ARTS & HUMANITIES

THE IMAGE OF A TEENAGER IN WORLD AND KAZAKH CINEMA THROUGH THE LENS OF METAMODERNISM

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CENTRAL ASIAN ART: LANGUAGE AND TEXT IN A CONTEMPORARY PERSPECTIVE

Abstract. The purpose of the article is to present the images of adolescents in both foreign and Kazakh film productions through the prism of metamodernism. The introduction tells about the films covering the puberty period, in other words, "teen movies", they are aimed at viewers of different generations, since we all come from childhood. In addition, through films about growing up, teenagers realize that everything is fine with them, they reflect, looking at their peers-movie characters. Methods. The following methods were used in this article: content analysis, comparative analysis, cultural approach and semiotic analysis. Discussion. Films produced in various countries reveal a multitude of stereotypical and unusual teenage characters – from the touching "nerd" to the rebellious troublemaker, from the romantic "Romeo" figure to the harassed outsider. In recent decades, these depictions have transcended the boundaries of strictly postmodern or modernist discourse and have come under the influence of metamodernism, which harmoniously combines sincerity and irony, past and future, intellectual reflection, and artistic experimentation. Results. Among the films about school, the younger generation, we can conditionally identify several common stereotypes, the main typical images of characters in films about teenagers. Their conditional division into the twelve most characteristic types is proposed: "the A-student", "the rebel", "the newcomer", "the athlete", "the high school queen", "the disabled teenager", "the silver spoon", "the outsider", "the leader", "Romeo and Juliet", "the Internet-obsessed teenager", "the victim of circumstances". Each archetype is examined through a metamodern lens, blending authentic emotional expression with self-reflexive irony. The example of films shows young heroes` dynamic modification and transformation in modern cinema. Main methods and key attributes of metamodernism, which were applied in the article are presented in the basic provisions. The analysis of twelve stereotypical teenage types and their metamodern evolution shows that modern cinema – both worldwide and in Kazakhstan – no longer confines itself to purely ironic or romantic perspectives on adolescence. Instead, a more complex system of oscillations

Introduction

Modern cinema, concerning teenagers, not only raises the problems of educating the younger generation but has long functioned in the history of cinema as one of the main ways to talk about existential problems and character formation using minors as an example.

Movies about teenagers unite all generations — children watch them because they want to grow up as soon as possible and become that "cool rebellious teenager", and teenagers — because these films illuminate their lives. Adults are interested in this movie, because in their puberty there were no such films and they did not have many opportunities to reflect on their experience in the moment, so they are doing it now.

Adults may not take teenagers' problems seriously or consider the reasons for their experiences insignificant, impose their views or talk about life only from the point of view that they share. A film helps a teenager to see the world differently — not the way his family represents it, and unlike his hometown. Moreover, the films demonstrate that his feelings are normal, and many people feel and experience the same thing in adolescence.

Therefore, it is incredibly significant that films about growing up appear in different political, economic, and geographical contexts so that they include people with different identities, nationalities, and professions without stereotypical gender roles. Such a representation in popular culture can become "an older brother" who will show by his example that it is absolutely normal to feel what a teenager feels.

Most foreign and Kazakhstani teen films are about finding one`s own voice and independence, even if a fictional teenager at this age is supported by his friendly environment. No matter how perfect mom is (for example, Mason's mother from the movie "Boyhood" (2014),) or no matter what wise advice dad gives ("Juno" (2007), Mac), adolescence is about long—awaited decision-making and internal upheaval that viewers live with the hero. Biologically and socially, adolescence is the time of the most significant changes (Dolto).

Puberty is the most challenging period in a person's life. Everything collapses, parents become strangers, old friends are suddenly replaced by new ones, study loses its meaning, and the body suddenly begins to demand things that it had not even thought about before. Complete

confusion, loneliness - and a frantic search for someone to whom (or what) one could urgently devote oneself entirely. Movies are usually made by adults who have long forgotten what it means to be a teenager but still try to remember or guess.

For many viewers, watching teen movies is a meeting with the inner self, which may not remind the younger generation much today.

Scientists have repeatedly addressed the topic of stereotypical depiction of images of teenagers (with an emphasis on gender aspects) in media texts (Dolto, McDonald). In particular, it was noted that the media of the second half of the 20th century — the beginning of the 21st century depicted youth not in a balanced way, that is, rather negatively than positively, but with negative image stereotypes (youth crime alcoholism, drug addiction, etc.) lead to increased public fears that do not correspond to the real state of affairs (O'Neill, Stern).

