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Strategic hybridity: National modernization and cultural security in Kazakhstan and Kyrgyzstan

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This article provides a philosophical analysis of cultural security in Kazakhstan and Kyrgyzstan under the conditions of globalization, introducing the concept of “strategic hybridity”. The study critically examines the application of the theories of homogenization, glocalization, and hybridization. It demonstrates that none of these paradigms, taken in isolation, can fully capture the complex cultural dynamics of the region; rather, their dialectical interplay becomes evident. The phenomenon of “McDonaldization” is shown to encounter axiological resistance from local traditions of hospitality and social practices. Globalization is analyzed as a process manifested in cultural initiatives aimed at constructing a national brand. “Strategic hybridity” is conceptualized as the conscious selection, adaptation, and recoding of global cultural forms in order to address the tasks of national modernization and reinforce renewed identity. The empirical basis includes comparative analysis of cultural strategies, patterns of digital media consumption, as well as case studies in music (Q-pop, KG-pop) and the fashion industry in both countries. The conclusion asserts that Kazakhstan and Kyrgyzstan are shaping a “third way” between Westernization and isolationism, transforming the resources of globalization into instruments of their cultural projects, thereby ensuring cultural security in the new era.

Keywords: globalization, cultural security, national modernization, homogenization, hybridity, glocalization, identity, strategic hybridity, Kazakhstan, Kyrgyzstan.

Introduction

The contemporary era is marked by a fundamental dialectical contradiction. On the one hand, there is an unprecedented intensification of global interconnectedness, encouraging the formation of a unified planetary civilization. On the other hand, a powerful counter-movement manifests itself in the strengthening of local cultural specificities and the active search for identity. This process is not a unidirectional trajectory toward unification but rather a dynamic arena generating new cultural forms, hybrid identities, and existential challenges for traditional societies. In this regard, the notion of *cultural security*—understood as the capacity of socio-cultural systems to preserve, adapt, and develop under conditions of external risks and threats—acquires particular relevance.

An examination of cultural processes in Kazakhstan and Kyrgyzstan reveals that the prevailing theoretical paradigms of globalization are insufficient to fully account for the complexity and multidimensionality of ongoing transformations. Instead, these models intersect and simultaneously manifest in diverse forms across different levels of social reality. This situation requires moving beyond the limitations of separate conceptual frameworks toward a comprehensive perspective that explores their complementarity, interrelations, and dialectical connections conditioned by historical and cultural contexts. Such an approach enables us to understand cultural change not merely as the product of external influences but also as the deep internal dynamics of spiritual and civilizational development. From a philosophical standpoint, this line of inquiry continues the ancient tradition of seeking to comprehend the essence of humanity: culture has always been not only an ensemble of social institutions but also a distinct mode of being, an essential manifestation of existence itself.

For societies under the influence of globalization, the central question becomes: *Who are we, and where are we heading?* Engaging with theoretical models in pursuit of an answer is not solely a scientific task but also a methodological approach to preserving our cultural existence and uncovering its new dimensions. Accordingly, we have chosen to interpret globalization through the prism of paradigms that illuminate its diverse aspects, in order to achieve a systematic understanding of its phenomena. By employing the comparative experiences of Kazakhstan and Kyrgyzstan, this study provides a comprehensive philosophical analysis

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of the resilience and transformation of traditional models under contemporary global processes. The research aims to identify, substantiate, and philosophically interpret the distinctive cultural strategies developed by these nations in response to the challenges of globalization. Our choice to focus on Kazakhstan and Kyrgyzstan as concrete objects of analysis is explained, first, by their shared Soviet legacy that has left a lasting imprint on social institutions, infrastructure, and collective consciousness; second, by the profound historical and cultural heritage of the nomadic civilization, which shaped a unique worldview and social organization; and third, by the divergent pathways and strategies of national identity formation and engagement with the global space in the post-Soviet period.

