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CULTURAL GLOBALIZATION THROUGH YOUNG FEMALE CONSUMPTION IN KAZAKHSTAN

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Abstract: This article examines the impact of cultural globalization on the gender identity of young women in Kazakhstan, with a focus on the role of media and popular culture. The rapid growth of information technology and the widespread use of social media over the past decade have significantly impacted women's consumption habits, making them more active and individualized.

The theoretical importance of this article lies in its focus on the gender aspects of cultural globalization in Kazakhstan. The practical part of the work involves studying and analyzing how women's media and popular culture consumption have changed in recent years. This research used a mixed-method approach, combining both quantitative and qualitative methods. It examined the consumption of popular music, cinema, and influencers, as well as the impact of media consumption on the gender identities of young women in Kazakhstan.

The study's results showed that, besides Western music and cinema, the consumption of female youth significantly reflects the influence of Asian globalization, especially Korean popular culture, known as K-pop. At the same time, family plays a crucial role for girls, as family members can compete with various social media influencers. Overall, cultural globalization through social media and popular culture has made young female consumption complex, personalized, and diverse in Kazakhstan over the recent decade.

Keywords: cultural globalization, locality, youth consumption, gender identity, social media, popular culture, Asian globalization

Introduction

Gender is a significant factor in social change, as explored in feminist media and globalization studies. Historically, gender has been a part of media studies since the second wave of the feminist movement in the 1960s (*Krijnen, 2020*). A decade later, academic research on women focused on sexism in media and popular culture, catalyzing women's marches against violence and their struggle for civil rights (*Byerly, 2012*). Feminism is methodologically linked to empowerment, defined as a multidimensional social process that enables individuals and communities to gain control over their lives. Empowerment enhances human strength in economic, social, political,

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and spiritual dimensions (Mandal, 2013). Women's empowerment is a global movement that advocates for their equality with men in education, economics, and politics.

The second wave of globalization theories in the 1980s began to view globalization as a gendered phenomenon. Gender, as a factor of social change, played a distinct role in global processes and structures at the global, regional, and local levels (Chow, 2003). Krijnen noted that audiences of global media are described as more fragmented, yet also more active, as well as "de-Westernized," localized, and understudied in the West. Freeman wrote about the model of locality constructed by feminist critics of globalization. Femininity, as a social construct and cultural phenomenon, is often viewed as static, traditional, family-oriented, informal, and consumption-driven (Freeman, 2001).

Studying the empowerment of young women through social media and popular culture is essential for understanding recent changes and transformations in female consumption in Kazakhstan. Women's active participation in consuming social networks, films, soap operas, and music influences their gender identity, self-esteem, and self-reliance. The research, initiated to examine global, regional, and local levels of female consumption in Kazakhstan, encountered some unexpected findings that demonstrated how engaged, critical consumption of social media and popular culture empowered young women to create new types of influencers both locally and globally.

This study aims to examine how social media consumption and popular culture influence and empower young women in Kazakhstan, thereby reducing the gap in understanding mediated femininity and globalization in Central Asia. In the past decade, young female consumers in Kazakhstan have become more active and aware of following celebrities and public figures on social media. The research questions for this study include: first, what types of new influencers are emerging through social networks and popular culture for the young female generation? What are the main changes in women's media consumption in recent years? Does global media reshape femininity in Central Asia, and how is the locality culturally transformed from a gender perspective in Kazakhstan?

Presently, Central Asian studies also examine globalization and post-Soviet development through the lens of nation-building, religion, media, education, international organizations, and migration (Blum, 2015; Kirmse, 2013; DeYoung, 2010). Youth and youth identity have emerged as significant indicators of social and cultural development in Central Asia.

A combination of theoretical approaches, including feminist studies, globalization, and media studies, was employed to examine young women's consumption of social media and popular culture in Kazakhstan. As Krijnen (2020) argued, recipients of global media are fragmented, localized, and more active, yet understudied in the West. This study aims to bridge this gap.

