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The communication and acceptance of chinese films and TV series in Kazakhstan in the context of overseas promotion of chinese

中华文化“走出去”背景下中国影视剧在哈萨克斯坦的传播与接受⁸²

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Abstract

Kazakhstan is the largest country in Central Asia, and its cooperation with China in economic and cultural aspects is increasingly close. Studying the communication and acceptance of Chinese film and TV series in Kazakhstan can better understand the acceptance and cognition of Chinese culture by the Central Asian people. Based on data analysis and literature research methods, this paper reviews the history of communication and current situation of Chinese films and TV series in Kazakhstan, uses questionnaires to explore the ways and effects of communication of Chinese film and TV series in Kazakhstan, and analyzes the perception of different types of Chinese film and TV series by Kazakhstan audience. It also pointed out a series of problems existing in the communication and promotion of Chinese films and TV series in Kazakhstan: the cultural differences between China and Kazakhstan, the low quality of subtitle translation of film and TV series, and the lack of adequate publicity. Some suggestions are proposed to promote the promotion of Chinese film and TV series in Kazakhstan and Central Asia, so as to promote the in-depth exchange and cooperation of film and television culture in countries along the Belt and Road.

Key Words: Chinese films and TV series, Kazakhstan, communication and acceptance.

摘要:

哈萨克斯坦是中亚地区最大的国家，与中国在经济和文化等方面的合作日益密切。研究中国影视剧在哈萨克斯坦的传播与接受，能更好地了解中亚民众对中国文化的接受度和认同感。本文基于数据分析和文献研究法梳理了中国影视剧在哈萨克斯坦的传播历史和现状；利用调查问卷探讨了中国影视剧在哈萨克斯坦传播的途径和效果，剖析了哈萨克斯坦观众对中国不同类型影视剧的接受情况；并指出了其中存在的一系列问题：中哈两国文化差异大、影视剧字幕翻译质量不高、宣传不到位等相关问题提出若干建议，以期促进中国影视剧在哈国以及中亚地区的传播，推动“一带一路”沿线国家影视文化层面的交流与合作。

关键词：中国影视剧；哈萨克斯坦；传播与接受

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Introduction

With the improvement of China's comprehensive national strength, more and more countries in the world are turning their attention to China. In order to let more countries in the world know about Chinese culture, China has launched the "Going Out" Strategy of Chinese Culture. Kazakhstan is the largest country in Central Asia, with the further development of relations between China and Kazakhstan, China and Kazakhstan have continuously strengthened cooperation in politics, economy, trade, culture and other fields. In this context, the communication of Chinese film and TV series in Kazakhstan has also ushered in new opportunities. Taking this as the starting point, this paper analyzes the communication and acceptance of Chinese film and TV series in Kazakhstan from the perspectives of communication background and communication opportunity. It also discusses the acceptance of Chinese film and TV series by the Kazakhstan audience and the communication dilemma of Chinese film and TV series in Kazakhstan through a questionnaire survey. In view of the current situation of Chinese films and TV series in Kazakhstan, this paper puts forward five suggestions to improve the communication effect of Chinese film and TV series in Kazakhstan.

Theoretical Framework or Literature Review

Communication Background of Chinese Films and TV Series in Kazakhstan

In recent years, driven by the strategy of "overseas promotion of Chinese culture industry" and "Belt and Road Initiative", Chinese cultural industry, such as literature, culture, fine arts, and film and television works, have been "sailing out to sea" to achieve better overseas communication. In such a macro background, the overseas communication of Chinese films and TV works have also made remarkable achievements. According to the data of the Ministry of Commerce, China's cultural trade exports reached 99.89 billion US dollars in 2019, and China's foreign cultural communication has achieved rapid development. In the export and communication of cultural products, film and television works are the most common and widely spread type that the public is willing to appreciate and accept.

