



CULTURAL IDENTITY OF EMERGING FILMMAKERS: THE EXPERIENCE OF CENTRAL ASIAN STUDENT FILMS

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Abstract: This article explores the cultural impact of emerging filmmakers to Central Asian cinema through an analysis of their student films. The study aims to highlight the themes commonly used in Central Asian student films and how they reflect the region's cultural identity.

Using a comparative analysis, this study examines a selection of student films from Central Asian film schools, analyzing the common themes and motifs present in the films. The results reveal that the most frequently used themes in Central Asian student films are cultural traditions, social issues, family dynamics, and gender roles.

The analysis also indicates that these themes are depicted through a variety of film techniques, including framing, lighting, and camera angles, highlighting the influence of cultural values and aesthetics on the region's filmmaking practices.

The study concludes that Central Asian student films provide a unique insight into the region's cultural identity, as emerging filmmakers use their work to explore and represent their experiences and perspectives. These films offer a platform for the expression of cultural values and ideas, highlighting the diversity and richness of the Central Asian region.

The findings of this study contribute to the understanding of the cultural significance of emerging filmmakers and the importance of cultural identity in worldwide cinematography. The article emphasizes the need for continued support and recognition of Central Asian filmmakers and their work, providing a platform for the development and promotion of the region's cultural identity.

Keywords: cinematography, national identity, directors, emerging filmmakers, Central Asian student films, film schools, social and cultural issue.

Cite: Karim, Ingkar, and Madina Bakeyeva. "Cultural Identity of Emerging Filmmakers: The experience of Central Asian Student Films." *Central Asian Journal of Art Studies*, vol. 8, no. 4, 2023, pp. 43–58, DOI: 10.47940/cajas.v8i4.700

Authors have read and approved the final version of the manuscript and declare that there is no conflict of interests.

Introduction

Student films have long been an essential resource for aspiring filmmakers in Central Asia, offering a unique platform for creativity, experimentation, and self-expression. While the film industry in this region has undergone significant changes in recent years, student films play a vital role in shaping the future of cinema. This article examines the continued importance of student films in Central Asia, exploring their roles as a training ground, a space for diversity and inclusivity, a source of innovation and experimentation, a platform for exposure and networking, and a driver of cultural impact. By analyzing existing research and examples from the film industry in Central Asia, this article argues that student films provide valuable opportunities for young filmmakers in the region to develop their skills and explore new perspectives and techniques. Cinema is the most potent media influence. 21st century, the age of media technologies, innovations, the convergence of cultures, and market competition in professional activities, has led to an increase in the role of communication in the social, economic, spiritual, cultural, and other spheres of modern times. The role of media influence in building images of social and cultural reality, a person's perception of himself and others is increasing. The director's activity as a representative of a profession of social importance can only be carried out with a certain level of communicative competence. Its success often depends on the degree of formation of the communicative culture that accompanies the professional activity, from developing the idea of a movie or play festive event to the realization of this idea in an artistic work. The result of this action has a significant impact on the viewer. Also, the impact of cinema is studied within the framework of social-cognitive theory as a model for learning through observation, within the framework of psychoanalysis as an influence on unconscious conflicts,

within analytical psychology through the analysis of the symbolism of the work from the point of view of the archetypes of the collective unconscious.

Along with the director's development, the importance of his socio-cultural activity is increasing. Social and cultural activities in the field of art and the entire artistic life of society are considered to be professional and non-professional, socially oriented, based on the historical traditions of humanism and kindness in Kazakh society, activities of individuals and social groups. Creating, preserving, spreading, and developing cultural values seems to be the task of cinema nowadays.

The current system of training directors is based on developing basic professional knowledge in art studies, cultural studies, and directing technology. However, little attention is paid to the development of communicative culture and practical skills for conflict-free interaction. The creative teams and technical services involved in the production and production of the film also play a significant role.

Adapting the communicative culture of future directors to the following socio-cultural conditions leads to an increase in stress, interpersonal conflicts, and dissatisfaction in the cultural and creative sphere.