As a unique stage of personality development, adolescence has always held a special position in cinematography, reflecting social, cultural, and historical transformations. Films produced in various countries reveal many stereotypical and unusual teenage characters — from the touching "nerd" to the rebellious troublemaker, from the romantic "Romeo" figure to the harassed outsider. In recent decades, these depictions have transcended the boundaries of strictly postmodern or modernist discourse and have come under the influence of metamodernism, which harmoniously combines sincerity and irony, past and future, intellectual reflection, and artistic experimentation (Lipovetsky).

This article aims to systematize and provide a scholarly interpretation of twelve typical adolescent character types in global and Kazakhstani cinema and identify metamodern trends that shape the evolution of these images. It analyzes relevant films, providing specific examples with release years, countries of production, and directors. Special attention is also paid to the particularities of Kazakhstani cinematography, which employs both global and local sociocultural elements when creating films about youth.

Methods

Foreign, Russian, and Kazakh films were considered to classify the images of teenagers. The fundamental methods in studying stereotypical images of a teenager are analytical and descriptive. In addition, the following research methods were included: content analysis — examining narrative structures and visual solutions in films; comparative analysis — juxtaposing adolescent characters from different cultural contexts to identify both universal and localized features; cultural approach — viewing film as a reflection of social, cultural, and ideological orientations; semiotic analysis — identifying symbolic codes in the construction of adolescent figures and interpreting them from a metamodern perspective.

Discussion

Films about teenagers raise issues of self-esteem and relationships with peers. Teen cinema is closely connected with the theme of social initiation and strictly regulated roles — it is in the transition age, and the division into "nerd" and "queen of the school" is especially striking. The disposition in the class hierarchy most often determines the main character's self-esteem, views, and mood.Bullying and humiliation ("Let Me In" (2010), Owen, "Sadist" (2001), Bobby Kent, "Carrie" (1976), Carrie, "Talk" (2004), Melinda) completely change the view of the teenage hero on himself, and competition with peers distorts friendship and affection ("Beach Rats" (2017), Frankie, "In the House" (2012), Claude). A complex movement towards self-determination is also essential for the teenage hero: most often the hero goes this way, correlating

himself with the environment ("The Disciple" (2016), Benjamin, "Slums of Beverly Hills" (1998), Vivien, "Breathe") or joining a pack of the same frightened and undecided as he ("Outsiders" (2008), Jasmine, "Mysterious Skin" (2004), Brian, "The Wrong Upbringing of Cameron Post" (2018), Cameron).

Romantic relationships gradually appear, whereas, before that, children often communicate with homogeneous gender groups. This period is a huge challenge because children begin to break taboos and actively try new things, and, which angers many parents, they especially hostilely protect their personal space, keep secrets, etc. The child's task is to shake control, and parents often continue caring for him. Generally, a younger teenager (usually ten to twelve years old) is tough. Younger teenagers often remain attached to old games when another part wants to be accepted by a group or subculture. Leo Tolstoy called the transition age a "desert of adolescence" when you feel like you are the only one in the world and need a company to survive your condition (Fedorov).

First love and first genuine affection are the semantic center of most teen films, which are presented in different ways depending on the era, context, censorship restrictions, and political agenda. From the romantic breathlessness of "A Hundred Days after Childhood" (1975), Seryozha, to the realism of toxic friendship in "Everyone Will Die, but I will Stay" (2008), Katya, from awkward passion in "The Last Movie Show" (1971), Sonny and Dwayne, to the pragmatic coldness of "Young and Beautiful" (2013), Isabelle — the course of first love is dictated by external circumstances: upbringing, time and place of action, environment, temperament. Naturally, the trends taking place in "adult" cinema cannot but affect teenage cinema — a specific phenomenon with established traditions. Focusing on the Hollywood model of films "for family viewing", on the one hand, means blurring the thematic,

plot boundaries of films intended for teenagers, on the other hand, it is a natural modification of "teen cinema".

The image of a teenage hero appears in science fiction and fantasy films of the 21st century in the annually increasing "superhero" films, where the main characters are teenagers who attract youth and an adult audience. This character may look like a teenager, but think, make decisions, perform social roles, and so on like an adult or even better than him ("Giver," Jonas, "The Hunger Games," Katniss, "Divergent," Tris, "Maze Runner" Thomas).

For three decades now, teen movies, from a cultural and social point of view, have ceased to be films for teenagers and have gone beyond movies for limited age groups. Of course, the young adult industry (from "The Hunger Games" (2012) and "Twilight" (2008) to teen melodramas) brings huge profits, but progressive teen movies do not fit into a meager commercial framework and freely combine subgenres and heroes (Polibentseva).

