

Research Article

The International Communication Status and Strategies of Chinese TV Series to Central Asian Countries — A Case Study of Uzbekistan

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Abstract

From the perspective of communication studies, "going out" belongs to the category of cross-cultural communication, which involves not only a question of product output, but more importantly, a question of cultural understanding and cultural identity. The goal of China's "One Belt, One Road" strategy in terms of culture is to promote mutual understanding and respect among countries along the route through cultural exchanges and cooperation, and to build a culturally inclusive community of interests, destiny and responsibility. With the continuous development and deepening of globalization, TV dramas have also become a link between different nationalities, cultures, and societies and a window and mirror for mutual understanding. TV dramas play an important role in building a national image, promoting economic exchanges, and promoting national culture. Cultural exchange should become an important part of the Belt and Road Initiative, but due to various reasons, Chinese media culture, including TV dramas, has not yet been fully expressed in Central Asian countries, and relevant theoretical research is very scarce. Taking Uzbekistan as an example, this paper mainly discusses the broadcast of Chinese TV dramas in Uzbekistan, the value of Chinese TV to Central Asian countries, the problems faced by Chinese TV dramas in "going global", and some strategies to promote the cultural exchange of Chinese and Uzbek film and television in the future. It is expected that the dissemination of TV dramas will provide reference for promoting the future cultural exchanges of the "Belt and Road".

Keywords

Chinese TV Series, International Communications, Uzbekistan, Cultural influence

1. Introduction

The Belt and Road Initiative (BRI) draws on the historical symbolism of the ancient Silk Road to promote peaceful development, foster economic partnerships with participating countries, and build a community of shared interests, shared destiny, and shared responsibility—grounded in political

mutual trust, economic integration, and cultural inclusiveness. In the information age, the dissemination of culture-based "soft power" has also become a critical asset in international competition.

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2. The Broadcast Status of Chinese TV Dramas in Central Asian Countries

In a 2018 questionnaire survey about TV drama viewing preferences, one of the findings proved particularly surprising.

Table 1. Field questionnaire data.

| Nn w | Which of the jurisprudence films is unscrubbed? - (Which country's movies do you like to watch?) | Sony quantity | % per- centage |
|---------|---|------------------|-------------------|
| 1 | Uzbekistan | 70 | 46.7 |
| 2 | Russia | 34 | 22.7 |
| 3 | Корея - South Korea | 24 | 16.0 |
| 4 | India | 29 | 19.3 |
| 5 | Turkey | 82 | 54.7 |
| 6 | China | 4.0 | 2.7 |
| 7 | United States | 24 | 16.0 |
| 8 | Others- | 2.0 | 1.3 |

(Source: Ainul.) Aynur Anwar, a 2020 Ph.D. graduate in anthropology from the Department of Sociology of Peking University, conducted a fieldwork report as a visiting scholar at the Tashkent State Academy of Social Sciences in 2018, No. 90).

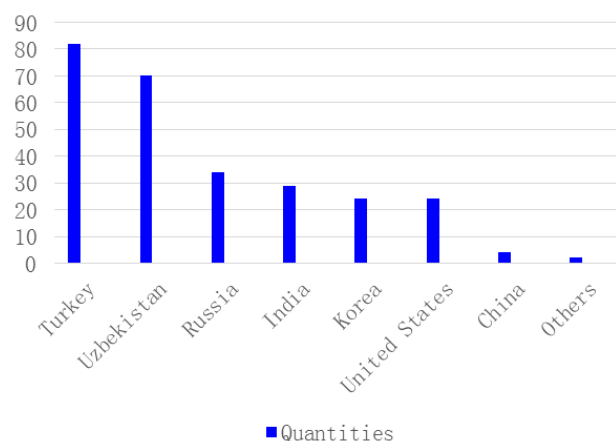


Figure 1. Histogram of field questionnaire data.

It can be clearly seen from Figure 1 that the most popular dramas of Uzbeks are: Turkish dramas, Uzbek domestic dramas, Russian dramas, Indian dramas, Korean dramas, American dramas, Chinese dramas, etc. The broadcast volume and ratings of Chinese dramas in Central Asia, especially in Uzbekistan, are relatively low.