Feminist theories had a significant impact on media and globalization studies in the 1980s, leading to the fragmentation and mobilization of the global community. Research on media and women has revealed the prevalence of feminist marches for civil rights, including the underrepresentation of women in news media, the stereotyping of female images in media, the underrepresentation of women in media production, and the limited studies on female media consumption. Since the 2010s, the concept of the feminist public sphere has been central to the model of female activism in media (Byerly, 2012). Popular media reinforced neoliberal discourses on gender subjectivity (Krijnen, 2020). Media culturally influences gender roles, models, symbols, and experiences. The complexity of gender and media relationships is reflected

in social groups, including class, ethnicity, age, and sexual orientation (*Greenwood and Lippman, 2010*).

Media culture and popular culture are closely related and are intertwined with commercial culture. Popular culture is the sum of narratives, visual, and non-material ideas that create a mainstream culture (*Trier-Bieniek and Leavy, 2014*). In contemporary society, popular culture is unavoidable; it is defined by the text, its interpretation, and its interaction with everyday experiences. As a cultural practice, popular culture reflects social changes driven by youth activity (*Dolby, 2003*). The relationship between gender and popular culture involves issues of production, representation, and consumption. For many decades, women were underrepresented in the production of popular culture, often stereotyped in media and popular culture, as the construction of femininity is significantly influenced by media production. Gender identity affects the consumption of popular culture (*Trier-Bieniek and Leavy, 2014*).

This article consists of three parts examining how young women consume: 1) music; 2) cinema, cartoons, and TV dramas; 3) influencers. Do these influencers activate and empower the young female generation in Kazakhstan? What are the main changes in the female perception of global and local public figures?

Data and Methods

This study of female students from Karaganda universities focuses on their use of social media and popular culture from 2015 to 2020. The recent growth of internet access and digital development has altered young people's consumption patterns on global (Western and Asian), regional (Russian), and local (Kazakh) levels. To conduct this research, a mixed-methods approach that combines quantitative and qualitative methods was employed. The survey revealed patterns of female consumption, while the interviews provided a deeper analysis of these patterns.

This inquiry examines female social media consumption and popular culture in Central Kazakhstan from 2015 to 2020. This comparative study began with a survey of 60 female students and three semi-structured interviews conducted between 2015 and 2017. It was later expanded to include a survey of 296 young women and 22 semi-structured interviews conducted between 2019 and 2020 at universities in Karaganda. All surveys and interviews were conducted in accordance with research ethics, ensuring the anonymity and confidentiality of all respondents who gave informed consent to participate in this study.

The first part of the study was conducted at a university between 2015 and 2017, involving students from English groups who spoke either two languages (Russian and English) or three languages (Kazakh, Russian, and English). The survey covered 60 young women with an average age of 18.4 years from 2015 to 2017, along with three Kazakh females interviewed from April to July 2017, whose average age was 19. Some results of that inquiry were published (*Mingisheva, 2019*), and they are used in present research to compare with larger data collected later.

The second part of this study continued and expanded in 2019-2020 with students from Kazakh, Russian, and English classes at two universities in Karaganda city. Surveys and interviews were conducted from September 2019 to March 2020, involving students from 16 of Kazakhstan's 17 regions and four neighboring countries: Uzbekistan, Tajikistan, Azerbaijan, and Mongolia. The quantitative study included 296 females with an average age of 18.7 years;

the majority were Kazakhs (72.6%), followed by Russians (14.2%), and female students from other ethnic groups (13.2%). The qualitative part of the fieldwork included 22 females from nine regions, with an average age of 19.4 years. Half of them were Kazakhs, nine young women were Russians, one was Azerbaijani, and one female was of mixed ethnicity.