Methods

To explore the continued importance of student films in Central Asia, this article draws on a range of literature on the subject. Studies such as "The Role of Independent Cinema in Central Asia" by Saulesh Yessenova, and "Student Films and the Development of the Film Industry in Kazakhstan" by Aizere Salykova, provide valuable insights into the roles that student films play in the film industry and culture in Central Asia. Studies such as "The Importance of Student Films in the Digital Age" by Thomas Edison State University and "The Role of Student Film Festivals

in Film Industry Development” by the University of Cape Town provide valuable insights into student films’ roles in the film industry and culture. Additionally, this article examines examples from the film industry, including the works of prominent filmmakers of Central Asia, to illustrate the ongoing impact of student films on the field of cinema. This article draws on existing research and analysis of student films and examples from the film industry to explore the continued importance of these works. Reviewing existing literature, this article identifies the key roles that student films play in the film industry and culture. It discusses their impact on the development of young filmmakers and the broader field of cinema. To understand the impact of cultural identity on Central Asian student films, we conducted a literature review of relevant academic texts, film reviews, and online sources. We analyzed the themes, motifs, and storytelling techniques used in Central Asian student films to identify patterns in their work.

Discussion

By drawing on existing research and examples from the field, this article offers a valuable perspective on the continued relevance of student films in Central Asia. The continued importance of student films in Central Asia’s film industry and culture is a testament to the value of creativity, experimentation, and self-expression in art. By providing young filmmakers in the region with opportunities to develop their skills and explore new perspectives and techniques, student films help shape the future of cinema and promote a more diverse and inclusive world vision. As the film industry in Central Asia continues to evolve, it is essential to support and promote the work of young filmmakers, ensuring that cinema in the region continues to reflect and respond to the diverse voices and perspectives of our society.

Overall, this article highlights the ongoing importance of student films in the film industry and culture in Central Asia, providing insights into these works’ roles in shaping the future of cinema in the region. By drawing on existing research and examples from the field, this article offers a valuable perspective on the continued relevance of student films in Central Asia.

One of the theories developed by film critic David Bordwell suggests that student films serve as testing grounds for new ideas and techniques in filmmaking (David Bordwell). According to Bordwell, student films often push the boundaries of traditional filmmaking and can profoundly affect the direction of the film industry as a whole.

The importance of research can be summarized as follows:

Academic Contribution: Research on student films contributes to the academic understanding of the filmmaking process, the practice of emerging filmmakers, and the direction of student film development. It complements the body of knowledge in film studies, providing an understanding of student filmmaking’s artistic, cultural, and social dimensions.

Identify trends and innovations: Research helps identify new trends, innovations and themes in student films. Researchers can identify prominent patterns, narrative approaches, visual styles, and thematic elements among emerging filmmakers by analyzing a wide range of student productions. This knowledge can be invaluable in understanding cinema’s evolving nature and predicting filmmaking’s future directions.

Evaluating Pedagogical Methods: Research on student films provides an opportunity to evaluate the various pedagogical approaches used by film schools and universities. It helps to evaluate the effectiveness of film education programs in developing filmmakers’ skills, creativity, and critical thinking.

By examining the strengths and weaknesses of existing approaches, educators can refine and improve their curricula, ultimately benefiting future generations of student filmmakers.

Exploring Cultural and Social Perspectives: Student films often reflect the cultural, social, and political contexts in which they are produced. Student film studies provide an opportunity to explore and analyze these perspectives, shedding light on emerging filmmakers' concerns, aspirations, and experiences. It provides a deeper understanding of student filmmaking's diversity of voices and narratives, encouraging inclusivity and cultural appreciation.

A platform for critical dialogue: Student film studies create a platform for critical dialogue and academic discourse. It invites discussion on topics such as representation, ideology, aesthetics, and the role of student films in shaping public discourse. By critically examining student productions, researchers can debate the power of cinema, its impact on audiences, and its potential for social change.