The communication history of Chinese films and TV series in Kazakhstan can be dated back to the period of the Soviet Union. At the end of the last century, the Russian version of *Pilgrimage to the*

West was widely loved by the Kazakhstan people and has been rebroadcast for many times. The films of *Turpan Love Song* and *Beautiful Homeland* produced by Tianshan Film Studio were the first Chinese films to enter the Central Asian film market (Jianqi, 2015: 119). In recent years, with the continuous deepening of the friendly relations between China and Kazakhstan, economic and trade cooperation has become increasingly close. As a Chinese saying goes, "the state-to-state relation lies in amity between the two peoples". With the deepening development of China-Kazakhstan relation, the Kazakhstan people are increasingly enthusiastic and interested in learning Chinese language and the Chinese culture. One of the best ways to understand Chinese culture is to watch Chinese movies and TV series because they demonstrate Chinese culture in a visualized, vivid and popular manner.

In the 21st century, with the vigorous development of mass media, films and TV works have become an important carrier of cultural exchanges among various ethnic groups because of their prominent entertainment functions. They are easy to understand, pleasing to the eyes and can be widely communicated in many areas. Therefore, Chinese culture, including Chinese music and TV series, has gained more and more attention in Kazakhstan.

The Communication Opportunities of Chinese Films and TV Series in Kazakhstan

The Growth of China's Comprehensive National Strength and the Deepening of China-Kazakhstan Relation

The influence of a country's culture on the world depends largely on its comprehensive national strength (Mengzhen, 2018: 152). On the one hand, the prosperity of national strength has led to innovation and great progress in other social and cultural fields, resulting in great cultural prosperity and development, and thus more advanced and innovative cultural products and varied cultural forms have been spread overseas. On the other hand, a country with strong comprehensive national strength will have greater influence in the world and attract people's interest and attention. People would like to know the history and cultural development of such strong and developed countries (Bin, 2008). With the rise of China on the international stage, Kazakhstan media have paid much attention to the achievements of China. *24.KZ, Khabar*, and

Kazakh TV have made a lot of news reports related to the development of China's economy, highly praising the achievements of China in various fields. In such a macro context, more people in Kazakhstan are eager to learn Chinese language and understand Chinese culture. Films and TV series are an important window for the Kazakhstan people to understand China and learn Chinese.

As the most powerful and richest country in Central Asia, Kazakhstan is the first stop on the Silk Road. President Xi Jinping attaches great importance to China-Kazakhstan relation and has visited Kazakhstan for many times. In August 2015, the ministers of Culture of the two countries signed a new intergovernmental agreement of cooperation on cultural and humanity issues. Since the signing of the agreement, senior officials of relevant departments and non-governmental organizations of China and Kazakhstan have continuously expanded and deepened exchanges and cooperation in the relevant field. Through the governmental decision-making and the policy of top-down promotion, China-Kazakhstan comprehensive strategic partnership has entered a new stage and the bilateral economic and cultural exchanges have been growing steadily. In particular, the cooperation in the cultural field has been continuously refined, and the film and television exchanges between China and Kazakhstan have also made great progress, which is also the basis for the smooth communication of Chinese films and TV series in Kazakhstan.

The Rapid Development of Kazakhstan's Cultural Industry

Culture is a social phenomenon, and every country and nation has its own specific culture.

In the context of globalization, the role and status of culture is increasingly recognized, and cultural strength has become an important indicator to measure the comprehensive national strength of a country. Since the independence of the country, Kazakhstan has set the cultural development goal of protecting the Kazakhstan national cultural tradition and fully supported its cultural development.