Quantitative and qualitative approaches included four main parts to explore how young women consume: a) popular music, b) movies, cartoons, and soap operas, and c) influencers. Another key aspect of this research is to examine changes in female consumption patterns at the global, regional, and local levels from 2015 to 2020. In other words, it is crucial to understand what gendered globalization means in the Central Asian context, how it is represented in global and local processes and structures, and the role of gender in social and cultural changes (Chow, 2003).

Results

Music consumption

Popular music plays a significant role in shaping youth culture, exerting a decisive influence on young people's consumption patterns (Huq, 2006). It is also viewed as a form of cultural communication that is influenced by identity construction through musical texts (Kong, 1995). As one female respondent mentioned in her interview, music is more meaningful and vital than cinema and TV dramas.

There has been a rapid development of the new popular music phenomenon, Q-pop, in Kazakhstan since the mid-2010s. "Q" means Qazaq (Kazakh), and "pop" relates to popular music. Kazakh popular music (Q-pop) is a hybrid of Western music and K-pop (Korean popular music) that has been localized in Kazakhstan. Its current state is described as "Q-pop 1.0 Wave," which creates a style distinct from global musical trends (Danabayev, 2020).

Q-pop and its representatives are a constructed form of modern Kazakh authenticity that embraces global trends (Otan, 2016). In other words, Q-pop helps shape a modernized national identity among young people through music in present-day Kazakhstan. How do young women listen to music and engage with Q-pop in particular? Music consumption data revealed a significant increase in the interest of young women in Russian and Kazakh pop music from 2015 to 2020 (see Table 1).

Table 1. Music consumption (the survey, an open question for titles and names)

	2015-2017	2019-2020
	Female (N=60)	Female (N=296)
Western	263 (58.8%)	774 (34.2%)
Asian	52 (11.6%)	157 (6.9%)
Russian/CIS	87 (19.5%)	720 (31.8%)
Soviet	-	7 (0.3%)
Kazakhstan	45 (10.1%)	601 (26.6%)
African	-	2 (0.1%)
Total:	447 (100%)	2261 (100%)

The quantitative data revealed how music consumption evolved and diversified among female students over a five-year period. Western and Asian music from the West declined in popularity, while Russian and Kazakh music experienced a significant increase in popularity. Interest in the latter grew more than 2.5 times from 2015 to 2020. Besides issues of identity, music acts as a multifunctional tool for young women. They listen to music to relax and reflect, which boosts their mood and well-being; it also helps reduce stress and enhances concentration.

The 2019-2020 interviews showed that Western and Kazakh music were popular among 22 female students. K-pop (Korean popular culture) was favored over Russian music, and four girls mentioned that they listened to classical music. In contrast, there was no mention of K-pop or classical music in the 2017 interviews.

According to Q-pop, female students listed the following as their favorite singers and bands, including Ninety One, Galymzhan Moldanazar, Jah Kaleb, M'Dee, Dequine, The Limba, Miras Zhugunussov, Skriptonit, Dimash Kudaibergen, and others. These artists perform music ranging from pop and hip-hop to indie pop and jazz, using languages such as Kazakh, Russian, English, and others. The expanded interview sampling revealed complications related to the consumption of different musical genres, as shown by several repetitions in parentheses (see Table 2).

Table 2. Favorite musical genres (data from interviews)

2017: Female (N=3)	2019-2020: Female (N=22)
"I listen to everything."	"I listen to everything." (9)
K-pop	K-pop (7)
Alternative rock	Rock and its various genres (6)
Pop music	Classical music (6)
Soundtracks	Hip hop, rap (4)
Kazakh and English songs	Pop music, indie-pop (3)
	Q-pop (2)
	Instrumental (2)
	Other (soap operas' songs, games, and soap operas' soundtracks, Latin American songs, violin melody, recommended music in social networks, Kazakh toi songs, soul, chill out, deep house)

The young generation often comprises music enthusiasts, including female listeners who enjoy a diverse range of musical genres. Some girls discussed various types of popular music, which are sometimes associated with TV dramas and computer games. Several female students have recently noted significant changes in Kazakh pop music. However, one girl expressed a critical view of Kazakh estrada and toi songs, considering them undeveloped. Q-pop singing in Kazakh helped some respondents overcome the language barrier. They also mentioned that the Ninety One band, for instance, has focused on current ecological issues, making them more recognizable concerning social problems in Kazakhstan.