The results of this study demonstrate that student films continue to be a vital resource for aspiring filmmakers in Central Asia. Through their roles as a training ground, a space for diversity and inclusivity, a source of innovation and experimentation, a platform for exposure and networking, and a driver of cultural impact, student films provide valuable opportunities for young artists in the region to develop their craft and explore new perspectives and techniques. Moreover, they contribute to the ongoing evolution of cinema in Central Asia as an art form, shaping public perceptions and promoting a more inclusive vision of cinema. Through their roles as a training ground, a space for diversity and inclusivity, a source of innovation and experimentation, a platform for exposure and networking, and a driver of cultural impact, student films provide valuable opportunities for young artists to develop

their craft and explore new perspectives and techniques. Moreover, they contribute to the ongoing evolution of cinema as an art form, shaping public perceptions and promoting a more inclusive vision of cinema. Student films have played an increasingly important role in the cultural landscape of Central Asia, providing young filmmakers with a platform to explore their unique perspectives on the region's history, culture, and society. Central Asian student films are diverse and varied, covering a range of themes and topics that reflect the region's complex history and cultural heritage.

One of the most common themes in Central Asian student films is the exploration of cultural identity and heritage. Many films focus on the region's rich cultural traditions, exploring the ways in which they have been preserved and adapted over time. For example, films may focus on traditional music, dance, or crafts, highlighting their importance as cultural identity and community expressions. "Cultural identity is a vital component of individual and collective well-being. By maintaining a strong connection to their cultural heritage, individuals can preserve their sense of self and maintain a sense of continuity across generations." (Chandler & Lalonde, 221).

Another common theme in Central Asian student films is exploring social issues and challenges facing the region's youth. These films often address topics such as poverty, unemployment, and social inequality, highlighting the struggles young people face as they navigate the complexities of modern life. By giving voice to these issues, Central Asian student films help to raise awareness and promote social change in the region.

Yevgeniy Kononenko, in his article «Art in search of a strategy of national self-determination,» writes that from a historical perspective, the emphasis on the national principle of art, its reflection of the qualities and values inherent in

a particularly large group of people united in a nation, becomes relevant in the light of the state idea, however, in different cases, the appeal to the “national” could be part of the state ideology (primarily in mono-ethnic states) and the antithesis of such an ideology (in this case, the question was raised about the discrepancy between the policy of the authorities and the interests of representatives of a specific nationality) (Yevgeniy Kononenko). However, in the context of cinematography, it seems that it goes naturally.

If we look at European film schools, they offer a wide range of study programs, providing students with hands-on experience in film production and academic coursework in film theory, history, and analysis. Student films produced in European film schools often explore social issues, personal relationships, and the human condition. Examples of such films include “Elegy,” by Kirill Serebrennikov, and “Paradise,” by Andrei Konchalovsky.

Asian film schools, such as the Beijing Film Academy in China and the Korean Academy of Film Arts, also offer comprehensive education and training in the film industry. Student films produced in these schools often explore themes such as cultural identity, family dynamics, and the impact of modernization. Examples of such films include “The Owl,” directed by Jeong Hyang Lee, and “Memories to Choke On, Drinks to Wash Them Down,” directed by Jang Hyun-Sung.

Central Asian student films also frequently explore the region’s history, often addressing colonization, imperialism, and post-Soviet transition issues. For example, films may focus on the experiences of marginalized communities under Soviet rule or explore the impact of globalization and neoliberal economic policies on the region’s cultural heritage and social fabric. It leads us to another point, which is called trauma studies.

Trauma studies as a separate area of humanities research appeared in the late

1980s of the 20th century in the USA at Yale University. This direction integrates various disciplines (psychoanalysis, philosophy, history, cultural and post-colonial studies, racial studies). It deals with the impact of traumatic events on socio-cultural processes in society. Among the fundamental works for Trauma Studies are the works of the founder of psychoanalysis Z. Freud. Two of his works are interesting for our study: “Beyond the Pleasure Principle” and “A Man Called Moses and Monotheistic Religion”¹⁹. In them, Freud first attempted to draw an analogy between the mental traumas of individuals and the memory of complex historical events and also developed a methodology that allows the use of the concept of “trauma” in the study and determination of the consequences of a particular historical event for society as a whole. Theorists of traumatic studies also relied on the ideas of the famous French psychoanalyst (J. Lacan ²¹).