We have examined manifestations of cultural homogenization and “McDonaldization” in the everyday lives of the two states (following G. Ritzer), the theory of glocalization as developed by Roland Robertson, and the theory of hybridization grounded in the works of postcolonial thinkers such as Jan Nederveen Pieterse, Homi Bhabha (the concept of the “Third Space”), and Stuart Hall (the notion of identity as dynamic and non-essentialist). This global theoretical framework is complemented by regional studies, including Marlène Laruelle’s work on competing paradigms of state identity in Kazakhstan, as well as the studies of N.M. Mukhamedzhanova, T.T. Ospanov, and A.Kh. Ramazanova, which underscore the threats globalization poses to national identity and substantiate the necessity of active state intervention. Within this context, the study introduces the concept of “*strategic hybridity*”, accompanied by a critical reassessment of the universal applicability of Western-centric globalization theories.

Materials and methods

The study is based on a comprehensive methodological approach, wherein theoretical paradigms are integrated with concrete empirical material. A comparative analysis of Kazakhstan and Kyrgyzstan highlights similarities and differences arising from their shared historical and cultural heritage. The dialectical method is employed to interpret the tension between the universal processes of globalization and the countervailing efforts of local cultures to assert themselves, viewing this contradiction as a driving force of cultural evolution and synthesis. In addition, hermeneutical analysis is applied to interpret cultural development programs, thereby uncovering the underlying values and meanings embedded in state strategies. Globalization theories are further correlated with empirical data (digital media, food, music, and fashion), ensuring that philosophical reflections are substantiated by socio-cultural experience.

Homogenization and “McDonaldization” of everyday life

One of the key theoretical paradigms in contemporary philosophy and the social sciences for interpreting the cultural dimensions of globalization is the theory of homogenization, most clearly articulated in George Ritzer’s concept of “McDonaldization”. According to Ritzer, the principles of “efficiency, calculability, predictability, and control”, derived from the fast-food industry, have become the basis for the unification of cultures [1]. V.V. Buryak, in his analysis of Ritzer’s framework, points out that he further identifies the fifth component “the irrationality of rationality”. By “rationality”, Ritzer refers to both the fruits of human reason and “humaneness”, values that, in his view, are drastically minimized in the system of fast-food restaurants. Ultimately, the fifth principle reflects the consequences of mass standardization and technological progress that reduce the individual to an instrument [2; 75–82]. These consequences are particularly evident in major cities of Kazakhstan and Kyrgyzstan, such as Almaty, Astana, Shymkent, and Bishkek, where the proliferation of fast-food chains, shopping malls, standardized online services, and media content has led to a homogenization of leisure practices and consumption habits.

A closer examination of Ritzer’s four primary principles demonstrates their manifestation in Kazakhstan and Kyrgyzstan. *Efficiency* is evident in the widespread use of fast food and online delivery services that optimize time. *Calculability* appears in marketing strategies where the emphasis shifts from quality to quantity (“double cheeseburger”, “extra portion”, “1+1=3”), fostering an illusory sense of value. *Predictability* is shaped by global hotel chains, branded stores, and the uniform content flows of social media platforms. Such standardization creates comfort and a sense of safety for many, especially in unfamiliar environments. For instance, international hotel chains such as Marriott, Rixos, Hilton, and Ibis are well represented in large cities. Visitors to the Bishkek Marriott or Hilton Garden Inn in Almaty can expect globally standardized services, interior design, cuisine, and quality. Similarly, international fashion retailers like Zara, H&M, and Mango provide identical assortments and store environments in major malls. Shopping centers such as Mega, Khan Shatyr (Kazakhstan), and Bishkek Park (Kyrgyzstan) offer consumers a uniform retail experience, en-

sure that visitors not only purchase goods but also engage in a familiar cultural practice of urban consumption, even in an unfamiliar city.

Finally, *control* is achieved through algorithm-driven recommendation systems on digital platforms and standardized service protocols designed to minimize human discretion. These mechanisms provide consumers with consistent experiences and predictable service quality. The effect is especially evident in digital platforms that deliver personalized visual and informational content tailored to a user's interests.