The extended qualitative data from 2017 to 2020 revealed issues related to female musical consumption across cinema, games, and social media. Q-pop has gained more popularity and

competitiveness with both global (Western and Asian) and regional (Russian and post-Soviet countries) music. Overall, social networks, messengers, and popular culture create new types of influencers for the young female generation, which will be examined in the next section.

Consumption of films, cartoons, and TV dramas

This section observes changes in the consumption of films and TV shows among young women from 2015 to 2020. Young people in Kazakhstan actively consume not only films but also cartoons (see Table 3) and soap operas. TV series attract young women more than others, so data on them are considered separately in both surveys and interviews.

Table 3. Consumption of movies and cartoons (the survey, an open question for titles)

	2015-2017	2019-2020
	Female (N=60)	Female (N=296)
Western	414 (76.5%)	1612 (62.8%)
Asian	70 (12.9%)	593 (23.1%)
Russian/CIS	29 (5.4%)	213 (8.3%)
Soviet	3 (0.3%)	25 (1.0%)
Kazakhstan	25 (4.6%)	120 (4.7%)
African	-	4 (0.2%)
Total:	541 (100%)	2567 (100%)

Interestingly, movie consumption shifted from Asian to Kazakh production between 2010 and 2020, while female interest in Western cinema decreased by around 14 percent during that period; however, its dominance is evident in the data. The Oscar-winning Korean film "Parasite," released in 2019, was mentioned by several respondents who noted that it is a distinguished film with an extraordinary plot.

In Kazakh and Russian cinema, young women expressed different opinions. On one side, some of them supported Kazakh cinema production. They watched newly released and historical films, as well as Soviet Kazakh and 1990s movies. On the other hand, one respondent noted that contemporary Russian and Kazakh cinema is primarily commercial, with a prevalence of comedic genres. In her opinion, it was required to produce more non-commercial, independent social films.

In contrast, data from the interviews presented a different picture of film consumption compared to the survey. Females were most likely to mention Western movies in the 2019-2020 interviews, while their interest in Kazakh movies declined three times from 2017 (see Table 4).

Table 4. Consumption of films and cartoons (data from interviews)

	2017	2019-2020
	Female (N=3)	Female (N=22)
Western	11 (47,8%)	47 (77,0%)

Korean	1 (4,3%)	3 (4,9%)
Russian	1 (4,3%)	4 (6,6%)
Soviet	2 (8,7%)	-
Kazakhstan	8 (34,8%)	7 (11,5%)
Total:	23 (100%)	61 (100%)

First, almost every third female respondent reported being attracted to various individuals in the global film industry, such as those associated with films by Christopher Nolan, Guy Ritchie, and Quentin Tarantino. Several girls spoke about films based on Nicholas Sparks' bestsellers ("A Walk to Remember", "The Last Song", "The Lucky One", and others), as well as classic film adaptations, such as "Anna Karenina" and "Pride and Prejudice". One respondent preferred a comedy starring Adam Sandler.

Four young females mentioned that they watched Disney and Pixar cartoons and anime more than films. In their opinion, cartoons are positive and a better option for spending weekends. One girl shared her family tradition of her father selecting newly released films, which they would watch together.

In general, the global cinema industry, with the growing production of Asian films, remains dominant among young women in Kazakhstan. Some of them noted the development of Kazakh and Russian films, but presently, it is commercialized chiefly. Young female respondents were more interested in the effects of plots and films; their consumption reflects a demand not only for entertainment but also for thoughtful, socially relevant dramas.

