscape.

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Appendix A

AI Declaration Form

Thesis Title: Educational Impact of Kazakhstani Films on Language and Culture Preservation: Perceptions of Young People

Declaration of the Use of Generative AI

I hereby declare that I have read and understood NUGSE's policy concerning appropriate use of generative AI tools and composed this work independently (please check one):

☒ with the use of generative artificial intelligence tools, or

☐ without the use of generative artificial intelligence tools.

(If you have used generative AI tools, please complete the rest of this form.)

During the preparation of this proposal/thesis, I used Chat GPT [NAME of TOOL] to paraphrase sentences [REASON].

I also declare that I

☒ am aware of the capabilities and limitations of generative AI tool(s),

☒ have verified that the content generated by AI systems and adopted by me is factually correct,

☒ am aware that as the author of this thesis I bear full responsibility for the statements and assertions made in it,

☒ have submitted complete and accurate information about my use of generative AI tools in this work, and

☒ acknowledge that there may be disciplinary consequences if I have breached NU Student Code of Conduct or not followed NUGSE's guidelines regarding appropriate AI use.

Name: Kamilla Gulbekova Signature:

Date: 27.05.2025

Appendix B

Recruitment letter

The Educational Impact of Kazakh Films on Language and Culture Preservation: Perceptions of Young People

Attention, Film Lovers!!!

My name is Kamilla Gulbekova, a Master's student at Nazarbayev University. Right now, I'm working on a super interesting research study about **the educational impact of Kazakh films on language and culture preservation: Perceptions of young people**. The purpose of the study is whether and how Kazakh films impact young people's perceptions of culture and language preservation, focusing on how the cultural and linguistic elements in Kazakh films are presented.

If you're 18-35 years old, love watching Kazakh language films and you're ready to share your opinions on how they impact your perceptions of Kazakh culture and language in films, I would be glad to hear from you!

Your voice is important as it can shape this research by providing valuable insights on the impact of local films on young people's culture and language use in Kazakhstan!

You will be asked to take part in the interview. It will:

a) be about Kazakh culture and language in local films and their impact on young people.
b) be either online (Zoom call) or offline (the choice is up to you).
c) will take around 30-45 minutes.

Your participation is voluntary and confidential. No personal information will be revealed. You can withdraw from participation at any time.

Interested?

Just contact me, and I'll share all the details. Do not hesitate to ask any questions!

Can't wait to hear from you and thank you for your time!

Email: kamilla.gulbekova@nu.edu.kz

Telegram account: @kamilla_gul

Пригласительное письмо

Образовательное Влияние Казахских Фильмов на Сохранение Языка и Культуры: Восприятие Молодежи

Внимание, любители кино!!!

Меня зовут Камилла Гулбекова, я магистрантка Назарбаев Университета. Сейчас я работаю над очень интересным исследованием **об образовательном влиянии казахских фильмов на сохранение языка и культуры через восприятие молодежи**. Цель исследования — выяснить, каким образом казахские фильмы влияют на восприятие молодежью сохранения культуры и языка через культурные и языковые элементы представленых в казахских фильмах.

Если вам от 18 до 35 лет, вы любите смотреть фильмы на казахском языке и готовы поделиться своим мнением о том, как они влияют на ваше восприятие казахской культуры и языка в фильмах, буду рада услышать его от вас!
Ваш голос важен, так как он может повлиять на это исследование, предоставив ценные сведения о влиянии местных фильмов на культуру и использование языка среди молодежи в Казахстане!
Вы пригашаетесь принять участие в интервью. Интервью:
а) будет посвящено казахской культуре и языку в местных фильмах и их влиянию на молодежь;
б) будет проведено либо онлайн (Zoom), либо офлайн (выбор за вами);
в) займет около 30-45 минут.

Ваше участие является добровольным и конфиденциальным. Личная информация не разглашается. Вы можете отказаться от участия в любое время.

Интересно?

Просто свяжитесь со мной, и я поделюсь всеми подробностями. Не стесняйтесь задавать любые вопросы!

Жду вашего сообщения и благодарю вас за то, что уделили время!

Email: kamilla.gulbekova@nu.edu.kz

Телеграм аккаунт: @kamilla_gul

Зерттеуге шақыру хаты

Қазақ Фильмдерінің Тіл мен Мәдениетті Сақтаудағы Білім Беру Әсері: Жастардың Түсінігі Арқылы

Назар аударыңыздар, кино әуесқойлары!!!