Nazarbayev, former President of Kazakhstan attached great importance to developing its culture. In the State of the Union address entitled "*The Road to Kazakhstan - 2050 Development Strategy: the Same Goal, the Same Interests, and a Shared Future*", the president put forward the idea that "Kazakhstan ought to inject new impetus to the development of our culture, and formulate long-term cultural political ideas". The concept should include measures to develop a modern culture cluster with the aim of forming a competitive internal culture of Kazakhstan. Strong support for the country's cultural development is also reflected in the *Strategic Development Program of Kazakhstan 2030*. To this end, the Kazakhstan government has been increasing its investment in the field of cultural development year by year. According to the Statistics bureau, Kazakhstan invested 68 billion tenge in cultural, leisure activities and sports projects in the year 2016. The total of the investment in the year 2017 was 75.1 billion tenge, 104.2 billion tenge in the year 2018 and 155.8 billion tenge in the year 2019. In the first ten months of the year 2020 the figure was 240 billion tenge (Italics, 2020). Therefore, Kazakhstan's cultural industry has made great progress, with the number of cultural facilities and venues increasing year by year. The specific data are as follows (see Table 1):

Table 1.
Statistical Table of Cultural Venues and Facilities in Kazakhstan.

Cultural Venues	2016	2017	2018	2019	2020
Theatres	64	68	68	65	65
Audience (1,000)	2,341.4	2,771.1	2,833.6	2,942.1	894
Libraries	4,118	4,100	4,054	3,962	3,925
Audience (1,000)	49,573.9	51,511.8	53,360.6	52,396.7	34,109.6
Museums	238	240	245	250	253
Audience (1,000)	5,894.7	6,450.2	6,716.0	6,829.3	2,351.3
Cinemas	94	96	96	101	99
Audience (1,000)	14,474.9	17,606.7	17,840.7	19,880.5	4,781.2

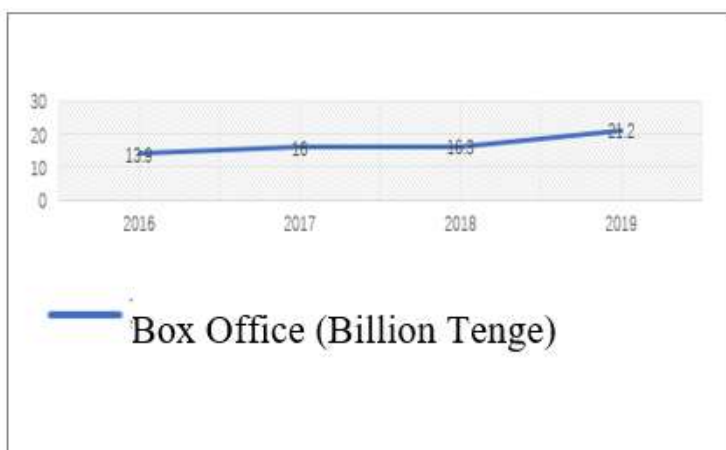
(Source: Statistical Office of Kazakhstan Strategic Planning and Reform Agency, 2021)

As can be seen from Table 1, the epidemic in 2020 had a certain impact on Kazakhstan's cultural industry. Before 2020, Kazakhstan's cultural industry showed a trend of steady development, and the number of visitors or audiences to various cultural institutions kept increasing. The film industry was booming, and the total numbers of moviegoers in 2019 was about 37 percent up than that from 2016. Cinemas in Kazakhstan launched various preferential activities in order to attract more audiences. For example: some cinemas set the ticket price by time (the ticket price was cheaper in the morning), and set the ticket price by age (there are adult ticket, children ticket, and youth

ticket). Some cinemas launched the movie membership card, and offer preferential prices from Monday to Wednesday, etc. In addition, the equipment of cinemas has been constantly upgraded. In 2018, for example, there were 314 cinemas in Kazakhstan, of which 62.4 percent were 3D screens (Leontieva, Kuzmichev & Mudrova, 2019).

The soaring box office of Kazakhstan films (see Table 2) also shows that Kazakhstan film industry has achieved great development, and the Kazakhstan people's spiritual consumption and pursuit have been improved.

Table 2.
Box Office of Films in Kazakhstan.



(Source: Leontieva, Kuzmichev & Mudrova, 2019; State Center for National Cinema Support, 2022)

To sum up, the development of Kazakhstan's cultural industry has created favorable conditions for the communication of foreign films including Chinese films in Kazakhstan.