At the same time, the selected conditional types, as well as the authors and heroes of the works, are affected by the epoch. One of the characteristic features of the culture of the twentieth century is associated with the choice of the aesthetic principle and the denial of the ethical. Modernist artists searching for self-expression relied on their understanding of beauty, often ignoring the ethical principle (Dolto 71). Modernism has set a vector for the development of the aesthetic component in postmodernism. Therefore, the path of modern art is directed more towards the aesthetic than the ethical, towards "beauty," entertainment, and not goodness.

Modern art—literature, painting, and cinema—abandons moral attitudes and prefers a position of detached demonstration, a view from the outside of reality. Artistic works today are characterized by the authors' withdrawal

from imposing their point of view and, ultimately, the rejection of authorship in the traditional sense.

The lack of an author's assessment and non-directionality are also present in some modern films with a teenage hero. The influence of time definitely affects the state of modern art and the example of films. The lack of fundamental moral values, the irony of the narrative, and the intentionally declarative position of the authors, in which everything is devalued, lead to the fact that the hero, adequate to the youthful perception as a worthy object for imitation, disappeared from the screen. Critics are increasingly talking about an "antihero" — a killer, a gangster and so on.

In a word, postmodernism has greatly changed today's world. But at the end of the 1990s, in contrast to the decades-long dominance of deconstruction, stylization, and relativism, a fluctuation between sincerity and irony, enlightened naivety and pragmatic idealism, apathy and attraction suddenly emerged and began to develop widely, which was metamodernism (Alferov).

The term "metamodernism" was introduced by Timotheus Vermeulen and Robin van den Akker in their essay "Notes on Metamodernism" (2010). It implies a constant oscillation between modernist earnestness and postmodernist irony as well as a renewed interest in grand narratives while maintaining a critical perspective on reality. In the context of cinematography, metamodernism manifests itself in the complex interplay of nostalgia and innovation, utopian aspiration, and skepticism—characteristic of the so-called "postmodern era" (Vermeulen & Akker).

No wonder that the author of the article "On the modern "child`s style" in cinema," that is what he calls metamodernism, draws attention to the following characteristic features of the "child`s style": the kind nature of the ideal; spontaneity, naturalness, looseness, utopianism;

euphoria, increased nervousness and emotionality; innocence, humor instead of cynicism and sarcasm; increased attention to everything elusive and undiscovered; remnants of "postmodernism" and its noble vector (Zur). Accordingly, we decided to analyze the images of teenagers (yesterday`s children) through the prism of so called "child`s style" - metamodernism.

Results

We can conditionally identify several common stereotypes of the main typical images of characters in foreign films about teenagers based on the analysis of literature and film productions, among films about school and the younger generation. Below is a scholarly classification of twelve stable teenage archetypes, with film examples indicating the country, year, and director. Each archetype is examined through a metamodern lens, blending authentic emotional expression with self-reflexive irony.

1. "The A-student" *("nerd")* represents an academically capable teenager who often faces social alienation. In metamodern narratives, this character may combine a sincere passion for academic subjects with an ironic attitude toward the school's social hierarchy. A modest, intelligent, shy "the A-student", often bespectacled, with braces and awkward clothes. It can be a boy or most often a girl ("The Prank" (1976), "Harry Potter" (2002-2011), Hermione, "A walk to remember" (2002), Jamie, "Ma première fois" (My First Time) (2012), Sarah, "My name is Kozha" (1963), Zhanar, by Abdulla Karsakbayev, "On the Verge" (2020), Olzhas, by Aldiyar Bayrakimov).

2. "The rebel" *("bully")* is a character who challenges established norms and defies authority. From a metamodern perspective, they may reconcile a genuine desire for change with an ironic awareness of their own rebellious stance. A guy is

either from a very poor or a very rich family who cares about everything. In the first case, he just grew up on the streets and knows nothing besides hooliganism. In the second one, it is a student who gets very bored. ("A Clockwork Orange" (1971), Alex, "The Republic of SHKID" (1966), "Timur and his Team" (1940), (1976), Mishka Kvakin, "Boys in the Universe" (1974), Fedya Lobanov, "Les Quatre Cents Coups" (400 Blows) (1959), Antoine, "Ma première fois" (My First Time) (2012), Zak, "Tres metros sobre el cielo" (Three meters above the sky) (2010), Ache, "My name is Kozha" (1963), Kozha, by Abdullah Karsakbayev, "The Book of Legends. The Mysterious Forest" (2012), Baha and Taha, by Akhat Ibrayev, "Lessons of Harmony" (2013), Bulat, by Emir Baigazin, "Holidays off-line 1" (2018), Milan, by Ruslan Akun).