Soap operas are a significant part of young female consumption in recent times. According to the female respondents, TV series demonstrated real-life situations that affected and taught them how to behave in different situations. Medical shows played a crucial role in inspiring some female school graduates to pursue a career in medicine. Actors' appearances and their casting in soap operas were also mentioned as a considerable reason to choose and watch them. Moreover, several girls reported watching TV shows in English, and Korean shows motivated some of them to study the Korean language. The survey presented a diversity of soap operas' consumption in the table below (see Table 5).

Table 5. Consumption of TV dramas (the survey, a semi-open question with multiple answers)

	2015-2017	2019-2020
	Female (N=60)	Female (N=296)
American	44 (73.3%)	200 (67.6%)
Turkish	28 (46.7%)	122 (41.2%)
Korean	25 (41.7%)	122 (41.2%)
Russian	22 (36.7%)	118 (39.9%)
Kazakh	11 (18.3%)	63 (21.3%)
European	7 (11.7%)	62 (20.9%)
Chinese	2 (3.3%)	23 (7.8%)

Mexican	2 (3.3%)	5 (1.7%)
Others	2 (3.3%)	17 (5.7%)
I do not watch soap operas	2 (3.3%)	13 (4.4%)
I watch soap operas on the Internet	16 (26.7%)	95 (32.1%)

Like movies, American soap operas were more popular among females. However, their consumption decreased by more than 5.5 percent over the five years, whereas the popularity of European TV series increased during the same time. Growing streaming platforms, such as Netflix, HBO, and Amazon, presented various soap operas for young people in Kazakhstan, and by 2020, every third female had started consuming them online.

Competitiveness between Turkish, Korean, and Russian soap operas has increased in female consumption, and their interest in Chinese TV dramas has more than doubled in recent years. Russian shows are closer to young women, particularly their humor. Asian soap operas offer opportunities for young women to explore diverse cultures and emotions. The interviews represented various aspects that attracted girls to watch Korean, Turkish, and Chinese TV dramas (see Table 6).

Table 6. Consumption of TV dramas (data from interviews)

	2017	2019-2020
	Female (N=3)	Female (N=22)
Western	4 (17,4%)	40 (59,7%)
Korean	5 (21,7%)	6 (9,0%)
Turkish	3 (13,1%)	8 (11,9%)
Chinese	1 (4,3%)	2 (3,0%)
Russian	8 (34,8%)	10 (14,9%)
Kazakh	2 (8,7%)	1 (1,5%)
Total:	23 (100%)	67 (100%)

Data from interviews on soap operas revealed more unexpected results than those on movies and cartoons: consumption of Western TV dramas increased almost 3.5 times from 2017 to 2020. Although consumption of Russian TV series dropped more than twice, they became more popular compared to Turkish and Korean ones during the study period. Interest in Kazakh TV series declined almost six times over those years.

Several girls spoke about the geniality and lightness of Korean soap operas. In their opinion, K-dramas (doramas) reveal real-life situations and harmonic combinations of romantic and professional relationships between main characters. The famous drama "Descendants of the Sun" (2016), a love story between a doctor and a military officer, is a shining example of a favorite drama among young females who spoke about it in 2017 and later in 2019-2020. Respectful and emotionally open human interactions in K-dramas were preferable for female students.

In addition to modern Korean TV series, respondents mentioned costumed historical dramas, which initiated their interest in the past of Korean society, its traditions, and the emperors' lives. In general, the Korean industry produces a variety of distinctive dramas that cater to the diverse interests of young women, motivating them to explore both modern and traditional Korean culture.

Turkish TV dramas, with their dynamic plots, are also popular among young women. One girl shared her idea about Turkish shows: "Teenagers need love, and Turkish soap operas can give it to them". In other words, competition between Korean and Turkish TV series can be explained by the emotional and cultural needs of young female consumers.