Extensive Construction of Film and Television Culture Communication Platforms in China and Kazakhstan

In order to further promote cultural exchanges between China and Kazakhstan, relevant government departments and enterprises of the two countries have actively set up platforms for film and television exchanges, which played a significant role in helping film fans of the two countries interact and understand each other's cultures. In the year 2017, the Chinese Film Exhibition, which was jointly undertaken by China Film Group Corporation, China Film Literature Society and Young Heroes and Heroines Culture Co., LTD, was held in Astana, the capital of Kazakhstan. During the film exhibition, many excellent Chinese films were

screened, such as *Kung-Fu Yoga*, *True Love*, *The Wolf Totem*, *Ili River*, *Go Away! Mr. Tumour*, *The Flowers*, and so on (Xiao, 2017). During the same period, "Kazakhstan Chinese Film Exhibition -- Xinjiang Film Week" was held in Almaty, during which a number of Xinjiang films were screened, including *True Love*, *Where Dreams Begin*, *Money on the Road* and so on, which were well received by Kazakhstan film fans (Fan, 2017) .

In addition, film and television co-production between China and Kazakhstan has also witnessed vigorous development. In 2019, *The Musician*, a co-production between China and Kazakhstan, was released in both countries. The film tells the story of Xian Xinghai, a musician who was stranded in Kazakhstan during the war in the 1940s. The film grossed a box office of \$649,703 and was loved by Kazakhstan audiences, who considered the film "deeply moving and touching" and "worth seeing."

As the deepening of trust and cultural ties between the Chinese and Kazakhstan people, Chinese TV series have also opened up a market in Kazakhstan. Many Chinese films have easy-to-understand storylines that can cause the same emotional response of the Kazakhstan audiences. This makes Chinese TV series more appealing to the Kazakhstan people. KTK (Kazakh commercial television channel) broadcasts a large number of modern and ancient Chinese TV series. During its run in Kazakhstan, the channel's Chinese modern TV series *Hey, Old Man* attracted 10.5 percent of viewers. *Feathers to the Sky*, a TV series about ordinary Chinese entrepreneurs, was also popular in Kazakhstan. Ayman Varieva, manager of the program manager department of KTK TV, said that she liked the Chinese TV series *Come on, you are the Best* very much, and that Chinese TV series were very popular with the Kazakh people. At the same time, KTK has found a new way to broadcast Chinese period dramas such as *Wei Zifu* and *Empresses in the Palace*. In 2020, Astana TV broadcast the Chinese TV series *All Is Well*, which achieved good ratings among the Kazakhstan audience. The leading actor Ni Dahong gained a large number of fans in Kazakhstan by virtue of this TV series.

Methodology

In order to further understand the communication status of Chinese films and TV series in Kazakhstan, the author conducted a survey by means of questionnaire and drew some conclusions. This survey mainly targeted at Kazakhstan who know Chinese language, and a total of 200 copies were distributed and 139 copies were recovered. Among the respondents, 49 did not understand Chinese language and 90 did.

Results and discussion

Investigation on the Current Situation and Problems of Chinese Films and TV Series in Kazakhstan

Channels and Ways for Kazakhstan People to Watch Movies

Based on the analysis of specific survey data, it can be seen that the Kazakhstan people mainly watch Chinese films and TV series through film festivals, cinemas, film and television channels, video websites and other ways, and the specific proportions of these ways are different. Twenty-one of them (about 15 percent) watched Chinese films through film festivals. Twenty-four

respondents, or 17.2% of them went to the cinemas to watch Chinese films. 11 people (about 7.8% of the respondents) watch Chinese movies through film and television channels, such as MGTV, etc. More Kazakhstan (83, or 60 percent of the respondents) watch Chinese movies and TV series on free video websites, including www.1905.com, YouTobe, Baskino, Doramatv. live, hdrezk. PRO and others. So fewer Kazakhstan people are actually willing to go to the cinema and pay for the movies they are going to watch. The rapid development of the Internet has made it the main channel for the Kazakhstan people to watch Chinese films and TV series.