3. *"The newcomer"* depicts a teenager contending with adaptation challenges in a new school or social milieu, highlighting metamodern tensions between the traditional and the contemporary. He/she comes to school, and then there is intrigue and the development of events without restrictions ("You never Dreamed" (1980), Katya, "Twilight" (2008), Bella, "Mean Girls" (2004), Kady, "Bridge to Terabithia" (2006), Leslie, "Ma première fois" (My First Time) (2012), Zak, "Confessions of a Teenage Drama Queen" (2004), Lola, "The New Guy" (2002), Gil Harris, "Kit" (2008), Kit, "Kiyal", Ayana, by Asan Irbulatov, "Harmony Lessons" (2013), Mirsain, by Emir Baigazin).

4. *"The athlete"* (*"macho"*) is a physically strong teen, often idolized for athletic prowess. In metamodern works, the external display of masculinity may coexist with deeper emotional vulnerability. He has a sporty physique, macho, plays baseball, football in the American version or can play his favorite sport in Russian or Kazakh cinema, starred in the films "Jerk" (2010), "Above the Rainbow" (1986), Alika Raduga, "The kissing Booth" (2018),

Noah, "Never Back Down" (2008), Jake Tyler, "Districts" (2016), Arsen, by Akan Sataev, "Holiday Off-Line 2" (2019), Milan, by Ondar Kurmashev, Ruslan Akun, "Scheme" (2021), Rem, by Farhat Sharipov).

5. *"The high school queen"* (*"popular girl"*) is a socially dominant teenage female at the top of the school hierarchy. Under metamodern conditions, she often experiences an internal conflict between true personal values and imposed stereotypes. The most beautiful one goes out with the captain of the football team, nerds do her homework for her, and almost any American comedy about school cannot do without this character ("Mean Girls" (2004), Regina, "Easy A" (2010), Olive, "10 Things I Hate About You" (1999), Bianca, "Dumplin" (2018), Willoudin, "Districts" (2016), Dina, by Akan Sataev, "Holidays off-line" 1 (2018), Erica, by Ruslan Akun).

6. *"The teenager with disabilities"* may be the image of a child with a serious illness/disability who faces various problems not only for health reasons ("What's eating Gilbert Grape" (1993), Arnie, "Achtste Groepers Huilen Niet" (Good Girls Don't Cry) (2012), Ekki, "Now Is Good" (2012), Tessa, "Walk to Remember" (2002), Jamie, "Temporary Difficulties" (2018), Sasha, "The Fault in Our Stars" (2014), Hazel, Augustus, "Leila's Prayer" (2002), Leila, by Satybaldy Narymbetov, "Farah, the true story angels" (1999) by Abai Karpykov, "Shiza" (2004), Mustafa, by Gulshad Omarova, "Harmony Lessons" (2013), Aslan, "Wounded Angel" (2016) by Emir Baigazin, "Bopem" (2015) by Zhanna Isabayeva, "Citizens of the Roof" (2024), Kostya, by Gulshat Smagulova.

7. *"The silver spoon"* (*"major"*) portrays a financially and socially privileged adolescent. Within metamodern narratives, they may knowingly ironize or question their elevated status. They come from wealthy families with luxurious mansions

and expensive cars. They are selfish, sarcastic and self-confident, expensively and fashionably dressed and, as a rule, have a pretty appearance ("Gossip Girl" (2007), Serena, Chuck, "Dear Elena Sergeevna" (1988), "Twilight" (2008), Edward, "School Waltz" (1977), Dina, "Holidays off-line 1" (2018), Milan, by Ruslan Akun, "Sentence" (2024), Alan Taybekov, by Diaz Bertis).

8. *"The outsider" ("loser")* is a hero marginalized by peers and often compelled to seek refuge in alternative or subcultural circles. Most often, these are students who are lagging behind in their studies, unsure of themselves, skipping classes, who are a laughing stock in the classroom and at home, who often suffer from loneliness ("Dot, dot, comma..." (1972), Alyosha, "Just Friends" (2005), Chris, "Central Intelligence" (2016), Bob (at the beginning of the plot), "The Duff" (2015), Bianca, "Welcome to the Dollhouse" (1995), Donna, "Harmony Lessons" (2013), Aslan, by Emir Baygazin, "Sunflower" (2023), Amir, by Elya Gilman, "Cadet" (2024), Serik, by Adilkhan Yerzhanov).