Менің атым Камилла Гүлбекова, Назарбаев Университетінің магистрантымын, қазір мен **" Қазақ фильмдерінің тіл мен мәдениетті сақтаудағы білім беру әсері жастардың түсінігі арқылы"** атты өте қызықты зерттеумен айналысудамын. Зерттеудің мақсаты — қазақ фильмдеріндегі мәдени және тілдік элементтер арқылы жастардың мәдениет пен тілді сақтауына қалай әсер ететінін анықтау.
Егер сіздің жасыңыз 18-35 аралығында болса, қазақ тіліндегі фильмдерді тамашалауды ұнатсаңыз және олардың қазақ мәдениеті мен тіліне деген көзқарасыңызға қалай әсер ететіні туралы пікіріңізбен бөлісуге дайын болсаңыз, мен сізден жауап алуға қуаныштымын!

Сіздің дауысыңыз маңызды және жергілікті фильмдердің жастар мәдениеті мен тілдік қолдануына қалай әсер ететіндігі туралы құнды пікірлер бере алады!

Сізден сұхбатқа қатысу сұралады. Сұхбат:

а) қазақ фильмдеріндегі мәдениет пен тілдің жастарға әсері туралы болады.

ә) онлайн (Zoom арқылы) немесе офлайн (сіздің таңдауыңыз бойынша) өтеді.

б) шамамен 30-45 минут уақыт алады.

Сіздің қатысуыңыз ерікті және құпия түрде болады. Жеке мәліметтеріңіз ашық жарияланбайды. Сіз кез келген уақытта зерттеуден бас тарта аласыз.
Қызығушылық танытсаңыз, маған хабарласыңыз, барлық мәліметтерді бөлісемін.
Кез келген сұрағыңыз болса, қымсынбай сұраңыз!
Сізден жауап күтемін, уақытыңызды бөлгеніңіз үшін үлкен рақмет!

Email: kamilla.gulbekova@nu.edu.kz

Телеграм: @kamilla_gul

Appendix C

Interview Questions in English, Russian, and Kazakh

The Educational Impact of Kazakh Films on Language and Culture Preservation: Perceptions of Young People

Interview Questions for one-on-one semi-structured interviews:

General questions:

1. First, could you tell me how often do you watch Kazakh films?
2. What kinds of Kazakh films do you prefer?

   Probes: Do you like drama/ comedy/ horror/ history films?
3. Do you use subtitles when you watch Kazakh films?

   Probes: Could you talk more about it?
4. What are some of your favorite Kazakh films?

   Probes: What do you like about them?

Cultural elements in Kazakh films:

1. Let us talk about cultural elements in the films but first, let us clarify what cultural elements are. How do you understand cultural elements?

   Probes: Could you please give examples of cultural and linguistic elements? (for example, clothes items, national instruments, national household items, traditions, historical or political events)
2. Have you observed Kazakh cultural elements in the films?

   Probes: Could you please provide some examples from the films?
3. What cultural elements (traditions, clothes, instruments) stood out the most?

   Probes: Do you find these elements useful or necessary? Why or why not?
4. What cultural values are empathized in these films?

5. How do you feel when you see any cultural elements in Kazakh films?

Linguistic elements in Kazakh films:

1. Let us talk about linguistic elements in the films. How do you understand of linguistic elements?

   (for example, speaking pure language, mixing languages, quotes, proverbs, sounds, music, body language)
2. Have you observed Kazakh linguistic elements in the films?

   Probes: Could you please provide some examples from the films?
3. Do characters in the films you watched use Kazakh only in the films or they change languages?
4. Do you see it as a positive or negative trend?
5. After watching Kazakh films, do you feel more inclined to speak Kazakh in your daily life?

   Probes: Why do you think you feel that way?
6. Have you ever learned new phrases or words in Kazakh from watching films?

   Probes: Can you think of specific examples? How often do you learn something from films?
7. Do you think Kazakh films encourage young people to speak and learn Kazakh more? *Probes*: Why or why not?

Personal reflections:

1. How do you think Kazakh films may impact young people's understanding of Kazakh culture and language?

   Probes: Do you think that films can change the way you think about your culture and language after watching them? Do you think it is a good or bad trend?

2. Do you think Kazakh films have the potential to educate young people about culture and language?

   Probes: Could you please talk more about it? Is there a specific film that can be a good example?

3. If you were a film maker, how would you present Kazakh culture and language in the films to raise interest in learning them?

Образовательное Влияние Казахских Фильмов на Сохранение Языка и Культуры: Восприятие Молодежи

Вопросы для индивидуального полуструктурированного интервью

Общие вопросы:

1. Не могли бы вы рассказать мне, как часто вы смотрите казахские фильмы?

2. Какие казахские фильмы вам нравятся?

Дополнительный вопрос: Какие фильмы вы предпочитаете смотреть? Вам нравятся драматические / комедийные / фильмы ужасов / исторические фильмы?

3. Используете ли вы субтитры при просмотре казахских фильмов?

