

## Methodology of visual techniques in the cinematographic art of Kazakhstan in 1930-2020

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### Abstract

Kazakhstan's film industry, which dates back to the 1930s, has created various works that reflect the country's culture, history, and sociopolitical situation, highlighting its rich past. Studying Kazakh cinematic legacy is essential for maintaining its important aspects, analysing filmmaking processes, and discovering practical applications of visual narrative. This research aimed to analyse the evolution of visual approaches in Kazakh cinema over different eras, examining how these techniques reflect cultural, social, and technological changes in Kazakhstan. The study employed several research methods, including analytical research, systematization, comparison, and generalization. Through these approaches, the researchers were able to examine the different periods in the development of Kazakh cinema. This examination provided insights into how Kazakh cinema evolved and developed across various historical stages. This study examined the image of the world reflected in the films "Amangeldy" (1938) directed by M. Levin, "Racketeer" (2007) by A. Satayev, and the film "Paralympian" (2023) by A. Bayrakimov. This study employed analytical research, systematization, comparison, and generalization methods. The research allowed for an examination of the developmental periods of Kazakh cinema, providing insight into its evolution across different stages. An analysis of visual techniques in Kazakh films revealed their unique characteristics and contributions to the country's cultural heritage. The study also explored current trends in visual methodologies, particularly the use of digital technologies, which offer new possibilities for cinematographers. It emphasizes the importance of balancing these new trends with Kazakhstan's cultural values and traditions. The findings on visual techniques in Kazakh cinema may prove valuable for contemporary cinematographers and students interested in this field.

Keywords: Cultural legacy, Cinematographer, Cinematographic codes, Director, Creative approach, Artistic values, Aesthetics.

## Introduction

Cinematography is an important component of the cultural legacy of Kazakhstan and influences the formation of its national identity. Investigating the methodology of visual techniques in the cinematographic art of Kazakhstan allows determining what stylistic and technical means were used by cinematographers to convey the specific features of culture, history, and national spirit of Kazakhstan. By analysing the techniques and creative solutions of cinematographers of the past decades, one can find inspiration and improve the modern practice of cinematography. The study is devoted to the evolution of stylistic and technical means that were used by cinematographers during this period. Investigating this problem will allow establishing what changes have taken place in the ways of visual expression, how cameramen have adapted to new technologies and cultural trends.

According to a study by N.R. Mukusheva (2022), the reflection in the cinematographic art of Kazakhstan of the unity of the national cultural legacy and historical time passed through several stages of development and was deeply connected with the social and political phenomena that took place in the country. According to the researcher, the close connection between the national cultural legacy and socio-political phenomena indicates the relationship between culture and society. The author emphasises that changes in society are reflected in cultural expressions, in particular, in cinema, and national cultural legacy influences the formation and identity of society. It is necessary to carefully examine the relationship between the film culture of the Republic of Kazakhstan and social phenomena as interrelated aspects of the cultural development of the country.

E. Dinur (2017) states that currently, visual effects are widely used in modern cinema and television production in various genres and formats, however, many directors, producers, editors, and cinematographers still do not sufficiently understand the essence and potential of visual effects in media production. The author argues that modern technologies such as visual effects and conversion from 2D to 3D are important tools of filmmaking. According to the researcher, they allow creating exciting visual worlds, embodying fantastic plots, and enriching the audience's cinematic experience. The need to realise that the use of these technologies is necessary and requires a deep understanding of their capabilities to achieve maximum effect and avoid misuse. It is necessary to thoroughly investigate the nuances of visual techniques in cinematography and explore their possibilities and prospects for specialists in Kazakhstan.

In turn, A.K. Mamaeva (2015) argues that the film language of the Kazakh feature cinema has its own specific features. The researcher draws attention to the fact that Kazakh cinema has its own unique aesthetics and style, which are determined by the national culture, traditions, and specific features of Kazakh society. She emphasises that Kazakh feature films are an important tool for expressing and preserving the nation's cultural identity. The author also draws attention to the fact that the language of symbols, metaphors, and images that help convey deep meanings and ideas is actively used in Kazakh feature cinema. The researcher emphasises the importance of visual techniques, frame composition, lighting, colour schemes, and other film language elements that create a special atmosphere and emotional depth in films. It is important to investigate the specific features of the film language of the Kazakh feature cinema and its role in preserving cultural identity.

G. Gray (2010) draws attention to the role of cinema in the context of visual anthropology. The author considers cinema as a powerful tool for examining cultural, social, and ethnic aspects of society through

visual representations and images. The researcher notes the influence of cinema on the formation of collective cultural identity, paying attention to how cinema creates generally accepted ideas about national cultures, historical events and social norms. He also focuses on the role of cinema in the construction of visual mores and values and the reproduction and change of cultural stereotypes. It is necessary to investigate the influence of Kazakh culture on the development of cinema and the relationship between these aspects.