At the press conference on China-Uzbekistan's "Belt and Road" film and television cultural exchanges, the State Administration of Film and Television of China presented Uzbekistan with 11 excellent Chinese film and television works, including the movie "Star Language: Star Wish Re-Love", TV series "National Anthem", "Bang Hai Chopping", "Autumn Harvest Uprising", "Changsha Defense" and "Mao Zedong".

Table 2. Chinese TV series broadcast in Uzbekistan.

| Broadcast in Uzbekistan Chinese TV series | year | Number of episodes | Uzbekistan |
|--|---|--------------------|----------------|
| 1 | <i>National Anthem</i> | 2018 | 24 episodes |
| 2 | <i>Bangs chopping Lyu Hai rub cha</i> | 2018 | 30 episodes |
| 3 | <i>Autumn Harvest</i> | 2018 | 32 episodes |
| 4 | <i>Changsha Protection</i> | 2018 | 35 episodes |
| 5 | <i>Mao Zedong</i> | 2018 | 49 episodes |
| | | | 500,000 people |
| | | | 450,000 people |

(Source: "One Belt, One Road" Special: China and Ukraine Organize "One Belt, One Road" Film and Television Cultural Exchanges, tradeinservices.mofcom.gov.cn)

In contemporary society, TV drama is a very important form of popular culture, and it is also an important art form that is suitable for cross-cultural communication and easy to deepen mutual understanding in a subtle way. However,

among the current popular TV series in Uzbekistan, excluding local dramas, the most popular ones are Turkish TV dramas, Russian TV dramas, American TV dramas, Indian TV dramas, and Korean TV dramas, but not Chinese TV dramas. This is

an issue that Chinese deserve to seriously face and carefully study. From the above fieldwork data, we can summarize the research question of this paper: why do people in Central Asian countries and Uzbekistan not like to watch Chinese TV dramas? Is it a problem with the TV series output strategy or something else? How to go out of Chinese TV dramas to Uzbekistan and other Central Asian regions?



Figure 2. Uzbekistan, the center of Central Asia [http://image.baidu.com].

Since the independence of Asian countries in the early 90s of the 20th century, China's academic circles have greatly increased their attention to Central Asia. On the basis of a small number of previous research results on the history and culture of Central Asia, monographs and articles on many contemporary issues in Central Asia have also begun to emerge, mainly focusing on the overview, politics, and economy of Uzbekistan. For example, Sun Zhuangzhi et al.'s "Chronicles of the Nations: Uzbekistan" (which mainly discusses the land and people, geographical location, natural resources, ecological environment, language, ethnicity and religion, folk customs and festivals, and changes in the Soviet period) [1]; Wait. There are also a small number of monographs on parts of Uzbekistan. For example, Pan Zhiping's "Kokand State and the Politics of the Western Regions" (mainly discussing the origin, origin, religion, and decline of the Kokand Khanate) and so on. Most of the domestic studies on Uzbekistan are based on Central Asia as a whole and cover a wide range of fields. His research includes the history, culture, society, religious customs, population, and political security of Central Asia. For example, Ding Hong's "A Comprehensive Discussion on the Ethnic Cultures of the Five Central Asian Countries" (mainly discussing the characteristics of the pluralistic integration of Central Asian cultures, the traditional customs and etiquette of the main ethnic groups of the five Central Asian countries, etc.) [2]; Wang Pei's "Overview of the Five Central Asian Countries" (mainly discussing the territory, people, economy, press and publication, and the basic situation of the capitals and states of the five Central