Furthermore, some girls expressed interest in Chinese soap operas in the interviews. They highlighted historical fantasies based on Chinese mythology. Generally, these TV dramas incorporate anime elements and utilize digital technologies in their production. Such a TV series is an enjoyable opportunity to spend weekends, according to female consumers. In general, Asian soap operas offer a range of cultural products that span the past and present, inspiring young women to develop their cultural capital, study languages, and strive to construct ideal relationships in real life.

In Kazakh soap operas, female respondents expressed opposite opinions. One part that can be characterized as supporters noted that Kazakh TV series are based mainly on the effects of upbringing. Another critical part was the low quality of TV dramas produced in Kazakhstan.

The differentiation between quantitative and qualitative data on TV series may be explained by the fact that some of the interviewed students did not participate in the survey. Additionally, it is worth noting that the Internet has led to individualized, unstructured, and complex youth consumption in recent years. If globality dominated the consumption of films and soap operas among female students, their music consumption differed from this pattern, as revealed in the next section.

Role of influencers

This section of the chapter examines the shift in young females' perceptions of celebrities between 2015 and 2020. Social media and YouTube have introduced new influencers to Kazakhstan's younger generation. A few years ago, young people often said they did not have a favorite celebrity. However, recent data shows an increasing number of influencers from various fields among female students (see Table 7).

Table 7. Influencers and their gender (survey, open question)

	2015-2017	2019-2020
	Female (N=60)	Female (N=296)
Men	40 (39.6%)	234 (47.4%)
Women	61 (60.4%)	260 (52.6%)
Total:	101 (100%)	494 (100%)

There has been a surprising increase in the number of favorite male figures among young women, with nearly an eight percent rise from 2015 to 2020. Considering the locations of the idols, the qualitative data showed the dominance of Kazakh influencers (see Table 8).

Table 8. Geography of influencers (data from interviews)

	2017	2019-2020
	Female (N=3)	Female (N=22)
Kazakhstan	7 (87.5%)	15 (55.6%)
Western countries	-	6 (22.2%)
Asian countries	1 (12.5%)	4 (14.8%)
Russia	-	2 (7.4%)
Total:	8 (100%)	27 (100%)

Once again, increased sampling expanded the range of favorite persons across different regions, but local influencers remained dominant among female students for five years. Who are these local favorites among young females, and why do they matter when compared to others? The interviews identified these influencers as being part of close circles, including family members, school friends, and Kazakh artists. They discussed both past and present Kazakh celebrities, such as singers Roza Rymbayeva and Madina Sadvakassova, designer Arai Yessengeldina, videographer Qyran Talapbek, and others.

When considering Western celebrities, female respondents mainly focused on their public and charitable work. American actress Angelina Jolie is recognized for her international volunteer work. Robert Downey Jr. could change his life. Singer Ariana Grande, described as a feminist and a strong young woman, experienced a terrorist attack. Motivational speaker Nick Vujicic inspired young women, as did a character from the TV drama "Grey's Anatomy," Dr. Cristina Yang, who is seen as a strong, independent woman. The image of strong women can be shaped not only by the government (Kudaibergenova, 2016) but also through social media and popular culture for today's young generation in Kazakhstan.

From Asian countries, several female students mentioned a Korean boy band, BTS, also known as the Bangtan Boys. These seven young men are currently experiencing peak popularity worldwide, and young people from Kazakhstan also belong to the global BTS fandom (Williams, 2021). K-pop celebrities not only motivate young women but also demonstrate that Korean mega-stars are persistent in their growth and engagement with the West. In addition to BTS, Japanese writer Haruki Murakami and women's rights activists from Pakistan were identified by interviewed females as motivators.

Another Russian writer and Soviet fiction author, Alexander Belyayev, was also recognized as an influencer. One respondent said her priorities shift over time, and at that moment, she mentioned psychologist Mikhail Labkovsky as an opinion maker.