M.M. Janpeissova (2021) argues that in the period from the 1950s to the 1970s, substantial changes took place in the history of Soviet society, accompanied by the growth of democratic tendencies. This, according to the researcher, led to the flourishing of many cultural genres, including cinema, and created favourable conditions for their freer and more successful development. It is necessary to carefully analyse the development of cinema, in particular, Kazakh cinema.

I. Smailova (2013) notes that until the 1980s, the emphasis in Kazakh cinema was on theatrical drama. This included establishing a theme, an idea, a conflict, and creating a linear sequence of events and personalities of the characters. However, with the arrival of the New Wave directors, the emphasis shifted to images that became the means of expressing meaning in the film narrative. Soviet cinema emphasised the elements of games and dialogues more, while in the 1990s, Kazakh cinematographers proposed a new concept (Levchenko, 2023; Kalashnyk et al., 2020a). This concept included the use of various frame colouring, editing transitions with separation by rhythm, the creation of a special space of time and the inner world of the characters, symbolism and elements of surrealism (Abishev et al., 2022; Smailova and Knox-Voina, 2010). The main purpose of this study is to identify and analyse the evolution of visual methods in Kazakh film throughout different eras, focussing on how these techniques represent cultural, social, and technical shifts in Kazakhstan.

## **Methodology**

In this study, the method of systematisation was used to examine the features of visual techniques in the cinematographic art of the Republic of Kazakhstan, and an analytical method of research, comparison, and generalisation. Each of these methods has its own specific features and has made an important contribution to this study.

The analytical research method was used for a detailed examination and analysis of visual techniques used in the cinematographic art of the Republic of Kazakhstan. This method allowed examining various aspects of visual techniques, such as frame composition, lighting, colour palette, and camera movements. The analytical method contributed to a deep analysis and understanding of each visual solution and determining its impact on the overall aesthetics and emotional impact on the audience. The use of this method allowed seeing a wide range of options and approaches in the cinematographic art of the Republic of Kazakhstan. This method helped systematise and thoroughly review historical data related to the development of Kazakh cinema and identify key periods and stages of its development.

The analytical approach is a popular instrument in film studies, especially in the examination of visual processes in Kazakh cinema. D. Bordwell and K. Thompson (2013) and T. Elsaesser and M. Hagener (2015) employed this technique to investigate cinematography, mise-en-scene, editing, and sound in films, emphasising their role in narrative structure and emotional effect. These studies emphasise the need of careful study in comprehending the artistic and emotional qualities of films. This method included a thorough

investigation and analysis of the visual techniques, storylines, social content, and cultural legacy of these films. The style and aesthetics of Kazakh cinema and their impact on the overall aesthetics and the audience were analysed, and common features of visual techniques were examined. The use of this method allowed gaining a deep understanding of visual techniques in Kazakh cinematographic art.

The method of systematisation was used to structure the data and results of the study on visual techniques in the cinematographic art of the Republic of Kazakhstan. The method of systematisation contributed to the examination of visual techniques based on the conducted analysis of films, which allowed establishing a certain organisation in the idea of visual techniques in Kazakh cinematographic art and drawing conclusions about their diversity and contribution to the country's cultural legacy. The method of systematisation was chosen to examine visual techniques used in the cinematographic art of the Republic of Kazakhstan at different times. The use of this method contributed to the creation of a systematic review of visual techniques, which allowed gaining a deep understanding of various approaches and trends in the cinematographic art of the Republic of Kazakhstan. Systematisation is a method used in research to categorise visual methods across films and time periods. R. Stam (2000) and D.A. Cook (2016) used systematisation to classify film theories and their application in film analysis. They established a consistent framework for comprehending cinematic approaches and documented the growth of narrative styles and visual techniques over time. This technique allowed for a comprehensive investigation of Kazakh cinematography, which revealed trends and substantial alterations throughout time.