Asian countries); "Ethnic and Religious Issues in Central Asia" written by Chen Lianbi et al. (mainly discussing the people, geographical environment, politics, administrative differences, topographical characteristics, natural resources, major festivals, historical and cultural celebrities, local administration and local autonomy, party and government and social organizations, economic development strategy, foreign economic relations, ethnic policy, transportation, armed forces, military spending and military service system, scientific undertakings, press and publication, diplomatic relations, etc.); Ma Dazheng and Feng Xishi's "Outline of the History of the Five Central Asian Countries" (mainly discussing the ancient society of Central Asia, the formation of the nation-states of Central Asia, the accession of the five Central Asian countries to the Soviet Union, the independence of the five Central Asian countries and the development trend after independence, and the brief chronicle of the major events of the five Central Asian countries); Zhao Changqing's "New Theory of the Five Central Asian Countries" (mainly discusses the political situation and political system, economic system and reform, social change and social policy of the five Central Asian countries, the form and problem of security in Central Asia, the religious problem in Central Asia, the game between the great powers and the position of Central Asian countries, and the Central Asian countries and China); Hu Zhenhua's "Chronicles of the Five Central Asian Countries" (mainly discussing the brief study of Central Asia, the natural geography and natural resources of the five Central Asian countries, the ethnicities, religions, customs, administrative differences of the five Central Asian countries, the languages and writings of the main ethnic groups of the five Central Asian countries, and the friendly relations between the Chinese people and the peoples of Central Asian countries, etc.); Zhao Xiaogang's "Socio-economic and Cultural Research on the Uzbek Nationality" (mainly discussing the social, economic, cultural relations of the Uzbek ethnic group with foreign homologous ethnic groups, and relations with neighboring countries) and so on. In addition, Bao Yi wrote "The Political Transformation of Central Asian Countries" (mainly discussing the road and process of Central Asian countries embarking on independent state-building and political system transformation after the collapse of the Soviet Union), and "The Rising Central Asia" written by Xing Guangcheng (mainly discussing the enterprise development, natural resource development, and economic development of the five Central Asian countries after independence); Wu Hongwei's "Research on the Population Problem of Central Asia" (mainly discusses the ethnic groups and population of Central Asia in ancient times and Tsarist Russia, the population situation of Central Asia during the Soviet period, the current situation and development trend of the character of the five Central Asian countries, the immigration problems of the five Central Asian countries, the population policies of the five Central Asian countries, the living standards of the residents of the five Central Asian countries, the relationship between

population and ethnic groups, the population and domestic politics, the population and international relations of the five Central Asian countries, and the influence of population factors on the relations between Central Asia and other countries); Wang Jinguo's "Modern Central Asian Society under the Influence of Multiple Cultural Forces" (mainly discusses the influence of Russification in Central Asian society, the political, economic, cultural, population and ethnic relations, religious situation of Central Asian society after independence, and the main cultural and social forces influencing the development of modern Central Asian society); Sun Zhuangzhi's "New Pattern of Central Asia and Regional Security" (mainly discusses the impact of changes in the international pattern on Central Asia, the geostrategic position of Central Asia, and since the independence of Asian countries in the early 90s of the 20th century, China's academic circles have greatly increased their attention to Central Asia. On the basis of a small number of previous research results on the history and culture of Central Asia, monographs and articles on many contemporary issues in Central Asia have also begun to emerge, mainly focusing on the overview, politics, and economy of Uzbekistan. For example, Sun Zhuangzhi et al.'s "Chronicles of the Nations: Uzbekistan" (mainly discusses the land and people of Uzbekistan, geographical location, natural resources, ecological environment, language, ethnicity and religion, folk customs and festivals, changes in the Soviet period, etc.). There are also a small number of monographs on parts of Uzbekistan. For example, Pan Zhiping's "Kokand and the Politics of the Western Regions" (mainly discussing the origin, origin, religion, and decline of the Kokand Khanate) and so on. Most of the domestic studies on Uzbekistan are based on Central Asia as a whole and cover a wide range of fields. His research includes the history, culture, society, religious customs, population, and political security of Central Asia. For example, Ding Hong's "A Comprehensive Discussion of the Ethnic Cultures of the Five Central Asian Countries" (mainly discussing the characteristics of the pluralistic integration of Central Asian cultures, the traditional customs and etiquette of the main ethnic groups of the five Central Asian countries, etc.), and the "Overview of the Five Central Asian Countries" written by Wang Pei (mainly discussing the land, people, economy, press and publication, and the basic situation of the capitals and states of the five Central Asian countries); "Ethnic and Religious Issues in Central Asia" (mainly discussing the people, geographical environment, politics, administrative differences, topographical characteristics, natural resources, major festivals, historical and cultural celebrities, local administration and local autonomy, party, government and social organizations, economic development strategy, foreign economic relations, ethnic policy, transportation, armed forces, military spending and military service system, scientific undertakings, press and publication, foreign relations, etc.) edited by Ma Dazheng and Feng Xi-shi (It mainly discusses the ancient society of Central Asia, the formation of the nation-states of Central Asia, the accession of