9. *"Romeo and Juliet"* is a couple of adolescents living through a strong, often tragic love story, defying social or familial norms. Various variations of the plot about Romeo and Juliet and teenage love have always been and will be in demand. ("And if it is love?" (1961), Boris and Ksenia, "You Never Dreamed" (1980), Roman and Katya, "Walk to remember" (2002), Landon and Jamie, "The Fault in Our Stars" (2014), Hazel and Augustus, "Twilight" (2008), Edward and Bella, "The Kissing Booth" (2018), Noah and Ellie, "Wild dog Dingo" (1962), Kolya and Tanya, "Ma première fois" (My First Time) (2012), Zach and Sarah, "14+" (2015), Lyosha and Vika, "Tres metros sobre el cielo" (Three meters above the sky) (2010), Ache and Babi, "My name is Kozha" (1963), Kozha and Zhanar, by Abdulla Karsakbayev, "Districts" (2016), Arsen and Dina, by Akan Sataev, "Holidays off-line"

(2018), Yerkhan and Erica, by Ruslan Akun, "Holidays off-Line 2" (2019), Milan and Bayansulu, by Amir Kurmashev, Ruslan Akun, "Scheme" (2021), Masha and Rem, by Farhat Sharipov).

10. *"The leader" ("hero")* is an adolescent who inspires those around them or protects friends from external threats. In metamodern portrayals, they combine heartfelt idealism with subtle ironic undertones. He leads "average" students, organizing all sorts of good and useful things. "Dirk" (1973), Misha, "Moscow − Cassiopeia" (1973), Victor Sereda, "Terminator 2" (1991), John Connor, "Ender's Game" (2013), Ender, "Maze Runner" (2014), Thomas, "Harry Potter" (2002-2011), Harry, "Alita: Battle Angel" (2019), Alita, "Timur and his Team" (1940), (1976), Timur, "Timur & His Commandos" (2004), Timur, "Kambar's Vacation" (2011), Kambar, by Bekarys Yelubaev and Yerlan Nurmukhambetov, "Zhauzhurek myn bala" ("The Army of myn bala") (2012), Sartai, by Akan Sataev, "Mountain Bow" (2022), Jabai, by Eddar Shibanov).

11. *"The blogger" / "the Internet-obsessed teenager"* is the one who embodies a life deeply intertwined with digital technologies and social networks. Metamodern aspects underscore a tension between sincere emotional needs and the fleeting nature of online popularity. The modern life of all people, including teenagers, revolves around modern information technologies, which brings its weighty consequences. So, if a blogger is an Internet user who runs his own channel, website, page and has a certain number of subscribers, then Internet addiction is (the name speaks for itself) an obsessive desire to use the Internet, spending a lot of time online (computer games, social networks, etc.). Consequently, this phenomenon has also been reflected in modern world cinema ("Harriet the Spy: Blog Wars" (2010), Harriet, "Tragedy Girls" (2017), Sadie and McKayla, "Island of Correction" (2017),

Inessa-princess, "Chin" (2020), Austin, "The Trial of aul" (2023), Timur, "Bad Genius" (2024), "The worst of all" (2024), Ksusha).

As for the Kazakh cinema, the whole trilogy of the comedy film "Holidays off-line" (2018) by Ruslan Akun, "Holidays off-line 2" (2019) by Ruslan Akun and Yernar Kurmashev, "Holidays off-line 3" (2023) by Yernar Kurmashev, is devoted to lack of the Internet in the children's ethno-camp in the village. There is a tendency that modern children and teenagers are literately glued to their phones (in particular, we can highlight Malik the Internet star, Timur — "is constantly on the phone"). Also in Farkhat Sharipov's "Scheme" (2021), 15-year-old Masha spends all her time on social media as a means of escape from annoying parents and boredom, where she makes a seemingly harmless acquaintance with a handsome young man.

12. "The victim of circumstances". In addition, along with the above-mentioned widespread stereotypical images, there are films in the cinema that tell about real and topical problems faced by teenagers. So, filmmakers quite often highlight in their films such adolescent problems as violence, bullying at school, drugs, depression, suicidal behavior and other complicated issues ("Everyone will die, but I will stay" (2008), Katya, Vika and Jeanne, "We Need to Talk About Kevin" (2010), Kevin, "Spring Breakers" (2012), Brit, Candy, Cottie and Faith, "Shuttered silence" (2012), Dina, Bridgend (2015), "Conrad and Michelle: If Words could Kill" (2018), Conrad, "Handsome Boy" (2018), Nick). Kazakhstani directors do not ignore this dark side of puberty as well ("Leila's Prayer" (2002), Leila, by Satybaldy Narymbetov, "Harmony Lessons" (2013) by Emir Baigazin, "Masters" (2014) by Adilkhan Yerzhanov, "Bopem" (2015) by Zhanna Isabayeva, "18 Kilohertz" (2020), "Scheme" (2021) by Farkhat Sharipov, "Otau" (2021) by Alisher Jadigerov, "Sunflower" (2023) by Elya Gilman, "Dastur" (2024) by

Kuanysh Beisekov, "Verdict" (2024) by Diaz Bertis, "Cadet" (2024) by Adilkhan Yerzhanov, etc.). Such films often aim to draw attention to the problems of teenagers and provoke discussion in society. These are sharp, uncomfortable, and unpleasant topics that adults do not notice or ignore, but come to their senses when it is too late. As for Kazakh cinema, socially vulnerable segments of the population and their problems are raised mainly in the author's cinema, in a word, not for ordinary people, but for amateurs.