Дополнительный вопрос: Можете ли вы поподробнее об этом рассказать?

4. А есть ли у вас любимый казахский фильм?

Дополнительный вопрос: Можете рассказать почему он вам нравится?

Культурные и лингвистические элементы в казахских фильмах:

1. Давайте поговорим о культурных элементах в фильмах, но сначала уточним, что такое культурные элементы. Как вы понимаете культурные элементы?

Дополнительный вопрос: Можете ли вы привести примеры культурных элементов? (например, элементы одежды, национальные инструменты, национальные бытовые предметы, традиции, исторические или политические события)

2. Замечали ли вы казахские культурные элементы в фильмах?

Дополнительный вопрос: Можете ли вы привести несколько примеров из фильмов?

3. Какие культурные элементы (традиции, одежда) в фильмах выделяются больше всего? *Дополнительный вопрос*: Считаете ли вы эти элементы полезными или необходимыми? Почему или почему нет?

4. Какие культурные ценности подчеркиваются в этих фильмах?

Дополнительный вопрос: Как вы думаете, это что-то положительное или отрицательное?

5. Какие у вас чувства у вас вызывают культурные элементы в казахских фильмах?

Языковые элементы в казахских:

1. Давайте поговорим о языковых элементах в фильмах. Как вы понимаете языковые элементы? (например, использование чистого языка, смешивание языков, цитаты, пословицы, звуки, музыка, язык тела)?

2. Замечали ли вы языковые элементы в казахских фильмах?

Дополнительный вопрос: Можете ли вы привести конкретные примеры?

3. Используют ли персонажи в фильмах, которые вы смотрели, только казахский язык или они используют сразу несколько языков?

4. Считаете ли вы это позитивной или негативной тенденцией?

5. После просмотра казахских фильмов вы чувствуете большее желание говорить на казахском в повседневной жизни?

Дополнительный вопрос: Как думаете почему?

6. Вы когда-нибудь учились новым фразам или словам на казахском языке, смотря фильмы?

Дополнительный вопрос: Можете привести конкретные примеры? Как часто вы учите что-то новое из казахских фильмов?

3. Считаете ли вы, что казахские фильмы побуждают молодежь больше говорить и узнавать на казахском языке?

Дополнительный вопрос: Почему или почему нет?

Личные размышления:

1. Как, по вашему мнению, казахские фильмы могут повлиять на понимание молодежью казахской культуры и языка?

Дополнительный вопрос: Как вы думаете, могут ли фильмы изменить ваше представление о вашей культуре после их просмотра? Как вы думаете, это хорошая или плохая тенденция?

2. Как вы думаете, есть ли у казахстанских фильмов потенциал обучать молодежь казахской культуре и языку?

Дополнительный вопрос: Почему или почему нет? Есть ли реальный фильм, который может послужить хорошим примером?

3. Если бы вы были кинорежиссером, как бы вы представили казахскую культуру и язык в фильмах, чтобы повысить интерес к их изучению?

Қазақ Фильмдерінің Тіл мен Мәдениетті Сақтаудағы Білім Беру Әсері: Жастардың Түсінігі Арқылы

Жеке жартылай құрылымдалған сұхбатқа арналған сұрақтар:

Жалпы сұрақтар:

1. Біріншіден, сіз қазақ фильмдерін қаншалықты жиі көретініңізді айта аласыз ба?

2. Сізге қазақ фильмдерінің қандай түрлері ұнайды?

Қосымша сұрақ: Сізге драмалық/ комедиялық/ қорқынышты/ тарихи фильмдер ұнай ма?

3. Қазақ фильмдерін көргенде субтитрлерді пайдаланасыз ба?

Қосымша сұрақ: Осы туралы толығырақ айтып бере аласыз ба?

4. Сіздің сүйікті қазақ фильміңіз қандай?

Қосымша сұрақ: Ол сізге неге ұнайды?

Қазақ фильмдеріндегі мәдени элементтер:

1. Мәдени элементтер туралы сөйлесейік, бірақ алдымен мәдени элементтердің не екенін анықтап алайық. Мәдени элементтерді қалай түсінесіз?

Қосымша сұрақ: Мәдени және тілдік элементтерге мысал келтіре аласыз ба? (мысалы, киімдер, ұлттық аспаптар, ұлттық тұрмыстық заттар, дәстүрлер, тарихи немесе саяси оқиғалар)

2. Фильмдерде қазақ мәдени элементтерін байқап көрдіңіз бе?

Қосымша сұрақ: Фильмдерден бірнеше мысал келтіре аласыз ба?

3. Қандай мәдени элементтер (дәстүрлер, киім, музыка) ерекше көзге түсті?

Қосымша сұрақ: Сіз бұл элементтерді пайдалы немесе қажет деп санайсыз ба? Неге?