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Central Asia, the geostrategic position of Central Asia, the new regional forces of the five Central Asian countries, the new economic competition brought by the five Central Asian countries and the international community to the five Central Asian countries, the economic opportunities and challenges of the five Central Asian countries, China and Central Asia in the new pattern, etc.); Zhao Huasheng's "China's Diplomacy in Central Asia" (mainly discusses China's historical memory and understanding of Central Asia, China's basic interests and evolution in Central Asia, the status of Central Asia in China's diplomacy, China's bilateral relations with Central Asian countries, the formation and characteristics of relations between major powers in Central Asia, the evolution of China-Russia-US relations in Central Asia, and China's challenges and opportunities in Central Asia); Xu Qinhua's "New Geopolitics: Energy and China in Central Asia" (mainly discusses the geopolitical significance of Central Asia to China, the relationship between major powers in Central Asia, non-state actors and the domestic political and economic systems of Central Asian countries, and the analysis of multi-level energy cooperation between China and Central Asian countries); Qin Fangming's "Regional Economic Cooperation Mechanism between China and Central Asian Countries" (mainly discusses the theoretical basis of regional economic cooperation between China and Central Asian countries, the motivation for the development of regional economic cooperation, the practice and development of regional economic cooperation in the world, the development goals and paths of regional economic cooperation between China and Central Asian countries, and the strategy of deepening regional economic cooperation between China and Central Asian countries); Wang Weiran's "Research on Regional Economic Integration in Central Asia" (mainly discussing the development process of regional economic integration, the current situation and experience of regional economic integration in the world, the basic economic situation and analysis of Central Asian countries, the current situation of foreign trade development of Central Asian countries, and bilateral economic cooperation between China and Central Asian countries, etc.); Zhao Yonghua is the author of "News System and Media Development in Central Asian Transition Countries" (mainly discussing the news model, people's quality, news system, and development of mass media in the period of social transformation in the five Central Asian countries). The above researchers have conducted a macro study on the overall appearance of politics, economy, history and culture in Central Asia from the perspective of race, political system, economic situation, social customs, and ideology. evolution, China's challenges and opportunities in Central Asia, etc.); Xu Qinhua's "New Geopolitics: Energy and China in Central Asia" (mainly discusses the geopolitical significance of Central Asia to China, the relationship between major powers in Central Asia, non-state actors and the domestic political and economic systems of Central Asian countries, and the analysis of the multi-level energy cooperation between China and

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Although the emergence of these research results is very valuable, on the whole, the history of domestic research on Uzbekistan is not long, the number is small, and the research is not deep. There are two main types of research results: the first is the study of Uzbekistan's history and culture. The research results of this kind mainly focus on the study of historical documents that sort out and record the ethnic origins, historical social activities and development process of Uzbekistan. The second category is a comprehensive study of Uzbekistan, which consists mainly of cultural studies of Uzbekistan, as well as survey reports and academic studies on its institutional, demographic, cultural and economic aspects. For the study of TV dramas in this paper, the above research results can provide the necessary political, economic, and cultural background, but they cannot fully support the specific research on TV dramas.[4]