Basic provisions

During the study, the following scientific results were developed and formulated:

- Content analysis was applied during the search for films according to a given vector and the analysis of the characters` personalities in the context of the plot.

- Comparative analysis was also applied to compare the images of teenage heroes from foreign and Kazakh films.

- With the help of a culturological approach, films were examined through the prism of cultural values and ideological attitudes.

- Semiotic analysis was applied to identify symbolic codes in the construction of adolescent figures and interpret them from a metamodern perspective.

- Key metamodern attributes in teenage films:

1. Oscillation between sincerity and irony.

2. Emphasis on emotional involvement in portraying adolescence.

3. Hybridization of genres: teenage dramas intersect with elements of fantasy, satire, realism.

4. Acknowledgment of grand narratives: friendship, love, saving the world — even while maintaining critical self-awareness.

Conclusion

To summarize, first of all, teen films are about groping personal boundaries and

searching for identity in a world that for many years has ceased to be binary in class, economic, informational and cultural terms. That is why each teenage hero is much more complicated than "the A-student", "the rebel", "the newcomer", "the athlete", "the high school queen", "the disabled teenager", "the silver spoon", "the outsider", "the leader", "Romeo and Juliet", "the Internet-obsessed teenager", "the victim of circumstances". Nevertheless, the above-mentioned typification of images proposed in the article allows us to expand the classification of typical images of teenagers in contemporary cinema available in the literature, reflecting the influence of time and the transformation of epochs of the ever-changing world.

Although the stereotypical images of teenagers were mainly based on types from foreign films, during the viewing of Kazakhstani films about teenagers, it turned out that all the images presented fully resonated in our cinema, which means they fit into the realities of representatives of our country's tender age as well.

Within metamodernism, teenage figures become intermediaries in oscillations between hope and skepticism. Characters can exhibit a truly emotional sincerity (characteristic of modernist earnestness) while retaining postmodern ironic distance toward social norms. For instance, Lady Bird (2017) depicts a teenage protagonist who simultaneously mocks high-school rituals yet genuinely suffers from maternal misunderstanding. In the Kazakhstani context, metamodernism fuses national traditions (family structures, reverence for

elders) with contemporary global culture (social media, consumer habits), as seen in 18 kilogerts (2020) by Farkhat Sharipov.

Kazakhstani film production, especially after independence, has undergone significant development, blending national cultural characteristics with global trends. Films about adolescents by Kazakhstani directors (Rashid Nugmanov, Akan Satayev, Farkhat Sharipov, Emir Baigazin, and others) frequently deal with social stratification, generational conflict, the search for national identity, and the impact of global popular culture. Metamodern sensitivity to contrasts between tradition and modernity, sincerity and irony, enables them to create multi-layered teenage characters resonating with local and international audiences.

The analysis of twelve stereotypical teenage types and their metamodern evolution shows that modern cinema—both worldwide and in Kazakhstan—no longer confines itself to purely ironic or romantic perspectives on adolescence. Instead, a more complex system of oscillations emerges, enabling filmmakers to delve deeper into the inner life of youth confronted by globalization, technological advances, and social inequalities.

Thus, adolescent cinema in the metamodern era not only reflects but also shapes societal perceptions of youth, contributing significantly to discourses on urgent socio-cultural issues—whether in the United States, Europe, or Kazakhstan. Future studies could focus on measuring how such depictions affect actual teenage behavior and exploring parallel trends in other artistic realms (literature, music, video games).