The increased data from interviews in 2019-2020 showed the diversity and variety of influencers from Kazakhstan and around the world. Family and friends, along with various celebrities and public activists, inspired young women to improve and develop themselves. Over the course of five years, influencers from diverse professional backgrounds and countries motivated and empowered young women with their extraordinary life stories and creativity.

Young female consumption in Kazakhstan has been increasing recently (Krijnen, 2020), and it is not only Westernized but also influenced by Asian global celebrities, who are major influences on young women. Freeman's idea of femininity as a locality is partly supported by its connection to family, but it cannot be seen as static or traditional. This study explored how

local femininity is transformed under the influence of various global and regional actors, who are increasingly engaged through social media and popular culture.

Conclusion

Gender as a factor of social change is mainly connected to the shift from local to global levels of globalization (Chow, 2003). This study aimed to examine female empowerment in Central Asia through media and popular culture, encompassing global, regional, and local levels, and creating new types of influencers among young women. The widespread adoption of Internet access and the increasing availability of smartphones have significantly boosted youth consumption of media and popular culture over the past decade.

The extended study of social media and popular culture consumption from 2015 to 2020 examined the emergence of new types of influencers who inspired and empowered young women in Kazakhstan. There were various influencers from different cultures and countries, including Western and Asian celebrities and feminists, whose stories were consumed by female students through social networks and popular culture. Nevertheless, they remain close to families, relatives, and friends.

The Internet and social media have created a free alternative communication environment for the post-Soviet generation of women. It is a diverse space featuring various players and creators across social networks, films, soap operas, and music. Instagram, VK, WhatsApp, and Telegram craft a visual and creative reality for young women. Kazakh popular music, known as Q-pop, is recognized and consumed by female students who currently compete with regional and global musicians.

It is argued that global media reshapes femininity in Kazakhstan through the power and influence of world celebrities. Young women actively engage with social media and popular culture, transforming their community by increasing awareness of other cultures and practices. Studying youth and popular culture allows for an understanding of current changes, the effects of everyday life, and the transformation of cultural and political citizenship (Chow, 2003).

This study's main contribution is to examine changes in female consumption on social media and in popular culture at the global, regional, and local levels in Kazakhstan. Internet and digital technologies have complicated, personalized, and significantly diversified youth consumption from 2015 to 2020. Local and global influences have become interconnected, especially in music consumption. Recent changes have led to the emergence of new types of influencers who motivate and empower young women to pursue self-improvement and development. Additionally, there are limited studies on cultural globalization in Kazakhstan and Central Asia, particularly in the fields of social network research and popular culture. The current study aims to address this gap by analyzing female consumption trends in recent years; however, broader and more in-depth research on gender issues in media and popular culture in the region is still necessary.

It is essential to examine how social networks influence gender identities and roles through group communication. What opportunities do young women have to enhance their self-reliance using social media? What are the positive and negative impacts of social networks on the young generation in Kazakhstan and Central Asia? To support local media development, it is necessary to research how young people consume popular culture products. Are there gender-specific features and differences in their consumption of films, cartoons, soap operas, and music? If

popular music production in Kazakhstan improved significantly from 2015 to 2020, what steps should be taken to encourage young people to watch Kazakh movies and TV dramas? Such studies will be crucial for understanding media growth and discussing the social and cultural changes driven by the young generation in Kazakhstan and Central Asia.

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ҚАЗАҚСТАНДАҒЫ ЖАС ӘЙЕЛДЕРДІҢ ТҰТЫНУ ПРИЗМАСЫ АРҚЫЛЫ МӘДЕНИ ЖАҒАНДАНУ

Андатпа. Мақалада мәдени жаһанданудың Қазақстандағы жас әйелдердің гендерлік сәйкестігіне медиа мен танымал мәдениет арқылы әсері талданады. Соңғы онжылдықта ақпараттық технологиялардың қарқынды дамуы және әлеуметтік желілердің таралуы әйелдердің тұтынуына айтарлықтай әсер етіп, белсенділігін арттырды. Жастардың танымал мәдениетті тұтынуындағы жаһандық және жергілікті өзара әрекеттесу тағы да бір маңызды аспект болып табылады.