Popular Types of Chinese Films and TV Series among the Kazakhstan People

In order to further understand the interest of the Kazakhstan people in watching movies, this questionnaire designs and involves the film and television themes that the Kazakhstan people like. The questionnaire data intuitively reflect the audience's interest in China in different types of film and television. 75 people (about 54% of the respondents) of respondents like Chinese Kung Fu movies, represented by Bruce lee, Jackie Chan, Jet Li and other Chinese martial arts stars. They have carried forward Chinese Kung Fu action movies, and made Chinese Kung Fu action movie a "business card" for the foreign audiences to get know China. Eighteen people (about 13 percent of the respondents) prefer Chinese comedies, while 17 people (about 12 percent of the respondents) prefer Chinese family dramas. The rest of the respondents prefer Chinese literary movies, historical dramas in costume and documentaries about Chinese culture.

It can be seen that with the continuous promotion of the "Belt and Road Initiative", Central Asian countries represented by Kazakhstan have diversified types of Chinese films and TV dramas. Historical costume dramas, family dramas, science fiction films and literary films have entered their life and won recognition of the Kazakhstan people. From the perspective of communication types, the communication of Chinese films and TV series in Kazakhstan should not only rely on a certain type, but also select and match film types according to Kazakhstan's culture and movie-watching habits, so as to achieve better communication and acceptance effects in Kazakhstan (Huilin & Zheng et al, 2016: 17-25).

The Kazakhstan People's Attitude Towards Chinese Films.

Through a detailed study of the questionnaire, it can be seen that the communication effect of Chinese films and TV series in Kazakhstan is not satisfactory. Sixty-one people (about 43 percent of the respondents) think Chinese films and TV series are good and like them. Seventy-three, or 52 percent of the respondents, have a neutral attitude toward Chinese films and TV Series. Six, or about 4 percent of the respondents, said they dislike Chinese films and TV series. At the same time, the survey detailed which films and TV series the Kazakhstan like to watch. American movies topped the list, with 91 people (61% of the respondents) favoring American movies, citing their compact plots, superb acting skills and excellent production. Thirty-two people (about 23 percent of the respondents) like Russian movies, because the two countries have similar culture and the Russian films are easy to understand. Fifteen people (about 10% of the respondents) like Chinese movies. Twenty-six people, or 18 percent of the respondents, like Korean movies. At the same time, many respondents being interviewed like to watch films from Turkey, Japan and European countries. In recent years, with the improvement of Kazakhstan's domestic film production level, many interviewees (8 people, about 5% of the respondents) support domestic films.

The topic of favorite Chinese actors and actresses is closely related to the movie themes watched by the Kazakhstan people. Forty-six people, or 33 percent of the correspondents, like Chinese martial arts stars such as Jackie Chan, Bruce Lee, Donnie Yen and Jet Li. Chinese actors such as Gong Li, Ni Dahong, Ge You and Zhang Ziyi are also popular in Kazakhstan for their acting skills. 19 people, or 13 percent of the correspondents, said they like the new generation of Chinese actors, including Huang Jingyu, Wang Dalu and Xiao Zhan. Twenty-two, or about 15 percent of the correspondents, said they had no interest in Chinese actors and actresses. From the above survey data, it can be seen that most of the Kazakhstan people's impression of Chinese films stays on Kung Fu movies and Kung Fu stars. As more and more Kazakhstan students choose to study in China and get in touch with Chinese culture, Kazakhstan audiences will break through the previous limitation of Chinese Kung Fu movies and have a more diversified choice of Chinese films and TV series.

Problems Existing in the Communication and Acceptance of Chinese Films and TV Series in Kazakhstan

The economic and diplomatic cooperation

between China and Kazakhstan has laid a solid foundation for the communication of Chinese films and TV series in Kazakhstan. A series of positive measures, such as Chinese Film festival and China-Kazakhstan co-production of films, have greatly promoted the communication of Chinese films and TV series in Kazakhstan. However, the communication of Chinese films and TV series in Kazakhstan also faces multiple problems. Many Kazakhstan people still have an impression of Chinese films at the level of Kung Fu movies, while some Kazakhstan people say they have no interest in Chinese films and TV series.