3. The Value of Chinese TV Dramas in Central Asian Countries

The Belt and Road Initiative (BRI) seeks to establish a culturally inclusive community, necessitating effective cross-cultural exchange and communication between China and Central Asian countries. This requires identifying shared values between their peoples and aligning national strategies. In the context of ongoing globalization, television dramas

have emerged as significant conduits connecting different nations, cultures, and societies - serving as both windows for mutual understanding and mirrors reflecting cultural identities. As powerful tools for shaping national images, facilitating economic exchanges, and promoting cultural heritage, TV dramas can function as pivotal intermediary mediums to enhance Sino-Central Asian cultural dialogue.[5]

It is of great practical significance to promote the dissemination of film and television culture through excellent TV drama works, and to meet the strong demand of the people of Central Asian countries for film and television culture consumption to the greatest extent and enrich their spiritual and cultural life, which is of great practical significance for disseminating Chinese culture, consolidating good-neighborly and friendly relations, and enhancing people-to-people exchanges and cultural recognition of the other side.

3.1. Promote Cultural Exchange

Cultural exchange encompasses multiple dimensions, including interpersonal interactions, the transfer of material culture (such as specialty products, clothing, and lifestyle elements), the mutual influence of customs and traditions, and the dissemination of intellectual and artistic works. Television dramas, when based on principles of mutual respect, can serve as effective vehicles for positive cultural exchange across different cultural spheres. "The foreign communication of film and television needs to adhere to the narrative kernel of the 'community of human destiny', soften the western misinterpretation of 'strategic expansion' through the story of people's livelihood and cooperation, and strengthen the discursive legitimacy of the CPC's global governance." [6]

In the Uzbek context, Chinese television dramas currently being broadcast are predominantly revolutionary-themed productions. This programming preference suggests significant Uzbek interest in China's revolutionary history, developmental trajectory, and the leadership role of the Communist Party of China. Such content facilitates political and cultural dialogue between the two nations by showcasing China's revolutionary path, social development model, and political philosophy. Furthermore, these dramas portray quintessential Chinese virtues - including diligence, bravery, justice, loyalty, and perseverance - through their narrative content. These depictions of national character not only foster cultural understanding but also revolutionary spirit of the Chinese soldiers will form a subtle identity in the hearts of foreign audiences.

3.2. Culturally Constructed Significance

Since China proposed the Belt and Road Initiative (BRI), the film and television communication market has demonstrated positive development characterized by cooperation, openness, and inclusiveness. The expansion of distribution channels and enhanced international collaborations have led

to a continuous stream of high-quality productions. This trend has created new pathways for disseminating China's cultural excellence, serving to: (1) strengthen international identification with Chinese film and television culture; (2) increase the global influence of Chinese cultural products; and (3) reduce the cultural discount effect on Chinese productions. These developments ultimately contribute to more effective cultural exports and national image building.

From a theoretical perspective, cultural construction refers to the process through which people consciously create, disseminate, and transform culture. Television dramas play a significant role in this process by promoting shared values such as justice, courage, loyalty, and friendship, thereby facilitating the formation of common cultural frameworks and value systems. While revolutionary-themed dramas remain prominent, historical dramas and family narratives that authentically reflect Chinese cultural traditions represent the most distinctive features of China's television industry. A prime example is the broadcast of the Chinese medical drama *Divine Doctor Xilaile* in Kazakhstan and Uzbekistan, which successfully generated widespread appreciation for traditional Chinese medicine.

3.3. Self-generated Psychic Power

The Belt and Road Initiative (BRI) entrusts China's film and television industry with the significant mission of effectively disseminating cultural values and spiritual symbols among Belt and Road countries through visual storytelling. Television series embodying Chinese spirit and values have successfully entered international markets, not only diversifying viewing options for global audiences but also introducing new developmental directions to the worldwide television industry.

Chinese dramas featuring themes of justice, integrity, mutual assistance, diligence, and solidarity serve dual purposes: (1) they present Central Asian audiences with an authentic, confident image of contemporary China, while (2) enhancing China's capacity for indigenous image-building. These positive portrayals in television content have significantly contributed to establishing trustworthy and productive relationships with Central Asian nations.

