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THEORETICAL, METHODOLOGICAL AND CULTURAL-PHILOSOPHICAL CONTRIBUTIONS OF THE BIRMINGHAM SCHOOL TO THE STUDY OF PHENOMEN IDENTITY

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Abstract. This article analyses the theoretical and methodological foundations of research into cultural and national identity within the framework of the Birmingham School of Cultural Studies, and their applicability to contemporary socio-cultural processes. Particular attention is paid to the conceptual positions of Stuart Hall, as well as the ideas of Richard Hoggart and Edward P. Thompson, who view identity as a dynamic process shaped through cultural practices, linguistic representations and historical memory. The study conducts a comparative analysis of Western and Turkish research traditions, in which language, literature and media discourses act as key mechanisms in the formation of national self-awareness. A separate section is devoted to an analysis of the Kazakhstani context, where cultural identity is examined through the interplay of language policy, literary narrative and contemporary forms of media culture. Particular attention is paid to the role of the Kazakh language as a symbol of cultural continuity and national consolidation, as well as to the development of national cinema during the period 2020–2025, which is becoming an important tool for the visual representation of cultural memory. The findings of the study show that the formation of cultural identity is a multi-level process in which traditional cultural forms and contemporary media practices complement one another. It is concluded that a comparative approach is productive for analysing the processes of national identity formation in the context of globalisation.

***Keywords*:** cultural identity, national identity, cultural studies, the Birmingham School, Stuart Hall, language and literature, cultural memory, media culture, cinema.

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Introduction

The relevance of this research stems from the intensification of globalisation, the transformation of cultural boundaries, and the growing role of language and literature as key mechanisms in the formation and preservation of national identity. In the context of intensive cultural exchange and mediatisation, it is precisely cultural texts that become a space for rethinking historical memory, values and the symbolic boundaries of the nation. In contemporary social sciences and the humanities, considerable attention is paid to the study of identity as a dynamic and discursive process. In this context, the theoretical and methodological legacy of the Birmingham School of Cultural Studies is of particular interest, as it views identity not as a fixed entity but as the result of historical, linguistic and cultural practices. However, in Kazakh academic discourse, these approaches have so far been applied only to a limited extent, and the analysis of national identity is often carried out within the framework of normative or essentialist models.

The need for the methodologically sound application of Western theoretical models within a national context is becoming particularly relevant. In this article, the ideas of the

Birmingham School are used as an analytical framework for interpreting Kazakh literary and cultural texts, which allows us to view the legacy of Abay, the figures of Alash Orda and contemporary intellectuals as a discursive space for the formation of national identity. In doing so, the article draws on the experience of the Turkish academic tradition, where these approaches are adapted within a cultural-institutional model encompassing language policy, the literary canon and the activities of cultural institutions. Applying this comparative model to Kazakhstan allows us to view cultural identity as a complex process shaped through the interaction of language, literature, cultural memory, cultural institutions and contemporary media practices, including film and television.

The interrelationship between culture, language and identity is the subject of multifaceted research in the humanities. Within the Western academic tradition, members of the Birmingham School of Cultural Studies have made a significant contribution to the understanding of identity as a cultural and discursive process. Thus, in his works “Representation: Cultural Representations and Signifying Practices” (1997) and “Questions of Cultural Identity” (1996), Stuart Hall placed identity at the centre of his analysis of cultural representations, presenting it as a dynamic and fluid construct shaped by discourse, history and power. Richard Hoggart, author of “The Uses of Literacy” (1957), laid the foundations for the study of everyday culture and raised the question of how literary and everyday practices reflect social structures. E.P. Thompson, in “The Making of the English Working Class” (1963), developed ideas about culture as a means of collective action and mass agency. Other Western scholars, such as Paul Gilroy (The Black Atlantic, 1993) and Stéphane Gervais (various articles on media representation and identity), have explored themes of hybridity, migration and global cultural flows, thereby broadening our understanding of identity in the contemporary world. Thus, in contemporary foreign literature, the issues of

language, media and identity are examined in works analyzing the influence of media discourses and linguistic practices on self-awareness: for example, research in the field of postcolonial cultural studies emphasizes that language is not only a means of communication but also a powerful instrument of representation through which collective meanings are constructed.