4. Фильмдерде қандай мәдени құндылықтарға жанашырлық танытады??

5. Қазақ фильмдерінде кез келген мәдени элементтерді көргенде қандай сезімде боласыз?

Қазақ фильмдеріндегі тілдік элементтер:

1. Фильмдердегі тілдік элементтер туралы сөйлесейік. Тілдік элементтерді қалай түсінесіз? (мысалы, тек қазақ тілінде сөйлеу, тілдерді араластыру, цитаталар, мақал-мәтелдер, дыбыстар, музыка, дене тілі)

2. Фильмдерде қазақ тілдік элементтерін байқап көрдіңіз бе?

Қосымша сұрақ: Нақты мысалдар келтіре аласыз ба?

3. Сіз көрген фильмдерде кейіпкерлер тек қазақ тілінде сөйлей ме немесе тілдерді ауыстырады ма?

4. Бұл трендті жақсы немесе жаман деп санайсыз ба?

5. Қазақ фильмдерін көргеннен кейін күнделікті өмірде қазақ тілінде сөйлеуге көбірек ынталы боласыз ба?

Қосымша сұрақ: Фильмнің тілдік пайдалануыңызға әсер еткен кез келген мысалдар бар ма?

6.Фильмдерді көріп қазақ тілінде жаңа сөздер немесе сөз тіркестерін үйрендіңіз бе?

Қосымша сұрақ: Белгілі бір мысалдар келтіре аласыз ба? Фильмдерден қаншалықты жиі жаңа нәрсе үйренесіз?

7.Қазақ фильмдері жастарды қазақ тілінде сөйлеуге және үйренуге ынталандыра ма деп ойлайсыз ба?

Қосымша сұрақ: Осы туралы толығырақ айтып бере аласыз ба?

Жеке рефлексия:

1. Сіздің ойыңызша, қазақ фильмдері қазақ мәдениеті мен жастардың болмысын қалай түсіне алады?

Қосымша сұрақ: Фильмдер оларды көргеннен кейін мәдениетіңізге деген көзқарасыңызды өзгерте алады деп ойлайсыз ба? Бұл жақсы немесе жаман тренд деп ойлайсыз ба?

2. Сіздің ойыңызша, Қазақстандық фильмдердің жастарға мәдениет пен тіл туралы білім беруге мүмкіндігі бар ма?

Қосымша сұрақ: Бұл туралы толығырақ айтып беріңізші. Жақсы үлгі бола алатын нағыз фильм бар ма?

4. Егер сіз кинорежиссер болсаңыз, оларды үйренуге деген қызығушылықты арттыру үшін фильмдерге қазақ мәдениеті мен тілін қалай енгізер едіңіз?

Appendix D

Film Analysis (an excerpt)

Comedy	**Rodnoy 2 (Family/ Dear)**		
	Literary Aspect	**Cultural Aspect**	**Linguistic Aspect**
	The film depicts two families that represent **urban and rural citizens**, showing diverse perspectives within the same culture. The film showcases rural and urban landscapes and portrays the difference in lifestyle between these environments. The main themes of the film are **family ties, identity, and overcoming challenges with humor**. The generational gap is also reflected in the film. The mood is **light-hearted** filled with humorous situations based on misunderstandings.	There are a number of Kazakh proverbs and idioms that refer to traditions. Some humorous dialogues are based **on cultural and traditional stereotypes**. The main themes reflect the tension and coexistence between **traditional values and urbanization**. Some trends like rural and urban division, blending values and modern lifestyle, the focus on the family bonding.	The characters in the film **mixed Kazakh and Russian languages** which also showed the differences between societal groups. The **soundtrack features the mix of traditional Kazakh music and contemporary songs**. Characters employ gestures and facial expressions to convey humor and emotion.
Comedy	**Kazakhsha business Braziliada (Kazakh business in Brazil)**		
	The **main characters** are Kazakh entrepreneurs who decide to establish business in Brazil. The characters show a mix of humor, national pride, entrepreneurial spirit, and often find themselves in humorous situations because of cultural misunderstandings. The film is **set in Brazil with some references to Kazakh settings**. The themes covered in the film are **cultural differences, ambitions, resilience, overcoming challenges with humor, and being loyal to one's cultural roots**. The mood is **light-hearted, very energetic**, and filled with humor.	The dialogues in the film contain **Kazakh idioms** and humor based **on cultural stereotypes** which contrast with Brazilian local culture. The film depicts Kazakhstan's global presence which is represented by entrepreneurs looking for international opportunities.	The film uses **Kazakh, Russian, and Portuguese**, and language barriers usually serve as a comedic technique. The key quotes often refer to the idea that "business has no borders". The soundtrack is a **mix of Kazakh music with Brazilian rhythms**. Music has a great role in the film as it creates **an energetic and lively mood**. The characters use many **gestures to overcome language barriers**.