There are many factors influencing the wide spread of Chinese films and TV series in Kazakhstan, the most obvious one of which lies in the different cultures of China and Kazakhstan. Film and television works have their own national characteristics, and the film and television works of a region reflect the cultural characteristics of the region. Sixty-six respondents (about 47%) believe that there is a big difference in cultural values between China and Kazakhstan, and they cannot accept and understand the culture and values expressed in Chinese films and TV series. Fifty-two people (37% of the respondents) said they could not understand the meaning of Chinese films due to language problems. Foreign audiences' cognition of Chinese films basically starts from the subtitles, and the quality of the translated subtitles directly affects audiences' cognition and understanding of the films. Respondents said that when watching Chinese films, they need to use English or Russian subtitles, but the translation of these subtitles cannot clearly and completely express the content and meaning of the film. Twelve people, or about 8 percent of the respondents, said Chinese films are not well-made enough to compete with the American films. Twenty-two respondents (about 15%) cited other reasons, such as political factors, less publicity of Chinese films and TV series in Kazakhstan, and less cooperation between the two countries in this regard.

Countermeasures and Suggestions on the Communication of Chinese Films and TV Series in Kazakhstan

How to effectively spread Chinese culture and promote Chinese films to enter the international market is an issue constantly discussed by the academic circle. Based on the questionnaire survey and interview attempt of Kazakhstan audiences, the following countermeasures are given in this paper:

Actively Carry out "Film diplomacy" and Explore New Channels for China-Kazakhstan Co-production of Films

In the mid-20th century, China's "Panda Diplomacy" was a way for China to enhance its soft power. In the year 1971, the "Ping-pong Diplomacy" between China and the United States helped to improve relations between the two countries. Professor Liu Wenfei of the Chinese Academy of Social Sciences put forward the new concept of "Literature Diplomacy" for the first time, which advocated the "normal" diplomatic relations between two countries should be pluralistic, involving political, economic and cultural fields. At the same time, this relationship should also be enhanced to a certain depth and breadth. We should not only rely on political diplomacy, economic diplomacy, military diplomacy and energy diplomacy, but also rely on cultural diplomacy and cooperation and communication in the fields in humanities, among which literature occupies an important position (2016). Compared with printed books, films and TV series have more advantages in attracting audiences for their audio-visual expression and easy accessibility. So, actively carrying out "Film Diplomacy" will play an important role in the overseas promotion of Chinese films and deepening diplomatic relations between the two countries.

An important channel of "Film Diplomacy" is the active cooperation between China and Kazakhstan in film production. A series of agreements between the two countries have provided national support for this "Film Diplomacy". In the year 2017, China and Kazakhstan issued a joint statement, in which the article 22 clearly stipulates that "the two countries should strengthen their cultural exchanges, expand media cooperation, strengthen mutual translation cooperation of literary works and films, and jointly produce films and TV series." In the same year, the two governments signed the *Agreement on China-Kazakhstan Film Production*. Under the framework of this agreement, the Sino-Kazakh co-production of *Composer*, a film about Xian Xinghai's experiences during the war, was widely acclaimed and welcomed by the audiences in Kazakhstan. China has always upheld the concept of good-neighborliness and friendship with Kazakhstan. The joint production of films between the two sides will not only combine Chinese culture with Kazakhstan culture, but also resonate with the Kazakhstan people based on the perspective of their own audiences. Co-produced films and TV series will not only enhance the

cultural soft power and international influence of China and Kazakhstan, but also tell China's stories and spread China's voice in a better way (Yanling & Yixuan, 2019: 53-58).