By promoting the revolutionary spirit of heroic struggle and the national spirit of self-reliance and self-reliance of Chinese, Chinese TV dramas can strengthen cultural self-confidence and cultural identity. For example, the Chinese TV series "The Awakening Age" shows the social customs and life of the Awakening Era. The bumpy experience of the revolutionary youth in their pursuit of truth is used as an auxiliary line, reproducing the story of the surging years of pursuing truth and burning ideals performed by China's advanced elements and a group of enthusiastic young people a hundred years ago.

Although "The Age of Awakening" has not yet been broadcast abroad, it is believed that in the future, audiences in Central Asian countries will understand the historical inevi-

tability of the integration of Marxism with the Chinese workers' movement and the establishment of the Communist Party of China by watching this film. Through this type of story, the audience's values and thoughts can be shaped, and the audience can be guided to think about important social issues.

4. Problems Faced by the International Dissemination of Chinese TV Dramas

In fact, the overseas distribution of Chinese TV dramas began in the 80s of the 20th century, when CCTV's "Dream of Red Mansions" was initially broadcast simultaneously on Asia Television in mainland China and Hong Kong. After the 90s of the 20th century, the overseas sales area of Chinese TV dramas expanded to Taiwan, China, East Asia, and Southeast Asian countries. At present, Asia is the largest and most mature market for Chinese TV dramas to go global, and Chinese TV dramas still maintain strong competitiveness in the core markets of Asia. It is hindered by various factors such as poor communication channels and difficulty in grasping the viewing preferences of international audiences. "The international dissemination of radio, film and television faces a triple contradiction: the tension between national narrative and commercial logic, the conflict between cultural universality and regional specificity, and the imbalance between technical standards and content adaptation." [7] Based on my own experience in TV drama research, I summarize the problems faced by the international dissemination of Chinese TV dramas as follows.

4.1. The Communication Channels Are Not Smooth

First of all, there is a lack of publicity channels and platforms. It is understood that at present, there is a relative lack of publicity channels for Chinese TV dramas, and it is impossible to convey relevant information to a wide audience. "At present, there is an ecological imbalance in the dissemination of Chinese film and television in the 'Belt and Road' countries: policy-driven is stronger than market acceptance, and content production is misaligned with audience cultural cognition, resulting in the attenuation of dissemination efficacy." [8] Secondly, there is a single way of publicity. Relying too much on traditional propaganda methods, such as traditional media advertisements and brochures, leads to the homogenization of propaganda content and the reduction of information value. Thirdly, the propaganda strategy is not precise enough. For different audience groups, the content and methods of publicity are different, but the reality is that all publicity strategies cannot meet the needs of all kinds of hands.

4.2. It Is Difficult to Grasp the Preferences of International Audiences

Due to the different themes and narrative modes, the influence of Chinese TV dramas in Central Asian countries is weak. First of all, the arrangement of the theme and plot of the story. Uzbek TV dramas are mainly based on realism, the story is simple, and the end of the story is mostly tragic. Stories of homosexuality do not appear in Uzbek TV dramas. It is rare to have opposite-sex girlfriends, mother-in-law boys, home-based men, male juniors and other characters. Most of the time in Chinese TV dramas is a combination of realism and romanticism, and the ending of the story is not a tragic ending most of the time.

Secondly, the narrative method. Uzbek TV dramas mostly use suspense ups and downs, and the contradictions and conflicts in the story suddenly change abruptly, which arouses the interest and discussion of the audience. In Chinese TV dramas, the narrative is mostly used in the rock sugar gourd method and the ups and downs method, and the contradictions and conflicts in the story have ups and downs, but the suspense is not very strong.

Again, the character building aspect. Physical delineation, behavior, and speech are one of the main methods of character building. Uzbek TV dramas pay more attention to the depiction of characters' appearances. Uzbek TV dramas are characterized by strong and confident characters, who are popular in their actions and speech, and who are positive. There are still certain differences between the character shaping characteristics in Chinese TV dramas and the character shaping characteristics in Uzbek TV dramas. This is also a problem faced by Chinese TV dramas in the "going out" of Central Asian countries.