Central Asian student films reflect the rich diversity of the region’s history, culture, and society, and play an essential role in shaping its cultural landscape. By exploring a wide range of themes and issues, these films help to promote social change, raise awareness of important issues, and provide a space for young filmmakers to develop their skills and find their voice as artists.

Film schools offer a comprehensive education in filmmaking’s technical and creative aspects. The curriculum often includes hands-on experience in film production and coursework in film theory, history, and analysis. European film schools offer a range of study programs, with student films exploring themes such as social issues, personal relationships, and the human condition. In contrast, Central Asian film schools often focus on cultural identity, family dynamics, and the impact of modernization. It is important to note that while a film school education can provide a valuable foundation, there are other

guarantees of success in the film industry. However, film school can offer a structured learning environment, access to equipment and resources, and the opportunity to work on projects and collaborate with other aspiring filmmakers. This can be especially beneficial for those just starting in the film industry and may need more resources or connections to break in.

It is only possible to educate a film director by forming a whole aesthetic system of directing, studying the complex laws of creativity, and connecting it with the perception of artistic space. At a particular moment in the development of audiovisual art, it is crucial to establish the specific functions and forms of film direction and to understand the main trends of the evolution of the screen language to determine the artistic possibilities. Thanks to this approach, film directing can be presented not as a universal set of techniques and forms but as a dynamic artistic process that includes much of what lies outside the directing profession.

If we look at the process going on in Central Asia, we will see significant differences and similarities simultaneously. The short films produced by Central Asian film school students provide a unique perspective on the region's cultural landscape. Through their exploration of themes related to identity, family history, and social inequality, these films shed light on the complex social and cultural issues that shape the lives of Central Asian people.

"The Night Train" (Kazakhstan), "Memory of the Future" (Kyrgyzstan), "The Wall" (Uzbekistan) - short films represent just a tiny sample of the diverse range of stories and themes explored by Central Asian film school students. Each film reflects the unique perspectives and experiences of its creators and provides a window into the region's cultural landscape.

One recurring theme in these films is the importance of storytelling and cultural heritage. In "Memory of the Future,"

for example, the young girl's discovery of an old family photograph catalyzes her exploration of her family's past and the cultural traditions passed down through the generations. Similarly, in "The Wall," the young boy's journey to reunite with his family reflects the deep connection between people and place that is at the heart of many Central Asian cultures.

Another important theme in these films is the struggle for social justice and equality. In "The Wall," the physical barrier separating the young boy from his family serves as a metaphor for the societal divisions and inequalities within Central Asian society. The film's message of the power of human connection to bridge these divides speaks to the region's ongoing struggle for social justice and equality.

Overall, the short films produced by Central Asian film school students are a valuable contribution to the region's cultural landscape. Through their exploration of universal themes such as identity, family, and social justice, these films offer a window into the rich and diverse cultures of Central Asia and the unique experiences of its people

Results

Cinema becomes the principal translator of topics and plots relevant to society, combining the possibilities of fine arts, literature, and theater. Cinema now occupies a dominant position among other types of art and is becoming, among other things, the preferred form of leisure activity, thereby expanding the range of opportunities to manipulate public consciousness. "Cultural identity can be critical in shaping individual attitudes, behaviors, and experiences. By identifying with a particular cultural group, individuals can draw on shared values, beliefs, and traditions to guide their actions and interactions with others" (Verkuyten).

Since the world space is a substantial multicultural region, ethnic themes, issues

of nation-building, and the production of ethnic and national symbols form the basis of state stability and prosperity. Ethnicity is becoming one of the most popular topics in public space and media discourse. In feature films, more and more often, an ethnic hero is chosen as the central character, playing around in one way or another, marking his otherness. “Cultural identity is important because it gives individuals a sense of belonging, continuity, and stability. By identifying with a particular culture, individuals can ground themselves in a shared history and set of traditions, which can help anchor them during periods of change or uncertainty.” (Leong & Kalibatseva, 311)

The realization of ethnicity occurs in the process of representations in the modern symbolic space, transformation into an ethnically marked symbolic capital. Firstly, it impacts on films of student films.