Within the Turkish academic tradition, issues of cultural and national identity have been explored primarily through historical, cultural, sociological and anthropological studies focused on analysing the formation of the republican state and national culture. In the works of Halil İnalcık, İlber Ortaylı, Bozkurt Güvenç and Emre Kongar, national identity is viewed as a historically conditioned and culturally reproducible phenomenon, shaped through language, literary heritage, historical memory and cultural policy. Particular attention is paid to the role of language reform, the education system and cultural institutions in the formation of a unified national space and the symbolic consolidation of society. In this context, certain elements of the Birmingham School's theoretical and methodological framework are used as an analytical tool for interpreting cultural texts and symbolic practices, but are supplemented by institutional and historical dimensions, reflecting the specific nature of the Turkish approach to the study of identity.

In Kazakhstan's domestic academic literature, the issues of language, culture and national identity are examined within the framework of interdisciplinary research covering sociolinguistic, cultural studies and philosophical aspects. Thus, in the works of Sh. Riahano, language policy is analysed as a mechanism for the formation of national identity, whilst the close interconnection between language, culture and social practices in a multi-ethnic society is emphasised [1]. In the research of E.K. Aliyarov, national identity is examined in the context of modernisation processes, with particular attention paid to the role of cultural memory, traditions and historical experience in shaping the self-awareness of Kazakhstani society [2]. The cultural and philosophical aspects of the issue are presented in the works of G.B. Dairabaeva, G.A. Shadinova and A.Zh. Maldybek, where identity is analysed as a dynamic process taking shape in the context of globalisation and the interaction of various cultural systems [3].

Nevertheless, most of the domestic studies cited focus on empirical or applied analysis of specific aspects of linguistic and cultural identity and do not systematically employ the theoretical and methodological tools of the Birmingham School, in particular the concepts of representation, articulation, hegemony and the dynamism of identity. Similarly, in Turkish studies, ideas from Western cultural studies traditions are used in a fragmentary manner and rarely serve as the methodological basis for a comprehensive analysis. Thus, although the theme of linguistic and cultural identity is actively studied in Western, regional and domestic literature, a significant theoretical and methodological gap remains in the application of the concepts of the Birmingham School to the analysis of Kazakh national identity, particularly in the context of language and literature. This determines the scientific novelty of the study and the need for further analysis using the theories of Hall, Hoggart and Thompson, taking into account the Turkish experience of adapting these approaches.

The object and subject of the study. The object of the study is national identity as a cultural and social phenomenon shaped by the interplay of language, literature and historical experience. The subject of the study is the theoretical and methodological approaches of the Birmingham School of Cultural Studies (C. Hall, R. Hoggart, E.P. Thompson) to the analysis of identity, as well as the possibilities for their application in understanding the role of language and literature in the formation and preservation of Kazakh national identity.

The aim of this study is to identify the theoretical, methodological and cultural-philosophical potential of the Birmingham School in the study of identity, and to demonstrate the applicability of its concepts to the analysis of the processes of formation and preservation of Kazakh national identity in the context of language and literature.

To achieve this objective, the article aims to address the following tasks:

• to analyse the key theoretical principles of the Birmingham School of Cultural Studies (C. Hall, R. Hoggart, E. P. Thompson) in the context of understanding identity, language and culture.

• to demonstrate the potential for interpreting and applying these approaches to the analysis of the role of language and literature in the processes of forming and preserving Kazakh national identity.

The academic novelty of this study lies in the comprehensive application of the theoretical and methodological approaches of the Birmingham School of Cultural Studies (S. Hall, R. Hoggart, E. P. Thompson) to analyse the processes of the formation and preservation of Kazakh national identity through language and literature. For the first time, Western theoretical concepts of identity, the experience of Turkish research on the adaptation of these approaches, and the Kazakhstani cultural context are systematically compared. Such an integration of theory, empirical evidence and local context has not previously been undertaken in domestic research.

The research hypothesis is formulated as follows: The theoretical and methodological approaches of the Birmingham School, when applied to the analysis of language, literature and cultural practices in Kazakhstan, enable the identification of key mechanisms underlying the formation and preservation of national identity, which remain under-researched in the domestic academic literature. It is assumed that the concepts of Hall, Hoggart and Thompson can be effectively used to analyse and interpret Kazakh identity; however, their effectiveness may depend on the historical, cultural and linguistic context.

Methodology

Theoretically, this study draws on the conceptual framework of the Birmingham School of Cultural Studies, within which identity is viewed as a dynamic process shaped by history and discourse. Of particular significance are S. Hall's ideas on the representation and articulation of cultural meanings, which allow identity to be analysed as the result of the interaction between language, culture and power; the principles of

R. Hoggart, who views culture as a space of everyday practices and meanings; and the concept of E. Thompson, who interprets culture as a form of historical experience and collective agency.