Attach Importance to the Cultural Communication Power of Overseas Students and Establish an Effective Working Mechanism

With the further advance of the *Belt and Road Initiative*, learning Chinese language has become a trend in Kazakhstan. During his visit to Kazakhstan in the year 2017, Chinese President Xi Jinping announced an increase in the number of Chinese government scholarship granted to overseas students in Kazakhstan (Delu, 2019). During a visit to the local schools in December 2018, former Kazakhstan President Nursultan Nazarbayev said that the trade with China accounted for 20 percent of Kazakhstan's foreign trade and called on students to choose Chinese as a second foreign language (Xiao, 2019). What's more, the Kazakhstan news agency reported that China had become the second largest destination for Kazakhstan students to study abroad (Shangluo, 2021).

Through learning Chinese language and getting in close touch with Chinese culture, the international students from Kazakhstan can have a deep affection for China, and they will have a positive impact on the spread of Chinese culture after returning home including Chinese movies. From this point of view, the work related to international students in China should not only be an international educational and cultural exchange, but also a part of the national cultural diplomacy strategy of China (Jiaying, 2010: 152-157). The United States was the first country to recognize the important role of foreign students as a "medium" for cultural exchange between countries. The US has done much to convey its American values abroad, with 200,000 young people from Central Asian countries receiving some certain forms of American education, and many of them are now working for Western companies. After studying in the United States, these young people returned to their home countries and became the main "medium" for spreading American culture overseas (Jie, 2006: 70-72).

It can be seen from the above questionnaire that the Kazakhstan people with Chinese learning experience generally like Chinese culture and have a high evaluation of Chinese films. As an important channel for Chinese films to spread to the foreign countries, the national government of China and the relevant schools should strengthen

its cultural strategic awareness and establish a long-term mechanism in the education of overseas students. In the teaching process, the Chinese film and television arts should be introduced in the contents of their courses, and help the foreign students to experience the charm of Chinese film and television arts. This can make them keep into contact with more excellent Chinese film, feel the Chinese culture in the movies, understand the system of China's national policy, and better understand the culture and values of Chinese spirits and the deep cultural connotation in it, so as to cultivate more messengers of carrier to spread Chinese culture and enhance China's international image. The overseas students will become the new force of Chinese film overseas communication, which is topic worth pondering and researching for Chinese educators in the future.

Maintain the Established Mode and Develop the Advantages of New Media in the Digital Era

In the past, Chinese films went to the international market mainly relying on film festivals, cinemas and other physical communication channels. However, the coming of the digital age has greatly impacted the traditional mode of film viewing and the communication of film culture. In the digital era, new media has become an important way for people to watch movies and TV series due to its strong communication ability and convenient application. From the questionnaires and interviews, it can be seen that that about 60 percent of respondents in Kazakhstan watch Chinese movies and TV series on free video websites. With the further development of digital technology, mobile apps, video websites and other new media have become important channels for the people to watch movies. According to the *Global Survey on China's National Image*, 51 percent of overseas audiences prefer to learn about Chinese culture through new media. Young people, in particular, are more accustomed to getting Chinese information through new media (Yunquan, 2017). Based on this, while relying on traditional cinemas and TV channels, Chinese films and TV series should also actively seek cooperation with Kazakhstan video websites, earnestly explore the viewing needs of Kazakhstan people, and deliver high-quality Chinese films and TV series to Kazakhstan through those new media.

In addition, the function of new media in film and television publicity cannot be ignored. Different from the traditional forms of communication, the power of new media and its influence have

become a trend in the network information age. In the era of digital economy, the publicity, broadcasting and feedback of Chinese films and TV series can all rely on the effectiveness of new media. In the future, we should pay attention to the power of new media, build a new communication system for Chinese films and TV series, establish government or more private websites, and give full play to the role of network communication, so as to promote the wide spreading and communication of Chinese films and TV series in Kazakhstan.