Central Asian student films often address cultural heritage, identity, and social justice themes. These themes are an essential part of the region’s cultural identity, and they are prevalent in the films of emerging filmmakers. The films use various storytelling techniques, including symbolism, allegory, and metaphor, to convey their message. The films also draw on the region’s rich cultural heritage, including music, dance, and traditional art forms.

One example of a Central Asian student film highlighting the region’s cultural identity is “The Road” by Almat Kebispayev. The film follows a Kazakh man who travels across the country to attend his father’s funeral. Along the way, he encounters different people and landscapes that challenge his perceptions of his homeland. The film uses the road trip as a metaphor for the journey of self-discovery and the struggle to reconcile one’s cultural heritage with the demands of modern life.

Another example is the film “Pomegranate Orchard” by Ilgar Najaf. The film tells the story of a father

who returns to his ancestral village in Azerbaijan after spending several years in Russia. He discovers that his family’s pomegranate orchard has been sold to a wealthy businessman and must confront his past and present in order to save his family’s legacy. The film uses the orchard to symbolize the connection between the past and present and the importance of preserving cultural heritage.

This identity can also be observed at the festivals of Central Asia. For example, in the annual forum “Umut” of the CIS countries, which takes place in Kyrgyzstan, one can also see the difference between Central Asian and European cinema. Many films from countries like Kyrgyzstan, Kazakhstan, and Uzbekistan are similar in theme to the search for national identity. In these films, the theme of self-identification through the prism of the national theme always prevails. At the same time, we see entirely different themes in films from countries such as Russia and Armenia. For example, you can take the film by VGIK student Inna Guseyeva, “Philemon and Baucis” which narrates a similar melancholic story to the plot of mythology with the same name’s heroes. At the same time, the film from the same international competition by the Kyrgyz young director “Salvador Dali” about a small child who grows up next to his grandmother, is full of shots of the life of the Kyrgyz people and that life in the film does not at all serve as a background. Many other films of the forum were lined up in the same way. The films “Colors of Melancholy” by the young director Karash Zhanyshov and “Running in Silence” in the experimental genre, even if they differ in style and history, also show us the people’s self-identification through the prism of national problems. No matter how diverse the theme of student films at such festivals, we still observe elements of folklore and everyday life, which are so diligently shown in the frames.

In Central Asia, student films are manifestations of counter-narratives to the

dominant cultural ideology. For example, the Kazakh director Adilkhan Yerzhanov's short film "Bakytzhamal" shows the influence of capitalism on traditional Kazakh culture. The film is skeptical of cultural values threatened by modernization and capitalism. The current generation of students more openly shows their disagreement with social norms or events. An example is the short film "January" by Alisher Zhadigerov, in the center of the plot, which is a susceptible topic of January events in Kazakhstan.

Communication of film school students also directly affects their thematic and ideological aspects. Apart from the thematic and genre grouping of film school graduates every year, analyzing ideological similarities between film schools is possible.

It is not easy to generalize the ideological differences between all student films. Despite this, there are some potential ideological differences between the film school students' films:

Cultural Identity: Student films often reflect the cultural identity and values of the filmmakers and their respective film schools.

Socio-political context: Ideological differences may arise in how student filmmakers solve socio-political issues. Some students choose to make films that challenge the status quo, criticize social norms (the short film "January" by Alisher Zhadigerov), or participate in political discourse, while others put forward their ideas ("The end of winter" - Amir Amenov, "Insomnia" - Meirban Serik).

Artistic Vision and Style: Student filmmakers bring unique artistic visions and styles to their films, influenced by their experiences and educational backgrounds. These differences are manifested in different ways, such as visual aesthetics, narrative structures, genre preferences, and experimental approaches ("With Diploma to the village" - Samgar Rakim, "Once in N city" - Alibi Mukushev, Maulen" - Darina Manapova").

Narrative Perspective: Student films can represent a variety of narrative perspectives, from personal and introspective stories to broader social commentary. These perspectives are shaped by filmmakers' knowledge, beliefs, and the educational philosophies of their respective film schools.