The methodological basis of the study consists of the principle of interdisciplinarity, the principle of cultural relativism, the principle of historicism, and the principle of comparative analysis. The application of these principles allows us to view national identity as a complex socio-cultural phenomenon shaped by the interaction of language, literature, historical memory and cultural practices. Of particular significance is the discursive approach developed within the Centre for Contemporary Cultural Studies, according to which identity is constructed through a system of cultural representations and linguistic practices.

A cultural-philosophical study by the Birmingham School of the problem of identity

The development of the theoretical and methodological foundations for the study of identity in the humanities is largely linked to the emergence of the Birmingham School of Cultural Studies, which was formally established in the 1960s in the UK at the Centre for Contemporary Cultural Studies at the University of Birmingham. This school pioneered a new approach to the analysis of culture, proposing that it be viewed not as a collection of aesthetic or normative forms, but as a space for the production of social meanings and symbolic relations.

A key feature of the Birmingham tradition was the shift in research focus from 'high culture' to everyday practices, mass culture, the media and subcultures. In this context, culture is interpreted as a field of ideological struggle within which social meanings are formed, consolidated and transformed. This made it possible to remove identity from the framework of a psychological or ethnocultural constant and to view it as the result of social processes and discursive practices.

Methodologically, the Birmingham School drew on a synthesis of Marxist theory, structural analysis, semiotics and the sociology of culture. Antonio Gramsci's concept of cultural hegemony exerted a significant influence; according to this concept, dominant groups consolidate their power through the production of "natural" meanings and norms [4]. Within this paradigm, identity is interpreted as a product of a symbolic order, sustained through institutional and media mechanisms. Thus, the Birmingham School proposed a conceptual shift from understanding identity as an essence to interpreting it as a process embedded within a system of social relations and power structures.

Table 1 – Theoretical and methodological approaches to the study of identity

Approach	Key ideas	The significance of this for research into the issue of identity
Neo-Marxism	Culture is viewed as part of a system of power and ideology	Identity is shaped by the dominant ideas and values prevalent in society

The Theory of Hegemony	Power is consolidated through social consensus and the acceptance of certain norms	National identity is shaped through institutional narratives and cultural policy
Structuralism	Culture constitutes a system of signs and symbolic codes	Identity is viewed as a set of cultural symbols and meanings
Semiotics	Meaning is created through language, symbols and representations	Identity is shaped through cultural and media representations
The Sociology of Culture	Culture manifests itself in social practices and everyday life	Identity is formed through social interaction

The Birmingham School developed a set of analytical tools that enabled the study of identity-construction processes at the level of cultural texts, media and social practices. The key methodological strategies were: analysis of representation, discursive analysis, the study of subcultures, the examination of mechanisms of encoding and decoding, and the analysis of mass culture as a space for ideological articulation.

Table 2 – Key methods for analysing cultural identity

Method	Nature of the method	Application to identity analysis
Analysis of representation	An examination of how meaning is constructed through language	An analysis of how a national “we” is formed
Discourse analysis	The study of images and symbolic constructs	Identifying models of representation of nation and culture
Discourse analysis	The study of images and symbolic constructs	Identifying patterns of representation of nation and culture
Ideological analysis	Identifying hidden power structures	Identifying dominant and marginalised identities
Cultural and historical analysis	The relationship between culture and social change	Understanding the dynamics of identity

Contemporary social and humanities research continues to draw on the methodological legacy of the Birmingham School when analysing national, ethnic and cultural identities in the context of globalisation. Concepts such as the processual, plural and contextual nature of identity are becoming particularly relevant. This approach appears productive for analysing national identity in post-Soviet societies, as it allows us to:

1. View identity as the result of historical transformations.
2. Analyse the role of language and cultural narratives.

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3. Identify mechanisms of symbolic integration and exclusion.

4. Examine the influence of institutional structures on the formation of collective self-awareness.

The Birmingham School thus provides a conceptual framework for analysing identity as a dynamic, socially constructed and discursively mediated phenomenon, opening up opportunities for further in-depth research into specific theoretical developments within this tradition