As an empirical indicator of these processes, recent survey data for 2024–2025 may be cited (Figure 1). In Kazakhstan, 92.9 % of the population has access to the Internet [3], with the most popular platforms being Pinterest (23.12 %), YouTube (20.74 %), Facebook (18.14 %), Twitter (12.64 %), Instagram (9.9 %), and VKontakte (7.69 %) [4]. In Kyrgyzstan, 88.5 % of the population has Internet access [5], with the leading platforms being Instagram (40.53 %), Facebook (38.15 %), Pinterest (8.22 %), Twitter (5.4 %), YouTube (4.88 %), and VKontakte (1.08 %) [5].

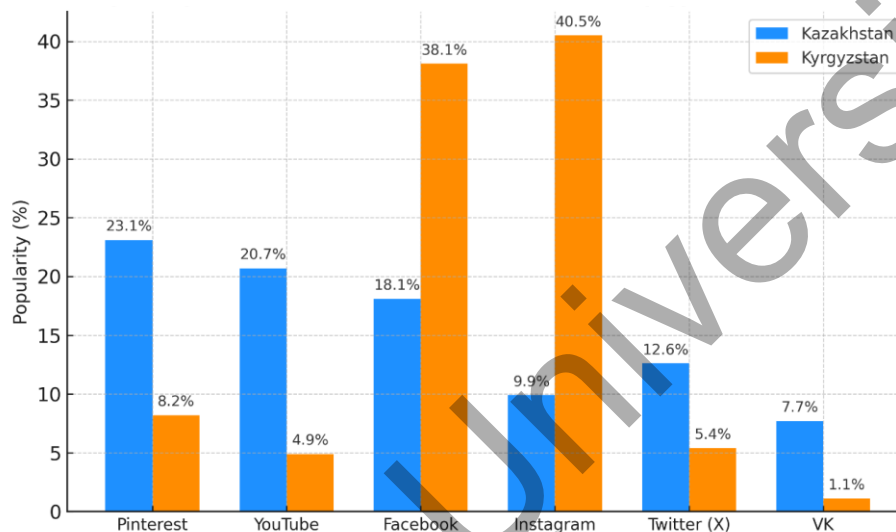


Figure 1. Popularity of Online Platforms in Kazakhstan and Kyrgyzstan (2024–2025)

The comparative analysis highlights that the digital cultures of Kazakhstan and Kyrgyzstan have developed distinct priorities. In Kazakhstan, online platform usage tends to reflect informational, inquisitive, and creative preferences, whereas in Kyrgyzstan, social-communicative engagement and self-expression are more prominent. These differences reveal variations in media consumption patterns underlying diversity of social and psychological needs.

For instance, considering the mechanisms of digital mediation, YouTube's recommendation system suggests content based on a user's prior viewing history: frequent engagement with fast-food or gastronomy content leads to further recommendations in the same domain. TikTok's "For You" page similarly tailors videos to individual interests and interactions, such as likes, comments, and viewing time. Instagram's feed and Reels deliver content based on a user's previous interactions (e.g., likes, saves, and viewing time). In this way, digital algorithms guide a user's attention while fostering a sense of predictability and trust within the online environment.

Yet, within the Central Asian context, the phenomenon of the "irrationality of rationality" acquires a deeper philosophical significance. It is not merely visible in the mechanization of services or potential health impacts, but in profound axiological tension. The global cultural emphasis on speed and efficiency often stands in direct opposition to the traditional values of Kazakh and Kyrgyz societies. For both peoples, life and culture are rooted in social bonds and hospitality: receiving guests with a prepared table, engaging in leisurely conversation, and sharing meals together are fundamental practices. Such traditions contrast with modern consumer culture, which prioritizes efficiency over relational depth.