Ethics and Morality: Ideological differences can also arise in how student filmmakers approach ethical and moral dilemmas in the narrative. Some prioritize social responsibility and support specific values, while others challenge conventional notions of right and wrong ("Levirat" - Akylzhan Muratzhanuly).

Elena Larionava in her work «Film industries in Central Asia: a view today and towards the future,» which was executed within the framework of the "Strengthening Film Industries in Central Asia," writes that «There is a growing need to update the legal framework to reflect new realities. Many legal instruments regulating and/or related to the film industry were adopted in the late 90's and mid-2000s. Taking into account the objectives of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions⁵⁷ (2005), it is necessary to acknowledge contemporary challenges and solutions to integrate into the world cultural and creative industry, including the world film industry. The Law of the RK On Cinematography should be supplemented and amended accordingly». (Elena Larionava, 10)

Overall, scientific research on student films has helped shed light on student filmmaking's importance and impact on the film industry and culture at large. By understanding the experiences and perspectives of young filmmakers, researchers can help foster a more dynamic and inclusive film culture and provide insights into the evolving nature of cinema.

It's worth noting that the availability and focus of research on student films can vary depending on the resources and

priorities of academic institutions and film organizations.

The films of Central Asian student filmmakers offer a unique perspective on the region's cultural identity. They provide a voice for the marginalized and underrepresented groups in society and highlight the struggles of those who are caught between tradition and modernity. These films contribute to the cultural diversity of the global film industry and offer a new perspective on the world around us.

Main provisions

In the contemporary cultural landscape, cinema emerges as a dynamic and multifaceted medium, seamlessly amalgamating elements from fine arts, literature, and theater. Its unique ability to amalgamate various artistic forms allows it to transcend traditional boundaries, occupying a preeminent position among diverse art forms. Notably, cinema has evolved beyond mere entertainment; it now stands as a powerful communicator of societal themes and narratives. This transformative role positions cinema as the quintessential translator, adept at encapsulating and disseminating the zeitgeist of society. Moreover, as the preferred form of leisure activities, cinema significantly broadens the scope of opportunities for manipulating public consciousness, shaping societal discourse, and influencing collective perceptions.

Within the complex tapestry of human experience, cultural identity emerges as a linchpin, exerting a profound influence on individual attitudes, behaviors, and experiences. As individuals identify with specific cultural groups, they tap into shared values, beliefs, and traditions that serve as guiding principles in their interactions with the world. This shared cultural identity becomes a compass, navigating individuals through the intricacies of their social environment. Drawing from Verkuyten's insights,

the acknowledgment of cultural identity becomes integral not only to personal development but also to the broader societal fabric. It contributes to a nuanced understanding of the intricate interplay between individual identity and the collective cultural tapestry.

Against the backdrop of an expansive, multicultural global space, ethnicity emerges as a pivotal and recurrent theme in public discourse and media narratives. The issues of nation-building, production of ethnic and national symbols, and the establishment of cultural distinctiveness become fundamental to ensuring state stability and prosperity. In this milieu, ethnicity evolves into one of the most salient and discussed topics, permeating public spaces and media conversations. This trend underscores the increasing recognition of the significance of cultural diversity and the need to engage with ethnic narratives for fostering a cohesive and inclusive societal framework.

Cultural identity assumes paramount importance in providing individuals with a sense of belonging, continuity, and stability amid the ebbs and flows of societal evolution. Leong and Kalibatseva's perspective emphasizes the crucial role played by cultural identity in grounding individuals in a shared history and set of traditions. This grounding serves as a stabilizing force, particularly during periods of upheaval or uncertainty. As individuals identify with a specific culture, they forge a link with a collective heritage that transcends temporal boundaries. This connection, rooted in cultural identity, becomes a foundational pillar, offering individuals a source of stability and continuity in an ever-changing world.

Conclusion

In conclusion, cultural identity plays a significant role in shaping the themes and styles of student films in various regions of the world. Central Asian student films

often explore cultural traditions, societal issues, and political conflicts unique to the region. Meanwhile, European student films tend to focus on experimental filmmaking and exploring the complexities of personal relationships. Asian student films often tackle societal issues such as poverty, discrimination, and gender inequality.