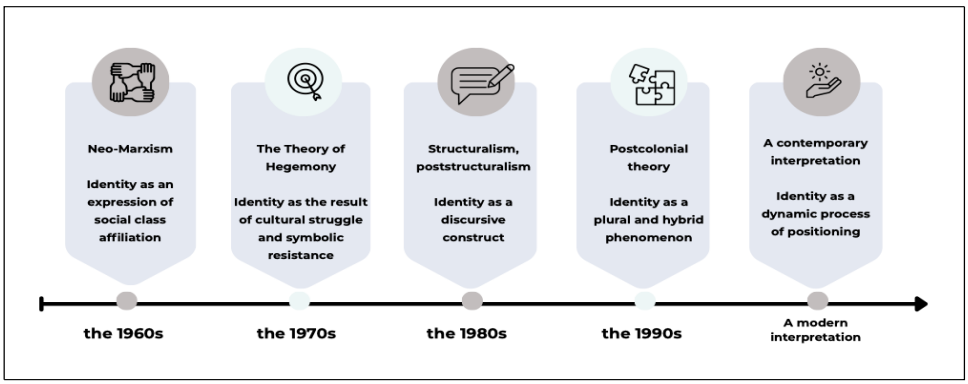

Figure 1 – The evolution of theoretical approaches to understanding identity

S. Hall is one of the key theorists of the Birmingham School, having introduced fundamentally new elements into the conceptualisation of identity, its dynamics, and its links to culture, discourse and power. His approach is based on a rejection of fixed, essentialist notions of national and cultural identity, which dominated classical humanities and sociological theories. Within this framework, Hall views identity as a processual, historically conditioned and discursively mediated category, shaped through social practices, media representations and symbolic interactions between various cultural agents [5, 1–17].

Hall's key theoretical contribution is the development of the concept of identity as a constantly emerging and re-evaluated construct, in which subjects do not merely reflect social reality but participate in its symbolic production and positioning. In his work "Cultural Identity and Diaspora", he emphasises that identity is not a stable entity, but rather consists of "the names we give to various modes of behaviour within the narratives of the past" — that is, it is conditioned by history, culture and power, and is therefore constantly being re-examined and reconstructed [6, 620–638].

Furthermore, Hall develops methodological frameworks that enable the analysis of the mechanisms of representation, articulation, and symbolic positioning. He argues that the strategic production of meaning through language, media, and cultural texts directly influences the formation of collective self-descriptions and images of "we" [7]. In this context, representation ceases to be a reflection of objective reality and becomes an active mechanism of symbolic power through which dominant models of identity are formed and legitimized. This discursively oriented approach continues to

develop in contemporary media and identity studies, for example in works analyzing the interaction of audiences and media narratives based on Hall's encoding/decoding model. Of particular importance to Hall's approach is the concept of hybridity and migratory identities. Recent publications note that his theoretical position opens the way to the analysis of cultural forms of identity arising from migration, globalization transformations, and the interaction of various cultural traditions. Hall emphasizes that modern identities often incorporate elements from multiple cultures and historical contexts, making them hybrid and unpredictable rather than fixed and unambiguous. This position is supported by contemporary research reviews, which understand identity as a multilayered, dynamic phenomenon, shaped by intersecting social, cultural, and political factors.

Hall's methodological impulse also manifests itself in the development of a model of the articulation of meaning and a critique of linear models of communication. These tools are used to analyze how social groups construct their identities under conditions of asymmetrical power relations, and how representation becomes a strategy of resistance or consolidation of social meanings. Thus, Hall's contribution to identity theory lies in the following key propositions:

• Identity as a process, not a stable entity – it is constantly revised under the influence of social practices, historical experience, and discourses.

• Representation as a mechanism for the formation of meaning and identity – identity is created and registered in media, linguistic practices, and institutional narratives.

• Hybridity of cultural identities – as a result of migration and global interactions, identity ceases to be homogeneous and fixed, becoming a dynamic construct.

• Articulation and encoding/decoding model – used to analyze how different agents interpret and process cultural messages, which influences their identity.

These conceptual and methodological propositions make Hall's contribution central to understanding the contemporary phenomenon of identity as a complex, multidimensional, and historically conditioned process, providing a significant theoretical foundation for analyzing national and cultural identities in the contemporary postcolonial and globalized world.

The discursive model of identity developed by Stuart Hall does not arise in a theoretical vacuum. Its development draws on earlier methodological foundations of the Birmingham tradition, particularly the ideas of Richard Hoggart and E.P. Thompson, who established a historical-cultural framework for analyzing collective self-awareness. While Hall's conception views identity as a discursively constructed and positioned process, Hoggart and Thompson lay the foundations for understanding how the collective "we" is formed in cultural and historical dimensions. Hoggart's methodological significance for the theory of national identity lies in his thesis that collective self-awareness is reproduced through stable cultural codes, values, and everyday norms. Contemporary interpretations emphasize that Hoggart's analysis of the cultural environment allows us to view identity as a form of cultural continuity and the intergenerational transmission of symbolic capital [8, 709]. In the context of national

identity, this means that the nation is established not only through state institutions, but also through cultural practices, language, educational narratives, and the media. It is within this logic that Hall would later develop his thesis on representation as a mechanism for producing national images. Thus, Hoggart's contribution can be defined as the formation of a conception of the cultural infrastructure of national identity.