Appendix E

Framework for Film Analysis (Adopted from Tanriverdi, 2007)

Literary Aspect	Cultural Aspect	Linguistic Aspect
Who are the characters in the film?	Cultural quotations and conversations	Language of the film (how the forms of communication are used in the film)
What is the film's setting?	The socio-historical background to the film	Memorable quotes in the film; metaphors, symbols, etc.
What are the main plot elements?	Economic and political factors that conditioned its making	Use of sound and music
What is the theme of the film?	The ideology, the trends and characteristics of the society at the time of the production	Use of body language and mimics
What is the mood of the film?	Cultural clothing items, instruments, food.	Use of the setting in communication

Appendix F

Consent form in English, Russian, and Kazakh

INFORMED CONSENT FORM

The Educational Impact of Kazakh Films on Language and Culture Preservation: Perceptions of Young People

DESCRIPTION: You are invited to participate in research on the educational impact of Kazakh films on language and culture preservation through the perceptions of young people. The purpose of the study is to explore the educational impact of Kazakh films on language and culture preservation, through portrayal of cultural and linguistic elements in Kazakh films and their perceptions by young people. You will be asked to participate in one-to-one interview with the researcher (offline or online via Zoom at your choice), which will be held in a language of your preference (English, Kazakh Russian). With your consent, the interview will be audio recorded. The audio recordings will be stored on the researcher's password protected laptop. Your participation in this research study is anonymous and your personal information will not be revealed in this study.

TIME INVOLVEMENT: Your participation will take approximately 30-45 minutes.

RISKS AND BENEFITS: This study poses minimal risks; the possible risk may be emotional discomfort caused by talking about language and culture because these might be sensitive topics. To minimize the risks, you will be given a choice of the language of the interview (English, Kazakh or Russian) to make you feel comfortable. You may skip any question that causes difficulties or discomfort. In addition, your participation is confidential, a numerical code will be used instead of your name. The data from the interview will be stored on the researcher's password protected laptop. The main aim is to learn about your own experiences and thoughts.

You will not get direct benefits from participating in this study. However, there will be indirect benefits that include self-reflection on oneself cultural and linguistic understanding. In addition, the data gathered from the participants might contribute to linguistic revitalization of the Kazakh language.

PARTICIPANT'S RIGHTS: If you have read this form and have decided to participate in this project, please understand your participation is voluntary and you have the right to withdraw your consent or discontinue participation at any time without penalty or loss of benefits to which you are otherwise entitled. The alternative is not to participate. You have the right to refuse to answer particular questions. The results of this research study may be presented at scientific or professional meetings or published in scientific journals.

CONTACT INFORMATION:

Questions: If you have any questions, concerns or complaints about this research, its procedures, risks and benefits, please contact my Master's Thesis Supervisor Associate Professor Sulushash Kerimkulova at skerimkulova@nu.edu.kz

Independent Contact: If you are not satisfied with how this study is being conducted, or if you have any concerns, complaints, or general questions about the research or your rights as a participants, please contact the NUGSE Research Committee at gse_researchcommittee@nu.edu.kz

Please sign this consent form if you agree to participate in this study.

- I have carefully read the information provided;
- I have been given full information regarding the purpose and procedures of the study;

- I understand that the data collected will be used, and that any confidential information will be seen only by the researchers and will not be revealed to anyone else;
- I understand that I am free to withdraw from the study at any time without giving a reason;
- With full knowledge of all foregoing, I agree, of my own free will, to participate in this study.

Signature: _____ Date: _____

The extra copy of this signed and dated consent form is for you to keep.

ФОРМА ИНФОРМАЦИОННОГО СОГЛАСИЯ

Образовательное Влияние Казахских Фильмов на Сохранение Языка и Культуры: Восприятие Молодежи.

ОПИСАНИЕ: Вы приглашаетесь принять участие в исследовании, посвящённом образовательному влиянию казахских фильмов на сохранение языка и культуры через восприятие молодёжи. Цель исследования — изучить образовательное влияние казахских фильмов на сохранение языка и культуры через представление культурных и языковых элементов в казахских фильмах и их восприятие молодыми людьми. Вам будет предложено принять участие в индивидуальном собеседовании с исследователем (офлайн или онлайн через Zoom), которое будет проходить на языке, который вы предпочитаете (английский, казахский, русский). С вашего согласия интервью будет записано на аудио. Аудиозаписи будут храниться на ноутбуке исследователя, защищенном паролем. Ваше участие в этом исследовании является анонимным, и ваша личная информация не будет раскрыта в ходе этого исследования.