4.3. The Issue of Story Localization and Audience Internationalization

With the development of digital technology and policy adjustment, the pattern of the film and television cultural industry in the world has been rapidly readjusted, and the global monopoly oligopoly has formed fierce international competition.[9]

Although the main body of film and television works should have the concept of three-dimensional and diversification, the localization of stories and the internationalization of audiences is a problem faced by the external communication of Chinese TV dramas. For example, the Chinese TV series "Mountains and Seas" is a poverty alleviation TV series broadcast in Chinese mainland in 2021. It is about the poverty alleviation work and poverty alleviation in Ningxia, China. In order to live a better life, the local Chinese people overcame difficulties and built new houses and villages with hope in the natural environment of Huangsha. The story is real and touching. The TV series reflects the traditional virtues of the Chinese people who are not afraid of hardship, hard work and

bravery, and at the same time reflects the firm belief of the Chinese people to follow the policies of the Communist Party of China and follow the Communist Party of China to achieve a better future, and has been well received in China.

But the ratings of "Mountains and Seas" were low after it was broadcast in Russia. According to the Russian teacher at the Shanghai Foreign Language Institute, Russians do not know much about China's poverty alleviation policies, which reduces their interest in watching TV dramas. Therefore, the export of Chinese TV dramas should consider the relationship between story localization and audience internationalization.

A community with a shared future for mankind is China's reflection on the harmonious coexistence of different civilizations in the new era, and a community with a shared future for mankind is China's solution to the problems of peace and development in today's world. Therefore, in the process of creating TV drama works, the audience's sense of identity with the theme of a community with a shared future for mankind should be strengthened.

5. The Communication Strategy of Chinese TV Dramas to Central Asian Countries

How to make a TV series that Chinese audiences like and foreign audiences can resonate with?

The concept and initiative of "One Belt, One Road" has far-reaching strategic significance in promoting the dissemination of China's film and television cultural products, the development of the film and television industry, as well as ensuring the cultural and economic exchanges between China and its neighboring countries.[10]

China should seize this opportunity and actively do a good job in the international dissemination and exchange of Chinese film and television, especially Chinese TV dramas. For example, we will increase investment in human, financial and other resources, update the software of film and television platforms, reform the talent training mechanism, and provide high-quality Chinese TV drama content to more audiences.

5.1. Build a Chinese TV Drama Brand

"Content is king" is the unchanging truth of film and television works, and if Chinese TV drama works want to attract audiences and cultural output, they must first put the quality of content in the first place. Film and television works are very rich in ideographic elements, so creators need to organically integrate a variety of ideographic elements to shape the "Belt and Road" based on the social development of China's new era. In the context of the historical evolution of China and related countries and the dissemination of the audience's aesthetics and values, so as to produce the best communication effect and enhance export competitiveness. Based on the theory of cross-cultural adaptation, regional mainstream me-

dia should adopt the strategies of adapting to multiple cultures, discovering qualities and refining characteristics, and focusing on the exchange and mutual understanding of civilizations, so as to achieve differentiated communication, enhance emotional identity and innovative development.[11]

Create a film and television communication path with Chinese characteristics in the new era, and then carry out film and television content and cultural output in a more advanced manner. Good TV drama works that reflect Chinese culture and Chinese spirit are translated (in pursuit of accuracy) and dubbed in China and exported to the outside world, so as to ensure the accuracy of the content of the work and the accuracy of the aesthetic orientation. At the same time, it is necessary to learn from the advanced translation experience of other countries, improve the level of translation in China, eliminate language barriers, and improve the appeal and dissemination of works.