Filmography

1. Easy A, 2010, USA, dir. Will Gluck
2. The Social Network, 2010, USA, dir. David Fincher
3. Malychik na million ["A Boy for a Million"], 2016, Kazakhstan, dir. Yerlan Nurmukhambetov
4. Klass, 2007, Estonia, dir. Ilmar Raag
5. The 400 Blows (Les Quatre Cents Coups), 1959, France, dir. François Truffaut
6. Zavod ["Factory"], 2023, Kazakhstan, dir. Ada Smagulova
7. The Perks of Being a Wallflower, 2012, USA, dir. Stephen Chbosky
8. Twilight, 2008, USA, dir. Catherine Hardwicke
9. Uroki garmonii ["Harmony Lessons"], 2013, Kazakhstan, dir. Emir Baigazin
10. Coach Carter, 2005, USA, dir. Thomas Carter
11. Rocky, 1976, USA, dir. John G. Avildsen
12. Rayony ["The Districts"], 2016, Kazakhstan, dir. Akan Satayev
13. Mean Girls, 2004, USA, dir. Mark Waters
14. Gossip Girl, 2007–2012, USA, creators Josh Schwartz, Stephanie Savage
15. Kanikuly off-line ["Off-line Vacations"], 2018, Kazakhstan, dir. Ruslan Akun
16. Igla ["Needle"], 1988, USSR/Kazakhstan, dir. Rashid Nugmanov
17. 13 Reasons Why, TV series, 2017, USA, creator Brian Yorkey
18. 18 kilogerts ["18 Kilohertz"], 2020, Kazakhstan, dir. Farkhat Sharipov
19. Cruel Intentions, 1999, USA, dir. Roger Kumble
20. Élite, TV series, 2018, Spain, creators Darío Madrona, Carlos Montero
21. Kniga legend. Tainstvennyy les ["The Book of Legends. Mysterious Forest"], 2012, Kazakhstan, dir. Akhat Ibraev
22. Napoleon Dynamite, 2004, USA, dir. Jared Hess
23. Welcome to the Dollhouse, 1995, USA, dir. Todd Solondz
24. Shiza, 2004, Kazakhstan, dir. Guka Omarova
25. Romeo + Juliet, 1996, USA, dir. Baz Luhrmann
26. Tres metros sobre el cielo ["Three Steps Above Heaven"], 2010, Spain, dir. Fernando González Molina
27. Harry Potter and the Philosopher's Stone, 2001, UK–USA, dir. Chris Columbus
28. The Hunger Games, 2012, USA, dir. Gary Ross
29. Zhauzhurek myn bala ["A Thousand Brave Boys"], 2012, Kazakhstan, dir. Akan Satayev
30. Nerve, 2016, USA, dirs. Henry Joost, Ariel Schulman
31. Unfriended, 2014, USA, dir. Levan Gabriadze
32. Skhema ["Scheme"], 2021, Kazakhstan, dir. Farkhat Sharipov
33. The Fault in Our Stars, 2014, USA, dir. Josh Boone
34. Klass korrektsii ["Correction Class"], 2014, Russia, dir. Ivan I. Tverdovskiy
35. Bopem, 2015, Kazakhstan, dir. Zhanna Issabayeva

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ОБРАЗ ПОДРОСТКА В МИРОВОМ И КАЗАХСТАНСКОМ КИНО СКВОЗЬ ПРИЗМУ МЕТАМОДЕРНИЗМА

Аннотация. Целью данной статьи является репрезентация основных образов подростков в зарубежных и в казахстанских кинопроизведениях через призму метамодернизма. Во введении повествуется о кинокартинах, освещающих пубертатный период, так сказать "teen movies", они ориентированы на зрителей разных поколений, так как все мы родом из детства. Кроме того, посредством фильмов о взрослении, тинейджеры осознают, что с ними все в порядке, рефлексируют, смотря на ровесников-киногероев. *Методы.* В данной статье были использованы следующие методы: контент-анализ, сравнительный анализ, культурологический подход и семиотический анализ. *Дискуссия.* Фильмы, снятые в разных странах, раскрывают множество стереотипных и необычных подростковых персонажей – от трогательного «ботаника» до непокорного нарушителя спокойствия, от романтичного «Ромео» до затравленного аутсайдера. В последние десятилетия эти образы вышли за рамки строго постмодернистского или модернистского дискурса и попали под влияние метамодернизма, который гармонично сочетает в себе искренность и иронию, прошлое и будущее, интеллектуальную рефлексию и художественные эксперименты. *Результаты.* Среди фильмов о школе, о подрастающем поколении мы можем условно выделить несколько распространенных стереотипов, основных типичных образов персонажей в фильмах о подростках. Предлагается их условное разделение на двенадцать наиболее распространенных и характерных типов: «отличник», «бунтарь», «новичок», «спортсмен» («мачо»), «королева старшей школы», «подросток с ограниченными возможностями», «мажор», «аутсайдер», «лидер», «Ромео и Джульетта», «подросток с интернет - зависимостью», «жертва обстоятельств». Каждый представленный образ рассматривается через призму метамодерна, сочетая подлинное эмоциональное выражение с саморефлексивной иронией. На примере фильмов показано динамичное изменение и трансформация юных героев в современном кинематографе. В основных положениях представлены примененные в статье методы и ключевые тезисы метамодернизма. Анализ двенадцати стереотипных образов подростков и их метамодернистской эволюции показывает, что современное кино – как во всем мире, так и в Казахстане – более не ограничивается лишь ироническими или романтическими взглядами на подростковый возраст. Вместо этого возникает более сложная система колебаний, позволяющая кинематографистам глубже проникнуть во внутреннюю жизнь молодежи, сталкивающейся с глобализацией, технологическим прогрессом и социальным неравенством.