ВРЕМЯ УЧАСТИЯ: Ваше участие займет примерно 30-45 минут.

РИСКИ И ПРЕИМУЩЕСТВА: Это исследование сопряжено с минимальным риском; возможный риск может заключаться в эмоциональном дискомфорте при обсуждении языка и культуры, так как эти темы могут быть деликатными. Чтобы минимизировать риски, вам будет предложен выбор языка интервью (английский, казахский или русский), чтобы вы чувствовали себя комфортно. Вы можете не отвечать на те вопросы, которые вызывают затруднения или вызывают дискомфорт. Кроме того, ваше участие будет конфиденциальным, вместо вашего имени будет использоваться числовой код. Данные интервью будут храниться на защищенном

паролем ноутбуке исследователя. Основная цель — узнать о вашем личном опыте и мыслях.

Вы не получите прямой выгоды от участия в этом исследовании. Однако, будут получены косвенные выгоды, которые включают в себя саморефлексию о своем понимании своей культуры и языка. Кроме того, данные, полученные от участников, могут способствовать лингвистическому возрождению казахского языка.

ПРАВА УЧАСТНИКОВ: Если Вы прочитали данную форму и решили принять участие в данном исследовании, Вы должны понимать, что Ваше участие является **добровольным** и что у Вас есть право **отозвать своё согласие или прекратить участие в любое время без штрафных санкций и без потери социального пакета, который Вам предоставляли**. В качестве альтернативы можно не участвовать в исследовании. Также Вы имеете право не отвечать на те вопросы, которые вызывают затруднения. Результаты данного исследования могут быть представлены или опубликованы в научных или профессиональных целях.

КОНТАКТНАЯ ИНФОРМАЦИЯ:

Вопросы: Если у вас есть какие-либо вопросы, замечания или жалобы по поводу этого исследования, его процедур, рисков и преимуществ, пожалуйста, Вы можете связаться с руководителем магистерского тезиса исследователя, Ассоциированным профессором Сулушаш Керимкуловой, по адресу skerimkulova@nu.edu.kz

Независимые контакты: Если Вы не удовлетворены проведением данного исследования, если у Вас возникли какие-либо проблемы, жалобы или вопросы, Вы можете связаться с Комитетом Исследований Высшей Школы Образования Назарбаев Университета, отправив письмо на электронный адрес gse.irec@nu.edu.kz

Пожалуйста, подпишите данную форму, если Вы согласны участвовать в исследовании.

• Я внимательно изучил представленную информацию;

• Мне предоставили полную информацию о целях и процедуре исследования;

• Я понимаю, как будут использованы собранные данные, и что доступ к любой конфиденциальной информации будет иметь только исследователь;

• Я понимаю, что вправе в любой момент отказаться от участия в данном исследовании без объяснения причин;

• С полным осознанием всего вышеизложенного я согласен принять участие в исследовании по собственной воле.

Подпись: _____ Дата: _____

ЗЕРТТЕУ ЖҰМЫСЫ КЕЛІСІМІНІҢ АҚПАРАТТЫҚ ФОРМАСЫ

Қазақ Фильмдерінің Тіл мен Мәдениетті Сақтаудағы Білім Беру Әсері: Жастардың Түсінігі Арқылы

СИПАТТАМА: Сіздерді жастардың түсінігі арқылы қазақ фильмдерінің тіл мен мәдениетті сақтауға тәрбиелік әсері туралы зерттеулерге қатысуға шақырамыз. Зерттеудің мақсаты-қазақ фильмдеріндегі мәдени-лингвистикалық элементтерді бейнелеу және олардың жастардың қабылдауы арқылы қазақ фильмдерінің тіл мен мәдениетті сақтауға тәрбиелік әсерін зерттеу. Сіз бір зерттеушімен сұхбатқа қатысуыңыз керек (офлайн немесе Zoom арқылы онлайн өтеді), сұхбат өзіңіз таңдаған тілде (қазақ, орыс немесе ағылшын тілдерінде) жүргізіледі. Сіздің келісіміңізбен сұхбат аудиожазбаға жазылады. Аудиожазбалар зерттеушінің құпия сөзімен қорғалған ноутбугында сақталады. Бұл зерттеуге қатысуыңыз анонимді және сіздің жеке деректеріңіз жарияланбайды.

ӨТКІЗІЛЕТІН УАҚЫТЫ: Сіздің қатысуыңыз шамамен 30-45 уақытыңызды алады.