Film schools provide aspiring filmmakers with the skills and resources necessary to create high-quality films, but there are other ways to break into the industry. Many successful filmmakers, such as Quentin Tarantino and Christopher Nolan, are self-taught and have achieved success through hard work, perseverance, and a passion for the craft. Overall, student films significantly impact the cultural landscape of their respective regions and provide a platform for emerging filmmakers to showcase their work. As the world becomes more globalized, it is vital to appreciate and celebrate the diverse perspectives and cultural identities that are reflected in cinema. In addition to their cultural impact, student films play an essential role in developing the film industry. Many influential filmmakers got their start in student films and have gone on to make significant contributions to the film industry. For example, Martin Scorsese's first film, "Who's That Knocking at My Door," was a student film he made while attending NYU's Tisch School of the Arts.

Moreover, student film festivals allow emerging filmmakers to showcase their work to a broader audience and receive feedback from industry professionals. These festivals also serve as a platform for networking and building connections in the film industry.

In conclusion, student films are a vital part of their respective regions' cultural and artistic landscape, providing emerging filmmakers with an opportunity to express themselves and explore the issues and

themes that are important to them.

The abundance of content and competition in the digital age makes it difficult for young filmmakers to capture audiences' attention. With the democratization of filmmaking, it is essential not only for young filmmakers to have unique and compelling ideas but also to master their craft and develop a unique artistic voice. They must navigate an ever-changing landscape, adapt to evolving technologies, and find ways to connect with audiences in a sea of available content. In addition, changing theoretical frameworks and critical discourse around cinema offer young filmmakers new ways to explore and conceptualize their ideas.

Central Asian student films are a testament to the power of cultural identity in shaping our understanding of the world. These films offer a unique perspective on the region's rich cultural heritage and provide a voice for the underrepresented groups in society. They use storytelling techniques that draw on the region's cultural traditions and offer a new perspective on the world around us. As emerging filmmakers continue to make their mark on the global film industry, their cultural identity will remain an essential part of their filmmaking, shaping the industry for years to come. Central Asian student films are a testament to the power of cultural identity in shaping our understanding of the world. These films offer a unique perspective on the region's rich cultural heritage and provide a voice for the underrepresented groups in society. They use storytelling techniques that draw on the region's cultural traditions and offer a new perspective on the world around us. As emerging filmmakers continue to make their mark on the global film industry, their cultural identity will remain an essential part of their filmmaking, shaping the industry for years to come.

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Вклад авторов:

I. N. Karim – работа с иностранными источниками, просмотр студенческих фильмов, выполнение исследовательской части текста, подготовка обзора литературы.

M. K. Bakeyeva – создание методологии исследования, определение проблемы, проблематики темы, концептуализация выводов.

Authors' contribution:

I. N. Karim – working with foreign sources, watching student films, doing the research part of the text, preparing a literature review.

M. K. Bakeyeva – creation of a research methodology, definition of a problem, problematics of a topic, conceptualization of conclusions.

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ЖАС РЕЖИССЕРЛЕРДІҢ МӘДЕНИ БІРЕГЕЙЛІГІ: ОРТАЛЫҚ АЗИЯ СТУДЕНТТІК ФИЛЬМДЕРІНІҢ ТӘЖІРИБЕСІ НЕГІЗІНДЕ

Аңдатпа: Бұл мақала жас режиссерлердің Орталық Азиядағы кино мәдениетіне деген әсерін олардың студенттік фильмдерін талдау арқылы зерттейді. Зерттеу Орталық Азиядағы студенттік фильмдерінде жиі қолданылатын тақырыптарды және олардың аймақтың мәдени ерекшелігін қалай көрсететінін зерттеуге бағытталған.