5.2. Adhere to the Value Guidance of a Community with a Shared Future for Mankind

As an important vehicle for the dissemination of Chinese culture, broadcasting, television and audiovisual networks also play an important role in reflecting "firm cultural self-confidence".[12] It is necessary to find and explore ways to express the spiritual value of a community with a shared future for mankind in different film and television works. Film and television production personnel should follow the principle of "Chinese themes and world elements" to produce works that combine the cultural background and habits of the audience. In addition, it is necessary to gather high-quality film and television resources from various countries, create an international film and television cooperation platform, tell the story of the Silk Road, and spread the Silk Road culture. When it is necessary to cultivate a group of people who watch Western TV dramas, it is also necessary to take into account that Chinese audiences are foreign audiences who feel that they understand Chinese culture. TV drama works should have more and more abundant international expressions and global common concerns. The emotions and feelings of human beings facing problems are basically the same, and the emotions of "responsibility" and "fear" can touch any international and cultural audience. Therefore, Chinese TV dramas should find and excavate ways to express the spiritual value of a community with a shared future for mankind.

5.3. Build a Global Talent Training System

Investigate the talent training programs, syllabuses, and curriculum standards of foreign film and television majors; Understand the development trends of foreign countries, combine the knowledge structure and practical needs of China's film and television professional talent training, re-set the talent training goals, establish a professional curriculum

system, select appropriate teaching content, and cultivate more high-quality and high-skilled professionals for the film and television industry. The curriculum structure is more scientific and reasonable, the curriculum standards are more international, and the students' ideological education, language education, national education, and cultural education are integrated to promote the all-round development of students.[13]

Intensify international exchanges, introduce teachers with international backgrounds to carry out professional course teaching, and select outstanding students to go abroad for internship or short-term study and training in cooperative foreign universities. In addition, film and television staff with industry experience can also be hired to give speeches, training, and lectures in the school, build a practical teaching platform, enrich the practical teaching platform with overseas resources and international film and television cases, and guide students to integrate with internationalization.

5.4. Strengthen Technological Innovation and Broaden Communication Channels

The continuous emergence of digital giant screen, 3D, virtual reality (VR) and other technologies has promoted the continuous innovation of shooting technology and post-editing production technology, and promoted the continuous development of the film and television industry in the direction of high technology. Big data technology can be used to investigate the film and television markets of countries along the "Belt and Road", clarify the market position, and select the best communication channels according to the data analysis results. An online platform can be set up to simultaneously carry out on-demand, rebroadcast, and sales of film and television works on an all-media platform. Film and television works can be translated with subtitles and promoted on the application (APP), so that foreign audiences can interact, communicate and recommend through barrage, speeches and other forms while understanding Chinese film and television culture.

Today, international competition is increasingly characterized by competition for cultural soft power in the field of knowledge and talent, which is precisely why so much importance is attached today to the dissemination of culture abroad. [14] Expand the surrounding industrial chain of Chinese film and television works, including digital publishing such as film and television animation, books, music, and albums, and build virtual film and television theme parks, virtual film and television cultural tourism bases, etc. Innovate cooperation models and build an international film and television community: Chinese film and television institutions and relevant countries and regions have carried out a lot of cooperation in program cooperation, resource sharing, personnel exchange visits and personnel training. Make film and television works spread online, and facilitate the audience to upload and download film and television works.

6. Conclusions

The way Chinese movie and television works are presented in the international perspective and the channels of dissemination are important factors in the discussion of how to find the dissemination code in the aesthetic consensus. As communication channels become more and more diversified and tolerant, and barriers between different cultures are gradually dissolving, good film and television works should take advantage of the trend and respond to the internal and external situation, showing the heritage and vitality of Chinese civilization. [15]

"Cultural tolerance" and "people-to-people bond" are the key words in the field of cultural exchange in the Belt and Road Initiative. It is very meaningful to imagine the future of film and television cultural exchanges and cooperation on the Silk Road, and it is also from the "Chinese dream" to the "world dream". important cultural content. It is believed that on the new Silk Road cultural road armed with information technology, through TV dramas, we can not only be familiar with the cultural phenomena such as characters, clothing matching, food habits, customs, language and history of the countries along the Silk Road, but also bring different sparks of film and television, culture and creativity to various places, so that people can broaden their horizons, enlighten their thinking, and increase their wisdom and courage.

Author Contributions

Nuermanguli Aihemaiti is the sole author. The author read and approved the final manuscript.

Conflicts of Interest

The authors declare no conflicts of interest.

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