ЗЕРТТЕУ ЖҰМЫСЫНА ҚАТЫСУДЫҢ ҚАУІПТЕРІ МЕН АРТЫҚШЫЛЫҚТАРЫ: Осы зерттеуге байланысты қауіптер шектеулі. ықтимал қауіп – тіл мен мәдениет туралы сөйлесу кезінде эмоционалдық ыңғайсыздық туындауы мүмкін, өйткені бұл тақырыптар сезімтал болуы ықтимал. Қауіптерді азайту үшін сізге өзіңізді жайлы сезіну үшін сұхбат тілін (ағылшын, қазақ немесе орыс тілін) таңдау мүмкіндігі беріледі. Сіз қиындық немесе ыңғайсыздық тудыратын сұрақтарға жауап бермеу құқығына иесіз. Сонымен қатар, сіздің қатысуыңыз құпия сақталады, сіздің атыңыздың орнына сандық код қолданылады. Сұхбаттан алынған

деректер зерттеушінің паролімен қорғалған ноутбугында сақталады. Басты мақсат – сіздің жеке тәжірибеңіз бен ойларыңызды білу.

Бұл зерттеуге қатысудан тікелей пайда болмайды. Алайда, жанама артықшылықтар, оның ішінде мәдени түсінік пен тілдік таңдауға қатысты өзін-өзі бағалау болады. Сонымен қатар, қатысушылардан жиналған деректер қазақ тілінің тілдік жаңғыруына ықпал етуі мүмкін.

ҚАТЫСУШЫ ҚҰҚЫҚТАРЫ: Егер Сіз берілген формамен танысып, зерттеу жұмысына қатысуға шешім қабылдасаңыз, Сіздің қатысуыңыз **ерікті** түрде екенін хабарлаймыз. Сонымен қатар, **қалаған уақытта айыппұл төлемей және сіздің әлеуметтік жеңілдіктеріңізге еш кесірін тигізбей зерттеу жұмысына қатысу туралы келісіміңізді кері қайтаруға немесе тоқтатуға құқығыңыз бар. Зерттеу жұмысына мүлдем қатыспауыңызға да толық құқығыңыз бар.** Сондай-ақ, қандай да бір сұрақтарға жауап бермеуіңізге де әбден болады. Бұл зерттеу жұмысының нәтижелері академиялық немесе кәсіби мақсаттарда баспаға ұсынылуы немесе шығарылуы мүмкін.

БАЙЛАНЫС АҚПАРАТЫ:

Сұрақтарыңыз: Егер осы зерттеу, оның жүргізілу процедурасы, қауіптері мен артықшылықтары туралы сұрақтарыңыз, ескертулеріңіз немесе шағымдарыңыз болса, зерттеушінің магистрлік тезисінің жетекшісімен, қауымдастырылған профессор Сулушаш Керимкулова, мына мекенжай бойынша байланыса аласыз skerimkulova@nu.edu.kz

Дербес байланыс ақпараттары: Егер берілген зерттеу жұмысының жүргізілуімен қанағаттанбасаңыз немесе сұрақтарыңыз бен шағымдарыңыз болса, Назарбаев Университеті Жоғары Білім беру мектебінің Зерттеу Комитетімен көрсетілген

байланыс құралдары арқылы хабарласуыңызға болады: электрондық поштамен gse_researchcommittee@nu.edu.kz

Зерттеу жұмысына қатысуға келісіміңізді берсеңіз, берілген формаға қол қоюыңызды сұраймыз.

• Мен берілген формамен мұқият таныстым;

• Маған зерттеу жұмысының мақсаты мен оның процедурасы жайында толық ақпарат берілді;

• Жинақталған ақпарат пен құпия мәліметтерге тек зерттеушінің өзіне қолжетімді және мәлім болатынын толық түсінемін;

• Мен кез келген уақытта ешқандай түсініктемесіз зерттеу жұмысына қатысудан бас тартуыма болатынын түсінемін;

• Мен жоғарыда аталып өткен ақпаратты саналы түрде қабылдап, осы зерттеу жұмысына қатысуға өз келісімімді беремін.

Қолы: _____ Күні: _____

Appendix G

Data Sample

Transcript of the Interview with participant P8

Interviewer: I just wanted to remind you of the topic of the research, which is the study of the impact of Kazakh films on the preservation of Kazakh culture and the Kazakh language through the perceptions of young people. And I want to thank you for your participation, for agreeing to participate in the interview. Could you tell me how often you watch Kazakh movies?

P8: Once a month, probably. Usually when they come out on the streaming platforms

Interviewer: What kinds of Kazakh films do you prefer?

P8: Majority of Kazakh films I have watched were mostly horror crime-related like 5:32 (tv show) and Sheker. These movies are good in terms of suspense and atmosphere. But comedies like Kelinka Sabina are also good.

Interviewer: Do you use subtitles when you watch Kazakh films?

P8: Not really, majority of films are in Russian with some inserts of Kazakh which are easy to understand most of the times. However, some films also have subtitles that are imbedded in the film itself.