Improve the Translation Quality and Optimize Translation Strategies

Some scholars have pointed out that translation is always a bottleneck in the promotion of Chinese culture (Xiaoyong, 2013). The same is true of the spread of Chinese films and TV series. Film and TV works are the material carrier of Chinese culture to the outside world, and film and television language contains rich cultural information and cultural connotation. Different from written words and contents, film and television language is characterized by its instantaneity, localization and simplicity. Compared with literary works, the audience of film and television is obviously wider and more popular, so the language of film should be suitable for both the old and the young as well as for the educated and uneducated, so the language should be both elegant and popular. A translation that is too obscure will only deter foreign audiences. At present, the institutions and individuals committing to the Chinese film and TV series translation in Kazakhstan mainly consist of translators from relevant film and TV departments in Kazakhstan, Chinese producers, and fans of Chinese film and TV series on relevant video platforms. However, there are many problems. Firstly, there lacks standards and supervision for the translation of Chinese films. Secondly, some translators do not understand the film, and foreign translators do not understand Chinese culture. Thirdly, some production companies or Kazakhstan distribution companies do not understand the translation and do not pay attention to the translation. There are other problems. According to questionnaires and interviews, about 37 percent of the respondents said Chinese subtitles translation is difficult to understand. As is known to us, the translation strategies should serve translation purposes. Kazakhstan's impression of China lies in the rapid development of science and technology and economy, while its acceptance of Chinese culture and their perception of the identity of Chinese culture and values are not so high as we expect.

In this context, the selection of translation strategies for film and TV art works' translation is particularly important. In order to smoothly carry out cross-cultural communication in film and television translation, it is necessary to consider the dual context of Chinese and Kazakhstan language cultures and their different film and television cultures. When there is no corresponding vocabulary in the target context, the translation strategy of "combining domestication and foreignization" can be adopted to localize the film and television language as much as possible, which is conducive to local people's understanding of the film and television content.

Give Full Play to the Advantages of University Scientific Research and Cooperate with Multiple Departments

With the continuous promotion of the "Belt and Road Initiative", the academic circle pays more and more attention to the research on the countries along the "Belt and Road", and the research fields include the economy, politics, military, humanities and other aspects of the related countries. After the disintegration of the Soviet Union, China established friendly relations with central Asian countries one after another. Many research institutes and research centers specializing in Central Asian issues emerged, such as The Central Asian Institute of Lanzhou University (established in 1994) and the Central Asian Institute of Shaanxi Normal University (established in 2004). Shanghai International Studies University (in 2015), Beijing Foreign Studies University (in 2016) and Dalian Foreign Studies University (in 2016) have set up the Kazakhstan Research Center, and Zhejiang University of Finance and Economics (in 2018) has set up the Kazakhstan Economic and Social Research Center. These Central Asia Institutes and Kazakhstan research centers have made full use of their advantages to provide multiple support for the further development of China-Kazakhstan relations. Colleges and universities should establish cooperation mode with enterprises, and complement each other's advantages to jointly carry out academic research, including investigating the channels for foreign audiences to watch Chinese films and TV series and exploring the demand for foreign audiences to watch Chinese films and TV series, so as to provide accurate countermeasures and guidance for Chinese films and TV series to go global. In the future, more attention should be paid to the research capacity of scientific research institutions in colleges and universities, so as to achieve better overseas communication of

Chinese films and TV series.

Conclusion

Under the guidance of the strategy of "overseas promotion of Chinese culture industry" and "Belt and Road Initiative", the spread and communication of Chinese films and TV series in Kazakhstan have achieved certain progress. However, on the whole, the influence and market share of Chinese films and TV series in Kazakhstan is still very low, and the communication of Chinese films and TV series in Kazakhstan also faces multiple problems. There is still a long way to go before Chinese films and TV series really enter the hearts of Kazakhstan people. In the future, China can develop a variety of channels to promote the spread of Chinese films and TV series in Kazakhstan, give play to folk "Film Diplomacy", eliminate ethnic cultural barriers with the help of accurate translation, and create a good reputation of Chinese films and TV series by new media means. In line with the communication concept of equality and mutual benefit, the communication of Chinese films and TV series in Kazakhstan will surely realize the transformation from form to reality and its influence will surely transform from the minority to the masses.

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