Ключевые слова: подросток, пубертатный период, современный кинематограф, типаж, образ подростка, стереотип, подростковые фильмы, метамодернизм.

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ӘЛЕМДІК ЖӘНЕ ҚАЗАҚСТАНДЫҚ КИНОДАҒЫ ЖАСӨСПІРІМНІҢ БЕЙНЕСІ МЕТАМОДЕРНИЗМ ПРИЗМАСЫ АРҚЫЛЫ

Аннотация. Бұл мақаланың мақсаты метамодернизм призмасы арқылы шетелдік және қазақстандық киноөндірістердегі жасөспірімдердің негізгі бейнелерін бейнелеу болып табылады. Кіріспеде «teen movies» деп аталатын пубертаттық кезеңді сипаттайтын кинофильмдер туралы айтылады, бәріміз бірдей балалық шақтан өткеніміздей бұл да әр түрлі буындардың көрермендеріне арналған. Сонымен қатар, есею жайындағы фильмдер арқылы киноқаһарман-құрдастарына қарай отырып жасөспірімдер өздеріндегі өзгерістерді дұрыс деп қабылдайды. *Әдістер.* Бұл мақалада келесі әдістер қолданылды: контент-талдау, салыстырмалы талдау, мәдениеттанулық тәсіл және семиотикалық талдау. *Талқылау.* Әр түрлі елдерде түсірілген фильмдер көптеген стереотипті және ерекше жасөспірім бейнесін ашады – әсерлі «ботаниктен» бастап тыныштықты бұзатын тентекке дейін, романтикалық «Ромеодан» шеттетілген аутсайдерге дейін. Соңғы онжылдықтарда бұл бейнелер тек постмодернистік немесе модернистік дискурстың шеңберінде ғана қалмай, шынайылық пен иронияны, өткен мен болашақты, интеллектуалдық рефлексия мен көркемдік эксперименттерді үйлесімді ұштастыра білетін метамодернизмнің ықпалына ұшырады. *Нәтижелер.* Мектеп және өсіп келе жатқан өскелең ұрпақ туралы фильмдер арасында жасөспірімдерге арналған фильмдердегі кейіпкерлердің бірнеше кең таралған стереотиптерін, тиіптік бейнелерін шартты түрде бөліп көрсетуге болады. Олар он екі негізгі және жиі кездесетін типтерге бөлінеді: «үздік оқушы», «бұзақы», «жаңадан келген», «спортшы» («мачо»), «жоғарғы сыныптың ханшайымы», «мүмкіндігі шектеулі жасөспірім», «байдың баласы» («мажор»), «аутсайдер», «көшбасшы», «Ромео мен Джульетта», «интернетке тәуелді жасөспірім», «жағдай құрбаны». Әрбір осы көрсетілген бейне метамодерн призмасы арқылы қарастырылады, мұнда шынайы эмоциялық көрініс пен өзіндік рефлексияға негізделген ирония үйлесім табады. Фильмдер мысалында заманауи кинематографиядағы жас кейіпкерлердің динамикалық өзгерісі мен трансформациясы көрсетілген. Негізгі ережелер мақалада қолданылған әдістер мен метамодернизмнің негізгі тезистерін ұсынады. Жасөспірімдердің он екі стереотиптік бейнесі мен олардың метамодернистік эволюциясын талдау қазіргі таңдағы киноның бүкіл әлемде де, Қазақстанда да жасөспірімдік кезеңге тек ирониялық немесе романтикалық көзқараспен шектелмейтінін көрсетеді. Оның орнына кинематографистерге жаһандану, технологиялық прогресс және әлеуметтік теңсіздікпен бетпе-бет келген жастардың ішкі дүниесіне тереңірек үңілуге мүмкіндік беретін әлдеқайда күрделі толқулар жүйесі пайда болуда.

Түйін сөздер: жасөспірім, пубертаттық кезең, заманауи кинематограф, типаж, жасөспірім бейнесі, стереотип, жасөспірімдерге арналған фильмдер, метамодернизм.

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