Interviewer: What are some of your favorite Kazakh films?

P8: Kelinka Sabina part 1, but mostly series like 5:32 and Sheker. Kelinka Sabina is very funny and light-hearted film. And 5:32 and Sheker are just very interesting, the plot is catchy, I just can't stop watching the episodes.

Interviewer: Now, let us talk about cultural elements in the films but first, let us clarify what cultural elements are. I would like to ask you, what is your understanding of cultural elements?

P8: I guess cultural elements include not only tangible things like clothing and household items but also intangible like people greet each other, interpersonal communications in general create distinctive cultural attributes.

Interviewer: Have you observed Kazakh cultural elements in the films?

P8: I think, examples of these could be found in the households of the main characters, like rugs, plates, pialas, and etc. Also, speaking of the clothes, there are usually some traditional elements imbedded in the outfit, like gilets, hats, or accessories with ornaments.

Interviewer: What cultural elements (traditions, clothes, instruments) stood out the most?

P8: Probably accessories, they usually catch the attention. When the main character is shown up close there are not so many things that a person might see but subtle things like earrings, might show the distinction.

Appendix H

Data Coding Sample

	Interviewer: Do you use subtitles when you watch Kazakh films?	
majority of films are in Russian	**P8:** Not really, majority of films are in Russian with some inserts of Kazakh which are easy to understand most of the times. However, some films also have subtitles that are embedded in the film itself.	Linguistic elements
	Interviewer: What are some of your favorite Kazakh films?	
	P8: Kelinka Sabina part 1, but mostly series like 5:32 and Sheker. Kelinka Sabina is very funny and light-hearted film. And 5:32 and Sheker are just very interesting, the plot is catchy, I just can't stop watching the episodes.	
	Interviewer: Now, let us talk about cultural elements in the films but first, let us clarify what cultural elements are. I would like to ask you, what is your understanding of cultural elements?	
Clothing and household items How people greet, interpersonal communication	**P8:** I guess cultural elements include not only tangible things like clothing and household items but also intangible like people greet each other, interpersonal communications in general create distinctive cultural attributes.	Cultural elements
	Interviewer: Have you observed Kazakh cultural elements in the films?	
rugs, plates, pialas gilets, hats, or accessories with ornaments	**P8:** I think, examples of these could be found in the households of the main characters, like rugs, plates, pialas, and etc. Also, speaking of the clothes, there are usually some traditional elements embedded in the outfit, like gilets, hats, or accessories with ornaments.	Cultural elements (concrete examples)

	Interviewer: Let us talk about linguistic elements in the films. I would like to ask you, what is your understanding of linguistic elements?	Linguistic elements
informal language, mixing languages, proverbs, music	**P8:** These are informal language, mixing languages, proverbs, music	Language mixing
	Interviewer: Have you observed Kazakh linguistic elements in the films?	
	P8: Usually, it is either mixed language or use of Kazakh words in Russian speech.	
	Interviewer: Do characters in the films you watched use Kazakh only in the films or do they change languages?	
	P8: Most of the times it's Russian with mixed in Kazakh words, they switch languages.	Perception of language mix
	Interviewer: Do you see it as a positive or negative trend?	
Neutral	**P8**: I would say neutral because I have not seen fully Kazakh films, so it is hard to judge.	
	Interviewer: After watching Kazakh films, do you feel more inclined to speak Kazakh in your daily life?	Learning from films
phases slip into the speech too funny too grotesque	**P8:** I would say no but some phases slip into the speech if we watched the movie together with the friends. It is often because of weird pronunciation or the moment in the movie was either too funny or too grotesque.	Funny/grotesque films are more memorable
	Interviewer: Have you ever learned new phrases or words in Kazakh from watching films?	Short-term effect
phases disapper	**P8:** Yes, but the phrases usually disappear from my language as soon as the hype about the film is over.	

it might spark the interest to learn	**Interviewer:** Do you think Kazakh films encourage young people to speak and learn Kazakh more? **P8:** Probably yes, it might spark the interest to learn more about the language.	Impact of films
appreciate their cultural heritage more radical patriotism	**Interviewer:** How do you think Kazakh films may impact young people's understanding of Kazakh culture and language? **P8:** I think it is a good pattern in modern society because they start to appreciate their cultural heritage more; however, it depends on the movies and what they portray. Some might spark radical patriotism that negatively impacts relationships among different ethnicities.	Impact of films Contrasting point
flaws on society	**Interviewer:** Do you think Kazakh films have the potential to educate young people about culture and language? **P8:** Probably yes, but it is hard for me to come up with an example. The majority of the films I encountered [focused on highlighting flaws in the society rather than educating people about the language];	Negative perceptions