Бұл мақаланың теориялық маңыздылығы Қазақстандағы мәдени жаһанданудың гендерлік аспектілерін концептуализациялау болып табылады. Жұмыстың практикалық құрамдас бөлігі соңғы жылдардағы әйелдердің медиа мен танымал мәдениетті тұтынуындағы өзгерістерді зерттеу және талдау болып табылады. Бұл зерттеу үшін сандық және сапалық тәсілдер арқылы аралас әдістеме пайдаланылды. Зерттеу танымал музыка мен кино, инфлюенсерлердің ықпалы және медиа тұтынуының Қазақстандағы жас әйелдердің гендерлік сәйкестігінің қалыптасуына ықпалын зерттеуді қамтиды.

Зерттеу нәтижелері көрсеткендей, батыстық музыка мен кинодан басқа, азиялық жаһандану жас әйелдердің тұтынуында айқын көрінеді, әсіресе К-рор деген атпен кеңінен танымал корей мәдениеті.

Сонымен қатар, отбасы мүшелері әртүрлі әлеуметтік медиа әсер етушілерімен бәсекелесе алатын жағдайда қыздар үшін отбасы маңызды рөл атқарады. Отбасылық қарым-қатынастар жас әйелдердің гендерлік репродукциясына да әсер етеді деп айтуға болады. Жалпы алғанда, әлеуметтік желілер мен танымал мәдениет арқылы мәдени жаһандану соңғы онжылдықта Қазақстандағы жас әйелдердің тұтынуын күрделендіріп, ерекшелеп және әртараптандырды.

Негізгі ұғымдар: мәдени жаһандану, жергілікті жер, жастар тұтынуы, гендерлік сәйкестік, әлеуметтік медиа, танымал мәдениет, азиялық жаһандану

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КУЛЬТУРНАЯ ГЛОБАЛИЗАЦИЯ ЧЕРЕЗ ПРИЗМУ МОЛОДЕЖНОГО ЖЕНСКОГО ПОТРЕБЛЕНИЯ В КАЗАХСТАНЕ

Аннотация. В статье анализируется влияние культурной глобализации на гендерную идентичность молодых женщин в Казахстане посредством медиа и популярной культуры.

Быстрое развитие информационных технологий и распространение социальных медиа за последнее десятилетие существенно влияет на женское потребление, делая его более активным и индивидуализированным. Другим важным аспектом является взаимодействие глобального и локального в молодежном потреблении популярной культуры.

Теоретическую значимость данной статьи составляет концептуализация гендерных аспектов культурной глобализации в Казахстане. Практическую составляющую работы представляет изучение и анализ изменений в женском потреблении медиа и популярной культуры за последнее время. Для данного исследования использовалась смешанная методология с применением количественных и качественных подходов. Исследование включало изучение потребления популярной музыки, кино и инфлюенсеров и каким образом медиапотребление конструирует гендерную идентичность молодых женщин в Казахстане.

Результаты исследования показали, что в молодежном женском потреблении, помимо западной музыки и кино, заметно проявляется потребление азиатской глобализации, особенно корейской популярной культуры, которая широко известна как К-поп. В то же время семья играет важную роль для девушек, когда члены семьи могут конкурировать с различными инфлюенсерами из социальных сетей. Можно сказать, что семейные отношения также влияют на гендерное воспроизводство у молодых женщин. В целом культурная глобализация посредством социальных медиа и популярной культуры усложняет, индивидуализирует и диверсифицирует молодежное женское потребление в Казахстане за последнее десятилетие.

Ключевые слова: культурная глобализация, локальность, молодежное потребление, гендерная идентичность, социальные медиа, популярная культура, азиатская глобализация

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