Furthermore, social interactions inherited from nomadic civilization rely on collective consensus and mutual support. Decisions are guided not solely by individual gain but by agreement among family, relatives, and the wider community. In contrast, the rapid and standardized modes of action promoted by globalization tend to shorten or even overlook this traditional social dynamic.

For Kazakhs and Kyrgyz, time is harmonized with nature and the rhythms of life. Leisurely conversation, the observance of festive traditions, and the maintenance of the nomadic lifestyle require valuing time not for immediate results, but for relationships and harmony. Consequently, the global cultural emphasis on efficiency and speed places social, ethical, and psychological pressures on traditional cultures. Social interactions are guided not merely by formal patterns but by principles of morality and trust. The “scripted friendliness” of fast-food employees, following standardized instructions, cannot replace genuine human relationships.

As a result, global culture intensifies pressures on the traditional cultural matrix. Yet this is not solely a source of conflict; it also opens new possibilities for hybrid cultural experiences. For example, young people, employing modern online communication tools, are able to preserve traditional hospitality and social bonds while simultaneously developing new syncretic cultural forms.

Managed glocalization: The harmony of tradition and globality

The theory of glocalization, developed by Roland Robertson, describes the simultaneous and interrelated processes of globalization and localization. According to the *Encyclopedia Britannica*, glocalization refers to the coexistence of globalizing and particularizing tendencies; that is, the adaptation and restructuring of global processes to fit local cultural contexts [6]. In this model, global trends are not simply adopted; they are adapted, reinterpreted, and implemented at the local level, which can preserve and even enhance cultural diversity [7; 25–44].

In Kazakhstan, this concept is particularly evident in new hospitality spaces: cafés, restaurants, and hotels that, while adopting global design and business models, preserve national traditions and cultural codes, offering new forms of “ethno-cafés”. Examples include the FIKA, Tary, Sunduk, and Zhent café chains. In Kyrgyzstan, this trend is only beginning to take shape, with individual examples such as Arzu Café in Bishkek or venues like FLASK Coffee and Chicken Star, distinguished by their interior design.

From a philosophical perspective, such spaces are not merely commercial establishments. They integrate traditional patterns and handicrafts into their interiors, while national dishes, such as zhent, tary, kurt, and cheese, are reinterpreted in contemporary contexts, offering new gastronomic products like tary-based pies or chocolate zhent alongside modern coffee varieties. These spaces become arenas for historical consciousness, cultural dialogue, and the experiential practice of national identity. Moreover, by avoiding both blind Western imitation and reactionary isolation, they, in our view, give rise to new, globally resonant local cultural brands. Philosophically, this represents a model for harmonizing the preservation of national identity with historical awareness and cultural innovation: a new chapter in national history.

In considering glocalization, state programs and strategies cannot be overlooked, as they institutionalize the protection of national identity and shield it from global influences. In this regard, the state not only establishes the concept of “cultural security” but also prioritizes the preservation of local culture and traditions. Philosophically, such an approach is an act of safeguarding national consciousness and historical memory: the state seeks not only economic or political autonomy but also cultural independence.

Cultural policies in Kazakhstan and Kyrgyzstan are similar in terms of substantive priorities, yet they differ in their level of institutional maturity and implementation mechanisms. The *Concept of Cultural Policy of the Republic of Kazakhstan* [8] provides a clear example of a proactive, guiding strategy of “managed glocalization”. It positions cultural policy as a tool for cultivating a national orientation in the global arena through cultural branding, the development of a “competitive cultural mindset”, infrastructural support, and multilingual international communication.

In Kyrgyzstan, the *Program for Cultural Development for 2025–2030* has recently been presented for public discussion. The program aims to systematize the country’s cultural policy and strengthen its legal and institutional foundations. Specifically, it proposes codifying legislation on culture, revitalizing the National Council for Culture, modernizing museum and theater infrastructure, and establishing effective mechanisms for cultural governance [9].