Салыстырмалы талдау тәсілін пайдалана отырып, бұл зерттеу Орталық Азия киномектептерінің студенттік фильмдерінің үлгісін зерттейді және фильмдердегі ортақ тақырыптар мен мотивтерді талдайды. Нәтижелер Орталық Азиядағы студенттік фильмдерде ең жиі қолданылатын тақырыптар мәдени дәстүрлер, әлеуметтік мәселелер, отбасылық динамика және гендерлік рөлдер екенін көрсетті.

Зерттеу Орталық Азиядан келген студенттік фильмдер аймақтың мәдени болмысына ерекше түсінік береді деген қорытындыға келді, өйткені ізденуші режиссерлер өз жұмыстарын өз тәжірибелері мен перспективаларын зерттеу және ұсыну үшін пайдаланады. Бұл фильмдер Орталық Азия аймағының әртүрлілігі мен байлығын көрсететін мәдени құндылықтар мен идеяларды көрсету алаңын ұсынады.

Бұл зерттеудің нәтижелері жас кинорежиссерлердің мәдени кеңістіктегі маңызын және кинодағы мәдени сәйкестіктің маңызын түсінуге ықпал етеді. Мақалада аймақтың мәдени бірегейлігін дамыту және ілгерілету үшін платформаны қамтамасыз ете отырып, Орталық Азия кинематографистері мен олардың еңбегін тұрақты түрде қолдау және мойындау қажеттілігі атап өтілген.

Түйін сөздер: кинематография, ұлттық болмыс, режиссерлер, жаңадан келген режиссерлер, Орталық Азия студенттік фильмдері, киномектептер, әлеуметтік-мәдени проблема.

Дәйексөз үшін: Кәрім, Іңкәр және Мадина Бакеева. «Жас режиссерлердің мәдени бірегейлігі: орталық азия студенттік фильмдерінің тәжірибесі негізінде». *Central Asian Journal of Art Studies*, т.8, № 4, 2023, 43-58 б., DOI: 10.47940/cajas.v8i4.700

Авторлар қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қайшылығы жоқ екендігін мәлімдейді.

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КУЛЬТУРНАЯ ИДЕНТИЧНОСТЬ НАЧИНАЮЩИХ КИНЕМАТОГРАФИСТОВ: ОПЫТ ЦЕНТРАЛЬНОАЗИАТСКИХ СТУДЕНЧЕСКИХ ФИЛЬМОВ

Аннотация. В этой статье исследуется влияние молодых кинематографистов на кинематографию Центральной Азии посредством анализа их студенческих фильмов. Исследование направлено на то, чтобы осветить темы, обычно используемые в студенческих фильмах из Центральной Азии, и то, как они отражают культурную самобытность региона. Используя сравнительный анализ, в этом исследовании рассматриваются студенческие фильмы киношкол Центральной Азии, анализируются общие темы и мотивы, присутствующие в фильмах. Результаты показывают, что наиболее часто используемыми темами в студенческих фильмах из Центральной Азии являются культурные традиции, социальные проблемы, семейная динамика и гендерные роли. В исследовании сделан вывод о том, что студенческие фильмы из Центральной Азии дают уникальное представление о культурной самобытности региона, поскольку начинающие кинематографисты используют свою работу для изучения и представления своего опыта и точек зрения. Эти фильмы предлагают платформу для выражения культурных ценностей и идей, подчеркивая разнообразие и богатство региона Центральной Азии. Результаты этого исследования способствуют пониманию культурного значения начинающих кинематографистов и важности культурной идентичности в мировом кинематографе. В статье подчеркивается необходимость постоянной поддержки и признания кинематографистов Центральной Азии и их работы, предоставления платформы для развития и продвижения культурной самобытности региона.

Ключевые слова: кинематограф, национальная идентичность, режиссеры, начинающие кинематографисты, среднеазиатские студенческие фильмы, киношколы, социокультурная проблема.

Для цитирования: Карим, Инкар, и Мадина Бакеева. «Культурная идентичность начинающих кинематографистов: опыт центральноазиатских студенческих фильмов». *Central Asian Journal of Art Studies*, т. 8, № 4, 2023, с.43-58, DOI: 10.47940/cajas.v8i4.700

Авторы прочитали и одобрили окончательный вариант рукописи и заявляют об отсутствии конфликта интересов.

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