The development of the idea of the processualism of identity takes on an additional dimension in Thompson's work. His concept of the "becoming" of a collective subject demonstrates that community is formed through historical experience, collective memory, and the awareness of shared interests. Contemporary research emphasizes that Thompson's model allows for the interpretation of national identity as a historically articulated narrative within which society constructs an image of its past and a project for the future [9, 158]. In this context, a nation appears not as a fixed ethnocultural entity, but as the result of historical self-description. This approach organically complements Hall's model, expanding it to include historical memory as a key factor in the formation of national identity. Summarizing the logical evolution of ideas, the following sequence can be identified:

1. Hoggart: identity as a culturally reproduced system of values.
2. Thompson: identity as a historically formed collective subject.
3. Hall: identity as a discursively constructed and positioned process.

Thus, national identity appears as: culturally rooted; historically articulated; discursively represented; institutionally supported.

The theoretical and methodological significance of the Birmingham School's research as applied to the Turkish context

Within the Turkish academic tradition, the issue of cultural and national identity is primarily examined in the context of the formation of the republican state and the modernization project, based on the principles of secularism and cultural consolidation. In contrast to a number of interpretations that emphasize the religious factor, the classical Turkish school proceeds from an understanding of identity as a historically and culturally conditioned phenomenon, shaped through language, culture, education and state institutions. Of key importance in this context is Mustafa Kemal Atatürk's concept that 'the foundation of the Turkish Republic is culture', which reflects the priority of cultural and linguistic factors in the process of forming national consciousness. This approach found institutional expression in the creation of bodies such as the Turkish Language Society (Türk Dil Kurumu) and the Turkish Historical Society (Türk Tarih Kurumu), aimed at shaping a unified cultural space and a national historical narrative [10, 998].

In Halil İnalcık's works, national identity is examined within the context of a historical analysis of the processes leading up to the formation of the Republic of Turkey, as well as the socio-cultural transformations that accompanied the transition from an imperial to a national model of statehood. İnalcık laid the foundations for the scholarly study of the Ottoman period as a significant stage in historical development,

demonstrating that the formation of modern Turkish identity is linked not only to political changes but also to profound socio-economic and cultural processes [11, 129–137]. His research, based on archival sources, has contributed to a re-evaluation of historical experience and the formation of a more comprehensive understanding of national identity as a historically evolving phenomenon. A similar approach is presented in the works of İlber Ortaylı and Bozkurt Güvenç, where national identity is analysed as the result of long-term historical development and cultural transformation. The emphasis here is on the formation of national culture within the framework of the republican project, where language, education and cultural policy play a key role. These studies emphasise that contemporary Turkish identity is formed as a result of the reinterpretation of historical experience and the integration of cultural and modernisation processes [12].

In the Turkish academic tradition, particular attention is paid to the role of language and literature as key mechanisms in the formation of national identity. Language reform and the standardisation of the Turkish language are viewed as crucial stages of cultural modernisation, aimed at creating a unified national space. In this context, language serves not only as a means of communication but also as an instrument of symbolic consolidation of society. Literature, in turn, is viewed as a space for the representation of historical memory and cultural values. The works of Mehmet Kaplan and Emre Kongar emphasise that literary discourse plays an important role in the formation of a national worldview, ensuring the continuity of cultural meanings and the interpretation of historical experience [13], [14].

• Language is viewed as a tool not only for discursive but also for institutional identity formation: through language reform, the education system and cultural policy, it facilitates the creation of a unified national space and the symbolic consolidation of society.

• Literature serves not only as a space of representation but also as a mechanism for shaping the national narrative: through literary texts, historical experience is interpreted, cultural values are reinforced and a collective self-awareness is constructed.

• Cultural institutions and historical policy play a key role in the formation of identity, integrating discursive practices into the framework of the state project: national identity is formed as a result of the interaction between language, culture and institutionalised historical memory.

The result is a local, synthetic model in which identity is understood as a continuous, institutionally underpinned and symbolically rich process that combines discursive mechanisms of representation with the historical and political practices of nation-building.

An analysis of Turkish studies demonstrates that the methodological principles of the Birmingham School-primarily the understanding of identity as a discursive and culturally constructed process-have been developed in the works of contemporary Turkish sociologists, anthropologists and media researchers. At the same time, these approaches are adapted to regional conditions, where language policy, modernisation reforms and literary discourse are key factors in the formation of national consciousness.