Comparatively, both states place cultural heritage and national identity at the core of their policies. The difference lies in focus: in Kazakhstan, cultural policy is closely linked to the creative economy, whereas in Kyrgyzstan it primarily emphasizes preservation, inventorying, and institutional consolidation. In Kazakhstan, cultural diplomacy operates alongside the creative industries; in Kyrgyzstan, it is expected to expand gradually through image-building projects, such as ethno-cultural formats.

Within such a state-driven, socially constructed strategy, it is impossible to overlook the risks and challenges facing culture and communication. In theoretical discourse, N.M. Mukhamedzhanova argues that

“globalization, through the adoption of standardized technologies, leads to the erosion of national status and sovereignty” and that “globalization may cause the homogenization and marginalization of local cultural forms” [10; 70–75]. T.T. Ospanov and A.Kh. Ramazanova confirm this trend in practice, observing “a gradual leveling, forgetting, and loss of national distinctiveness under the influence of globalization”, thus asserting that active state intervention is a necessary condition for preserving national identity [11; 68–73].

These scholarly conclusions, in our view, clearly indicate the threats that national cultures face under current globalization dynamics. Indeed, the standardization of cultures and the marginalization of local forms may weaken national identity. At the same time, globalization is not only a source of risk; it also presents new opportunities for inter-cultural interaction and exchange of experiences. In this context, the primary responsibility of the state is to adapt culture to new global conditions and make it internationally competitive, while simultaneously safeguarding and reinforcing national identity.

Analysis of these documents allows us to conclude that in both cases we are witnessing the phenomenon of “glocalization as state engineering”. The state does not act as a passive observer but as a principal agent of cultural change. It seeks not merely to preserve tradition in its original form but to “wrap” it in a modern, accessible, and appealing format for the global consumer. This process, while highly centralized and ideologically charged, significantly differs from Robertson’s more organic, bottom-up conception of glocalization.

Cultural hybridization phenomena in the post-Soviet context

The theory of hybridization associated with Jan Nederveen Pieterse views globalization as a process in which cultures interact and merge continuously, producing new syncretic forms (hybrids) [12]. This theory challenges the fundamental notions of cultures as “pure” and unchanging and emphasizes that hybridization is closely linked to power inequalities. However, this process is not equitably distributed. Pieterse underscores that hybridization is inherently tied to power relations.

Considering the perspectives of other scholars who have analyzed this theory, Homi Bhabha, a leading figure in postcolonial theory, established the theoretical foundations of intercultural interaction and hybridity in his work *The Location of Culture* (1994). Bhabha introduced the concept of the “Third Space”, demonstrating that when cultures intersect, entirely new meanings emerge. This space is not merely a mixture of two cultures but a unique arena that arises between them. He regarded such hybridity as a force that disrupts colonial discourse, destabilizes the “pure” structures of dominant cultures, and produces novel forms of identity [13].

Stuart Hall highlighted the fluidity of personal identity, noting that it is continuously reconstructed through cultural practices. Hybridity, he argues, does not signify the “loss of the original” but rather reflects a dynamic form of uniqueness. In this process, agents such as youth and artists negotiate and reinterpret values through music, fashion, and experiences in urban spaces [14; 27–326].

The cultural policies of Kazakhstan during the years of independence can be seen as an example of “strategic hybridity”. This is a top-down, state-managed process whereby global cultural forms are consciously selected, adapted, and re-coded to fulfill national modernization goals and the formation of a distinctive national identity.

In this regard, Marlene Laruelle’s paradigms describing state discourse in Kazakhstan are particularly relevant. According to Laruelle, several paradigms coexist within state discourse, including “Kazakhness”, “Kazakhization”, and “transnational” [15; 1–20]. These paradigms highlight the complex multidimensionality of cultural and political discourse in Kazakhstan.