A comparison method was used in the study. Three films were selected for comparative analysis in the study: "Amangeldy" (1938), "Racketeer" (2007), and the film "Paralympian" (2023). "Amangeldy" (1938) was chosen as an example of early Kazakh film produced during the Soviet era. It demonstrates the impact of Soviet ideology on Kazakh film and how cinematic methods were utilised to spread the Soviet narrative. The film's concentration on a mythologised hero, as well as its use of visual methods, emphasise the ideological and aesthetic approaches of the time period. "Racketeer" (2007) depicts the transitional period in Kazakh movies following the collapse of the Soviet Union, emphasising societal disorientation, criminality, and moral decline in the 1990s. The film employs harsher imagery to express the dark reality while emphasising Eastern culture's mystical elements. It exemplifies the turn towards modern issues and the investigation of national identity in a post-Soviet era. "Paralympian" (2023) was selected to symbolise modern Kazakh film, emphasising themes of disability, inclusiveness, and perseverance. It focusses on Kazakhstan's changing societal norms, as well as the rising relevance of sports and inclusion in the national narrative. The film's use of vibrant colour palettes and a variety of camera perspectives demonstrates the evolution of visual methods as well as the emphasis on emotional expression in current Kazakh filmmaking. Comparative analysis is a popular approach in cinema studies for comparing and contrasting various films, genres, or time periods. J.D. Andrew (1984) utilised this method to investigate the contrasts and similarities between classical Hollywood cinema and European art films. J. Monaco's (2000) research employs a comparative method to explore the progression of visual methods in Kazakh film, from propagandist to modern narratives, stressing the distinctive visual tactics of each cinematic movement. In the study, it was possible to compare these films on various aspects, including genre, visual techniques, plot, social content, and cultural legacy. Due to the comparison method, it was examined how visual techniques and cinematographic art are reflected in each of these films and how they correspond to Kazakh culture and traditions. The use of the comparison method allowed identifying common features and differences of visual

techniques in the selected films and assessing their impact on the overall impression of viewing and perception of films.

## Results

Kazakh culture is rich in folk customs, rituals, music, dances, folklore tales, and legends. These elements are an integral part of the Kazakh identity and traditions. Many aspects of this national culture and folk traditions have been reflected and reinterpreted in Kazakh feature films. Directors and screenwriters use folklore motifs, plot elements, and symbols to create a special atmosphere and convey deep content in films. Kazakh feature films are a means of preserving and transferring the Kazakh cultural legacy to new generations. Films become a platform where Kazakh traditions, language, customs, and values can be presented and preserved. Kazakh cinema also plays an important role in the formation of Kazakh identity and national self-awareness. It promotes the strengthening of cultural consciousness and pride in one's nationality. Films allow the Kazakh audience to learn about their history, traditions and values, and present Kazakh culture to the world community (Nogerbek, 2008; Demeschenko, 2023). Thus, the connection between Kazakh culture, folk traditions, and Kazakh feature films is important and interdependent. Films become a platform for the transmission and preservation of Kazakh culture, and a means of forming national identity and self-awareness.

Film critic N. Zorkaya (1991) argues that Kazakh cinema is a huge and complex branch of culture that allows for a variety of viewing and learning angles, and feature films are the dominant channel among the variety of cinematographic art. It is necessary to consider some films created at the beginning of the dawn of Kazakh cinema. An important film in the Kazakh cinematographic art is also the film "Ashes and Diamond", based on the military story of J. Andrzejewski. An expert on history, cinema, and propaganda from the University of Hertfordshire (UK), a well-known film critic, T. Shaw, in his statement, emphasises that Wajda has done something more substantial in his film than just creating a motion picture. The director revised the official history of the Polish resistance during World War II. A. Wajda wondered where the line is between war and peace, between a freedom fighter and a terrorist. The story of Andrzejewski in this context is intended to capture the chaotic reality of Poland in 1945 and promote national reconciliation. The film convinces members of the Home Army (which is now officially disbanded) of the futility of further resistance and also calls on the authorities to show leniency to their opponents (Abikeeva, 2006). It is important to investigate how the film industry developed in the Republic of Kazakhstan. G. Abikeeva proposed the periodization of the development of the Kazakh national cinema (Table 1).

Table 1: Periodization of Kazakh cinema according to G. Abikeeva

Stage	Time period	Key aspects	Key films
The first stage	1964-1972	The appearance of national films, which became the starting point of the thaw in the Kazakh film	"My name is Leather", "Aldar-Kos", "Land of the Fathers", "Kyz-Zhibek",

		industry. A complete ban on national films and the end of the thaw in Central Asian cinema.	"Rustam and Sukhrab", "Trizna"
The second stage	Perestroika 1985-1991	The emergence of Kazakh New Wave directors challenged conventional ideas and transformed film aesthetics. An appeal to the historical legacy of the nation and the reflection of the decomposition of Soviet society in films.	"Needle", "Final stop"
The third stage	1992-1997	The initial burst of creativity and euphoria from gaining independence in the early 1990s. Depression in 1997-1998 due to unresolved social and economic problems. Films of this period reflect the public mood and problems.	"Cardiogram", "Last vacation", "Shanghai"
The fourth stage	1998-2005	Continuation of postcolonial reflection and rethinking of the Soviet past by Kazakhstani cinematographers. Addressing historical themes and cultural interactions.	"Leila's Prayer", "Nomad"

Source: G. Abikeeva (2006).