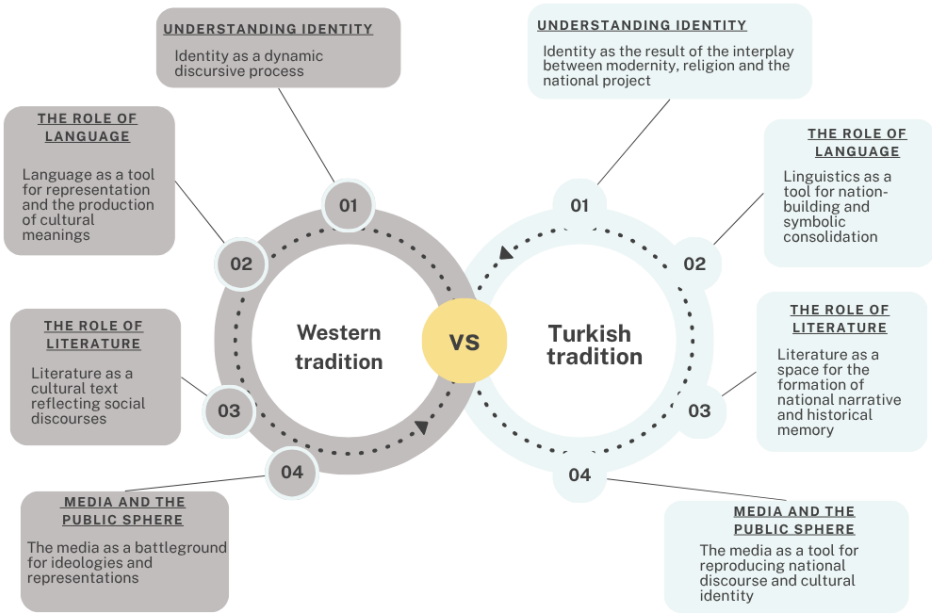

Figure 2 – Conceptual diagram of a comparative analysis of approaches to the study of identity

Thus, the analysis shows that the application of the Birmingham School's approaches in the Turkish context takes on a transformed character. The discursive model of identity developed by Stuart Hall is supplemented, within the Turkish research tradition, by a cultural-institutional dimension in which state policy, language and historical memory play a key role. Unlike the Western model, in which identity is formed primarily through representations and symbolic practices, in Turkey this process is closely linked to the activities of cultural institutions and the state's modernisation project. Language functions not only as a discursive resource but also as an instrument of national consolidation; literature as a mechanism for shaping the national narrative; and historical heritage as the foundation of collective self-awareness. In this way, the Turkish model demonstrates a synthesis of discursive and institutional approaches, allowing it to be viewed as an intermediate analytical model that bridges Western cultural studies theory with the practices of nation-building and establishes a methodological foundation

The significance of the Birmingham School's research for Kazakhstan's sociocultural reality

In Kazakhstani academic discourse, issues of cultural and national identity are examined primarily through the prism of language, literary heritage, and historical memory. However, contemporary research demonstrates an expansion of the analytical

framework to include media culture and visual forms of representation. This approach allows us to consider identity as a multilayered process, formed at the intersection of cultural traditions, institutional policies, and modern communication practices.

Language plays a particularly important role in the formation of national identity in Kazakhstan. The Kazakh language serves not only as a means of communication but also as a symbol of cultural continuity and historical memory. Research by Kazakhstani scholars emphasizes that the development of the state language is linked to processes of national consolidation and cultural modernization. For example, B. Kylyshbayeva and R. Seisebayeva note that Kazakhstan's language policy is aimed at strengthening cultural identity by expanding the use of the Kazakh language in educational, media, and public spheres [15]. M. Zhusupbekova expresses a similar position, viewing language as a key mechanism for preserving cultural memory and forming a national cultural code in the context of globalization [16]. A number of studies also emphasize that the processes of modernizing language policy, including the transition to the Latin script, are interpreted as part of a broader project of cultural renewal and national self-determination.