The “Kazakhness” paradigm is grounded in tradition, historical heritage, and ethno-cultural continuity. It is aimed at preserving the core of national identity; accordingly, state cultural policy initiatives, such as honoring historical figures, reviving national holidays and rituals, and supporting traditional arts, align with this paradigm. The “Kazakhization” paradigm represents a process of linguistic and cultural hegemony, with the goal of strengthening the prevalence of the Kazakh language across all spheres of society and institutionalizing national traditions within everyday public life. The “transnational” paradigm, in contrast, reflects Kazakhstan’s openness in the context of contemporary globalization. Its aim is to present the country not solely on the basis of ethnic “Kazakhness” but as a multiethnic, multilingual subject adapted to the international cultural space. This approach contributes to shaping Kazakhstan’s “Eurasian” identity and allows for a broader understanding of national uniqueness beyond ethnic boundaries.

These three paradigms are not mutually exclusive; rather, their influence varies depending on historical periods and political contexts. For example, during the early years of independence, the “Kazakhization”

agenda was dominant, while in the last decade, “transnational” dimensions have gained strength. The “Kazakhness” paradigm, however, consistently remains the primary and stable value foundation.

Considering this, Kazakhstan’s cultural policy can be understood as an instance of “strategic hybridity”. That is, the preservation and reinforcement of traditional cultural codes, the consolidation of national identity, and openness to global cultural influences are pursued simultaneously. While this process contains inherent tensions, at the state level, it is presented as a form of “synthetic harmony”. Such strategic hybridity is evident not only in state discourse and official policy but also across various domains of cultural production. Its influence is particularly notable in youth culture, where the convergence of global trends and local traditions is most vividly expressed in the lifestyle and tastes of the new generation. In this context, the music industry serves as one of the most suitable arenas to study the practical manifestations of strategic hybridity.

Q-pop and KG-pop: Strategic hybridity in contemporary music

The Q-pop (Qazaq pop) music genre constitutes one of the most striking empirical examples of strategic hybridity. Emerging under the influence of the global K-pop phenomenon, Q-pop adopts its aesthetics vivid visual imagery, professional choreography, and high-quality production while enriching it with local content. The core of the genre is the Kazakh language. Research shows that Q-pop strengthens the prestige of Kazakh among youth and contributes to reinforcing national identity.

The founding group Ninety One addresses topics relevant to young audiences, including depression, self-discovery, and the tension between tradition and modernity. Their androgynous style and use of makeup challenge traditional masculine norms, sparking significant public debate. By producing content in Kazakh, Q-pop has integrated the language into prominent pop culture, elevated its status among young people, and contributed to forming national identity in a universally appealing and contemporary format [16]. Films and documentaries about Ninety One, along with the group receiving several national music awards, institutionalized Q-pop within the cultural landscape and enhanced its commercial visibility. International media coverage further amplified the group’s reach into the global media space [17]. While Q-pop initially emerged as an organic youth movement, there is evidence that the state later strategically adopted it for its purposes. Despite Ninety One’s rebellious image, one member represented the youth wing of the ruling party, and the group performed at state-sponsored concerts.

In Kyrgyzstan, the KG-pop scene is creating a new cultural space emphasizing girls’ independence and freedom. For instance, the music videos of the group BirAi (debuting with “Эку Жүз” (“Fake”), 2019) showcase contemporary fashion and the open expression of personal perspectives; they adopt K-pop aesthetics while preserving local codes, generating public debate due to their bold image [18]. Additionally, solo artist Zere Asylbek’s song “Kyz” became a manifesto against bride kidnapping and child marriage, sparking widespread social discussion and openly addressing conflicts between tradition and legal rights. In this track, modern pop elements are combined with national motifs to deliver social commentary in a compelling manner [19].

Cultural hybridization in the fashion industries of Kazakhstan and Kyrgyzstan

Analyzed through this theoretical lens, hybridization in the fashion industry primarily manifests through the fusion of traditional crafts, such as patterns, textiles, and techniques, with contemporary design solutions and marketing strategies. As a result, national identity is not lost; rather, it is strengthened and positioned to influence the global fashion agenda [20; 45–52].

In Kazakhstan, a particularly vivid example of hybridization is the transformation of the traditional *shapan* into contemporary garments. Designer Aigul Kassymova reinterpreted the classic form into a minimalist yet nationally recognizable creation, showcased at Almaty Fashion Week and in *Vogue Kazakhstan* [21]. Another example is the KURALAI brand, which integrates traditional ornamentation into formal and business attire, making ethnic heritage a component of everyday dress codes [22; 103–115]. The Qazaq Republic brand, aimed at youth, demonstrates a different form of hybridity: by incorporating the Kazakh language, national symbols, and collaboration with the Q-pop group Ninety One, it transforms national identity into a mass-market, street-style element [23]. In art-oriented projects such as Soul of Tengri Fashion, felt, embroidery, and ethnic jewelry are incorporated into stage collections, while everyday items such as patchwork quilts, bags, ponchos, and vests acquire new meaning [24].

In Kyrgyzstan, hybridization emerges through the combination of traditional felt craftsmanship with contemporary design approaches. For instance, Tumar Art Group unites Bishkek artisans, transforming traditional *shyrdak* rugs into modern exportable products, including jewelry, footwear, and interior items [25; 88–

97]. Brands like Yaka have developed a “modern ethno-chic” style, adapting Kyrgyz motifs and symbols (sheep horns, floral patterns, traditional headdress elements) to urban minimalism [26]. Tourist fashion is also becoming a hybridization arena: ethnic patterns are incorporated into casual clothing and souvenirs, making “cultural dressing” part of everyday practice while opening opportunities for commercialization [27; 421–439].

Thus, the fashion industries in Kazakhstan and Kyrgyzstan constitute clear arenas of cultural hybridization that reconcile tradition with modernity under globalization. In Kazakhstan, this phenomenon ranges from the reinterpretation of the *shapan* to the incorporation of ornamentation in business attire and the integration of language and pop culture in youth brands. In Kyrgyzstan, traditional felt craftsmanship and *shyrdak* rugs are transformed into contemporary jewelry, interior, and export products, while ethnic motifs become central to urban styles and tourist souvenirs. As a result, national heritage is preserved and revitalized through new cultural forms adapted to global markets. This process enables both countries to secure a significant position within the global fashion space, establishing their own culturally hybrid arenas.

Thus, hybridized identity is not a stable state but becomes an arena of continuous internal negotiation and struggle. A young person’s choice to visit a fashionable café (global), participate in a patriotic flash mob (state), or observe a traditional family ritual (local) is not a simple personal preference; it represents a complex indicator within a cultural space where each element carries different “weights” and social significance.

Conclusion

Analysis of cultural development trajectories in Kazakhstan and Kyrgyzstan through the theories of homogenization, glocalization, and hybridization reveals that none of these frameworks alone can fully capture the complexity of these processes. On the contrary, the cultural dynamics in both countries constitute a complex dialectical interplay of all three models. The historical and cultural heritage of these two nations is distinguished by mobility, adaptability, openness to external influences, and the networked nature of social connections. Their ability to transform rather than be erased under the pressures of globalization represents a key achievement. Within the scope of this study, the concept of “strategic hybridity” is proposed: it involves the deliberate selection, adaptation, and recoding of global cultural forms technologies, media formats, artistic genres to address national modernization objectives and strengthen a unique yet renewed identity. In this sense, the path chosen by both countries represents a “third way” between blind Westernization and counterproductive self-isolation, transforming the resources of globalization into instruments for advancing their own cultural projects. Therefore, cultural development in Kazakhstan and Kyrgyzstan should not be understood as a simple binary choice between adaptation and resistance but as an attempt to construct a new model grounded in historical and civilizational experience. This model aims to reinforce national identity in innovative ways rather than erode it. Consequently, national culture is capable of securing its place within the global cultural space.