Along with language, literary tradition plays a significant role in shaping cultural identity. Kazakh literature serves as a space for representing historical experience and collective memory, forming symbolic guidelines for national self-awareness. Contemporary research shows that literary texts reflect key cultural values, historical narratives, and ideas about national identity, while simultaneously serving as a mechanism for their reproduction and transmission in public consciousness [17]. In particular, works devoted to Kazakh literature and the national code emphasize that literary texts shape ideas about cultural memory, traditions, and values that form the basis of national self-awareness. Furthermore, studies of Kazakh poetry and literary heritage (for example, an analysis of the work of Mashkhur Zhusup Kopeyev) demonstrate that literature plays a key role in shaping national consciousness, reflecting ideas of freedom, historical continuity, and cultural identity [18]. Cultural institutions, the media, and theatrical arts are important elements in the formation of cultural identity in Kazakhstan, ensuring the preservation and representation of society's cultural diversity. The activities of institutions such as the Assembly of the People of Kazakhstan contribute to strengthening interethnic harmony and the formation of a common civic identity while preserving ethnocultural characteristics. Television programs and media discourses, in turn, form a unified information and cultural space within which national values and linguistic norms are communicated. Equally significant is theatrical arts, which serve as a space for the symbolic interpretation of historical experience and cultural traditions, ensuring their continuity and relevance in modern society. Together, these elements complement the linguistic and literary mechanisms of identity formation, enhancing their influence through institutional and visual forms of cultural representation.

In recent years, visual and media representations have increasingly been added to traditional forms of cultural narrative. Between 2020 and 2025, Kazakhstani cinema has demonstrated significant growth, reflected both in the growing number of film projects and the expanding thematic range of national cinema. The contemporary

Kazakhstani film industry demonstrates a steady trend toward creating works of art that reflect national cultural identity and are based on historical events. Such films not only reconstruct key stages of national history but also shape visual images of collective memory, becoming significant elements of society's cultural identity. Such films include "Zhauzhurek Myn Bala", "Tomiris", "Amre", "Kazakh Khanate", "Dawn of the Great Steppe", "Mongol", "Oyan, Kazakh!", "Batyr from the Past", as well as more recent projects such as "Paralympiets" and "Qazaq Alemi". These cinematic works represent historical and cultural narratives, national values, and symbols, contributing to the formation and strengthening of cultural identity in the contemporary media landscape.

Thus, in the Kazakh context, the formation of cultural identity occurs through the interaction of several cultural mechanisms. Language serves as a symbolic consolidation of society, literature shapes the space of national narrative and historical memory, while film and media serve as modern tools for the visual representation of culture. Taken together, these factors allow us to consider Kazakhstan's cultural identity as a dynamic and multidimensional process in which traditional forms of cultural heritage are combined with contemporary media practices.

Conclusion

The study demonstrated that the theoretical and methodological legacy of the Birmingham School of Cultural Studies provides an important analytical framework for studying the formation of cultural and national identities. Within this research tradition, identity is viewed not as a static entity, but as a dynamic process shaped by cultural practices, linguistic representations, and social discourses. An analysis of Stuart Hall's theoretical propositions revealed the key role of symbolic and discursive mechanisms in identity formation. According to his approach, language, media, and cultural texts serve as the primary instruments for representing collective self-awareness. Identity is thus formed through the interpretation of cultural meanings and is constantly transformed depending on the historical and social context. An examination of the ideas of Richard Hoggart and Edward P. Thompson deepened our understanding of the cultural and historical foundations of identity. Hoggart emphasized the importance of everyday culture and linguistic practices in the reproduction of collective self-awareness, while Thompson examined identity through the prism of historical experience and collective memory. Together, these approaches form a comprehensive theoretical model in which identity is understood as the result of the interaction of cultural, social and historical factors.

A comparative analysis revealed that these theoretical propositions were further developed in the Turkish research tradition, where cultural research methods were adapted to the objectives of the national modernization project. Turkish researchers view language, literature, and media discourses as crucial tools for shaping national identity and symbolically consolidating society. Applying this comparative model to the Kazakhstani context revealed that the formation of cultural identity in Kazakhstan also occurs through the interaction of linguistic, literary, and media factors. The Kazakh

language serves as a key symbol of cultural continuity and national consolidation, while literary tradition shapes the space of historical memory and cultural narrative. In recent years, cinema and the media have begun to play a significant role in representing national identity, driven by the active development of Kazakhstani cinema and the expansion of digital forms of cultural communication. At the same time, this study identifies several promising areas for the development of cultural policy and research in Kazakhstan.

First, further strengthening the role of the Kazakh language as a key cultural and symbolic resource of national identity appears to be an important area. This implies expanding its presence not only in the educational system but also in the media, scientific communication, and the contemporary cultural industry.

Second, significant potential for strengthening cultural identity lies in the development of a national cultural narrative through literature, cinema, and other forms of visual culture. Supporting national cinema and cultural projects focused on understanding historical memory and cultural heritage can contribute to the development of a more sustainable cultural identity in society.

Third, a promising area is the development of interdisciplinary studies of cultural identity, integrating cultural studies, sociology, media communications, and anthropology. This approach will allow for a more comprehensive analysis of contemporary processes of identity formation in the context of globalization and digital transformation.

Thus, the study's findings confirm that the formation of cultural and national identity is a complex and multilayered process in which language, literature, and contemporary media practices play a key role. The synthesis of theoretical approaches from the Birmingham School, Turkish studies, and Kazakhstani cultural experience allows us to view identity as a dynamic system of cultural representations and social interactions that shape the collective consciousness of society in the context of contemporary cultural transformations.

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Ж.Ж. Хасиетова, З.Н. Исмагамбетова, Н. Оздемир

Бирмингем мектебінің бірегейлік құбылысын зерттеуге қосқан теориялық, әдіснамалық және мәдени-философиялық үлесі

Аңдатпа. Мақала Бирмингем мәдени зерттеулер мектебі шеңберіндегі мәдени және ұлттық бірегейлікті зерттеудің теориялық және әдіснамалық негіздерін және олардың қазіргі әлеуметтік-мәдени процестерге қолданылуын талдауға арналған. Стюарт Холлдың тұжырымдамалық ережелеріне, сондай-ақ Ричард Хоггарт пен Эдвард П.Томпсонның идеяларына ерекше назар аударылады, олар бірегейлікті мәдени тәжірибелер, тілдік өкілдіктер және тарихи жады арқылы қалыптасатын динамикалық процесс ретінде қарастырады. Жұмыста батыс және түрік зерттеу дәстүрлеріне салыстырмалы талдау жасалады. Жеке бөлім қазақстандық контекстті талдауға арналған, мұнда мәдени бірегейлік тіл саясатының, әдеби баяндаудың және медиа-мәдениеттің қазіргі заманғы нысандарының өзара іс-қимылы арқылы қарастырылады. Қазақ тілінің мәдени сабақтастық пен ұлттық шоғырланудың символы ретіндегі рөліне, сондай-ақ мәдени жадыны көрнекі бейнелеудің маңызды құралына айналатын 2020-2025 жылдар кезеңінде ұлттық кинематографтың дамуына ерекше назар аударылады. Зерттеу нәтижелері мәдени бірегейлікті қалыптастыру дәстүрлі мәдени формалар мен заманауи медиа тәжірибелер бір-бірін толықтыратын көп деңгейлі процесс екенін көрсетеді. Жаһандану жағдайында ұлттық сананы қалыптастыру процестерін талдау үшін салыстырмалы тәсілдің өнімділігі туралы қорытынды жасалды.

Түйін сөздер: мәдени бірегейлік, ұлттық бірегейлік, мәдени зерттеулер, Бирмингем мектебі, Стюарт Холл, Тіл және әдебиет, мәдени жады, медиа-мәдениет, кинематография.

Ж.Ж. Хасиетова, З.Н. Исмагамбетова, Н. Оздемир

Теоретический, методологический и культурно-философский вклад Бирмингемской школы в исследование феномена идентичности

Аннотация. Статья посвящена анализу теоретико-методологических оснований исследования культурной и национальной идентичности в рамках Бирмингемской школы культурных исследований и их применимости к современным социально-культурным процессам. Особое внимание уделяется концептуальным положениям Стюарта Холла, а также идеям Ричарда Хоггарта и Эдварда П. Томпсона, которые рассматривают идентичность как динамический процесс, формирующийся через культурные практики, языковые репрезентации и историческую память. В работе проводится сравнительно-сопоставительный анализ западной и турецкой исследовательских традиций, в которых язык, литература и медийные дискурсы выступают ключевыми механизмами формирования национального самосознания. Отдельный раздел посвящён анализу казахстанского контекста, где культурная идентичность рассматривается через взаимодействие языковой политики, литературного нарратива и современных форм медиакультуры. Особое внимание уделяется роли казахского языка как символа культурной преемственности и национальной консолидации, а также развитию национального кинематографа в период 2020–2025 гг., который становится важным инструментом визуальной репрезентации культурной памяти. Результаты исследования показывают, что формирование культурной идентичности представляет собой многоуровневый процесс, в котором традиционные культурные формы и современные медиа практики взаимодополняют друг друга. Сделан вывод о продуктивности сравнительного подхода для анализа процессов формирования национального самосознания в условиях глобализации.

Ключевые слова: культурная идентичность, национальная идентичность, культурные исследования, Бирмингемская школа, Стюарт Холл, язык и литература, культурная память, медиакультура, кинематограф.

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