In summary, the success of cultural policy lies not merely in conserving national identity but in adapting it to new historical conditions and converting it into a forward-looking value program. For Kazakhstan and Kyrgyzstan, the strategic task is to preserve historical and cultural heritage and to transform it into intellectual and symbolic capital for the globalization era as well. Such an approach both ensures cultural sustainability and elevates the civilizational development of the region to a new level.

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Стратегиялық гибриділік: Қазақстан мен Қырғызстандағы ұлттық модернизация мен мәдени қауіпсіздік

Мақалада жаһандану жағдайындағы Қазақстан мен Қырғызстанның мәдени қауіпсіздігіне философиялық талдау жасалып, «стратегиялық гибриділік» ұғымы қарастырылған. Зерттеуде гомогенизация, глокализация және гибридизация теорияларының қолданылуы сыни тұрғыдан талданған. Бұл парадигмалардың ешқайсысы жеке-дара аймақтың күрделі мәдени динамикасын толық сипаттай алмайтыны, керісінше, олардың диалектикалық өзара әрекеттестігі байқалатыны дәлелденеді. «Макдональдтандыру» құбылысының жергілікті қонақжайлылық және әлеуметтік дәстүрлер тарапынан аксиологиялық қарсылыққа тап болатыны көрсетілген. Глокализация ұлттық брендті қалыптастыруға бағытталған мәдени бастамалардан көрініс табатын үдеріс ретінде талданған. «Стратегиялық гибриділік» ұлттық модернизация міндеттерін шешу және жаңартылған бірегейлікті нығайту үшін жаһандық мәдени формаларды саналы түрде тандау, бейімдеу және қайта кодтау үдерісі. Эмпирикалық негіз ретінде екі елдің мәдени стратегиялары, сандық медианы тұтыну үлгілері, сондай-ақ музыка (Q-рор, KG-рор) мен сән саласындағы кейстері салыстырмалы талдау ретінде алынған. Қорытындыда Қазақстан мен Қырғызстан батыстану мен оқшаулану арасындағы «үшінші жолды»

калыптастырып, жаһандану корларын өздерінің мәдени жобаларының құралына айналдырып, сол арқылы жаңа дәуірдегі мәдени қауіпсіздікті қамтамасыз етіп отырғаны тұжырымдалған.

Кілт сөздер: жаһандану, мәдени қауіпсіздік, ұлттық модернизация, гомогенділік, гибридтілік, глокализация, бірегейлік, стратегиялық гибридтілік, Қазақстан, Қырғызстан.

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Стратегическая гибридность: национальная модернизация и культурная безопасность Казахстана и Кыргызстана

В статье проводится философский анализ культурной безопасности Казахстана и Кыргызстана в условиях глобализации и рассматривается понятие «стратегическая гибридность». В исследовании критически анализируется применение теорий гомогенизации, глокализации и гибридизации. Доказывается, что ни одна из этих парадигм в отдельности не может полностью описать сложную культурную динамику региона, напротив, проявляется их диалектическое взаимодействие. Показано, что феномен «макдональдизации» сталкивается с аксиологическим сопротивлением со стороны местного гостеприимства и социальных традиций. Глокализация анализируется как процесс, проявляющийся в культурных инициативах, направленных на формирование национального бренда. «Стратегическая гибридность» определяется как процесс осознанного выбора, адаптации и перекодирования глобальных культурных форм для решения задач национальной модернизации и укрепления идентичности. В качестве эмпирической базы используются культурные стратегии двух стран, модели потребления цифровых медиа, а также кейсы из области музыки (Q-поп, KG-поп) и моды, рассматриваемые в сравнительной перспективе. В заключении делается вывод о том, что Казахстан и Кыргызстан формируют «третий путь» между вестернизацией и изоляцией, превращая ресурсы глобализации в инструмент своих культурных проектов, тем самым обеспечивая культурную безопасность в новую эпоху.

Ключевые слова: глобализация, культурная безопасность, национальная модернизация, гомогенность, гибридность, глокализация, идентичность, стратегическая гибридность, Казахстан, Кыргызстан.

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