One of the striking examples of Kazakh cinematography of the early 1930s is the film "Amangeldy" – a vivid expression of the ideological scheme of Soviet propaganda. In this film, the following signs of totalitarianism were identified and described (Abikeeva and Sabitov, 2020):

1. Ideological hero as a part of society, country.
2. "Younger brother" (needs training).
3. Distortion of historical facts to create a myth necessary for the Soviet government.
4. Soviet utopia.
5. The main character is an extrovert.
6. Heroic death in the name of the bright future of compatriots.
7. A woman is a strong comrade and wife.

From 1939 to the end of the 1980s, these ideological attitudes developed in Kazakh cinema. The exception is the period of the 60s, when Kazakh films were shot. However, the most striking films with individual characteristics of the characters appeared during the period of perestroika and then the independence of Kazakhstan.

The real success of Kazakh cinema was achieved by the film "Racketeer" directed by A. Sataev due to the fact that it presented the real story of the 1990s. The film "Racketeer" considers the specific features of Eastern mentality and religious values. It shows respect for the feelings of believers. Special attention is paid to the spiritual field through the inclusion of dialogues, such as the analysis of the 67th Surah "Al-Mulk" ("Power"), which is the longest dialogue between the characters in the film "Racketeer" (Sakhmanov, 2015). This dialogue becomes not only the longest in the film but also symbolises deep attention to the spiritual aspects of life and religious practice. The film aims to create a special atmosphere in which religiosity and faith play an important role in the formation of characters and the decisions of characters. This allows

viewers to understand and feel the mentality and values that permeate the culture and society of the Eastern peoples better, focusing on the power and significance of religious influence.

Exploring modern Kazakh cinema, it is necessary to pay attention to the film of 2023 – “Paralympian”, in which there are a number of important aspects which make it substantial in the context of the culture and cinematography of Kazakhstan:

1. The film touches on the subject of disability and overcoming difficulties. It presents the story of the main character, a skier who loses his leg after a serious car accident. The film explores the psychological state and physical challenges faced by people who have experienced serious trauma and emphasises their strength and spiritual overcoming.

2. “Paralympian” emphasises the importance of inclusion and equality in sports. The film tells about the hero’s preparation and involvement in the Paralympic Games, where people with disabilities demonstrate their sports skills and achievements. It emphasises that any person, regardless of their physical abilities, can achieve success and overcome their limits.

3. The film “Paralympian” promotes the formation of a positive image of people with disabilities and changes the attitude of society towards them. It shows that people with disabilities can be active, dedicated, and successful. The film contributes to the fight against prejudice and stereotypes, allowing viewers to reconsider their ideas about the opportunities and achievements of people with disabilities.

Thus, “Paralympian” not only tells the story of an individual but also touches on more general subjects related to disability, overcoming difficulties, and the importance of inclusion in sports. The film contributes to the narrative of the Paralympic Games and helps to raise awareness and understanding of society about the importance of supporting and including people with disabilities.

It is necessary to investigate aspects and features of cinematography of films of different times (Table 2). Analysis of various aspects of films, such as plot, genre, social content, cultural legacy. will allow seeing how the film industry has developed over time and what trends and changes have occurred. Examining different aspects of cinematography in films from various periods can help identify the unique features and characteristics of each cinematic era. This understanding can lead to a better comprehension of the cultural, social, and historical contexts that influenced the creation of these films, and their impact on cinematic creativity.

Table 2: Comparison of the structure of Kazakhstani films of different times

Aspects films	“Amangeldy”	“Racketeer”	“Paralympian”
Year of release	1938	2007	2023
Director	M. Levin	A. Sataev	A. Bayrakimov
Screenwriter	B. Mailin, G. Musrepov and V. Ivanov.	T. Zhaksylykov	A. Bayrakimov, V. Kairzhanova
Genre	Historical drama	Crime drama	Social drama, comedy, sports film
Visual techniques	Mostly dark and muted colours are used in the frame	The film uses predominantly dark and	The film uses various camera angles that allow

	to create an atmosphere of tragic events and drama.	muted colours, such as grey, brown and black shades, to convey the criminal world's atmosphere and the events' intensity. The use of lighting in the film plays an important role in creating mood and emphasises the emotional component of the scenes.	the viewer to feel close to the characters and perceive their emotions and experiences. The film uses a rich colour palette, which helps to emphasise the emotional tone and contrasts of the story.
Social content	The film "Amangeldy" was created during the reign of Stalin and bears all the signs of an ideological movie with a mythologised hero.	The film is a retrospective review of illegal elements' activities and their extreme earning methods, characteristic of the 1990s.	The film deals with the problems of disability and the difficulties faced by people who have experienced serious physical injuries. The film explores the theme of overcoming difficulties, finding a new meaning in life.
Cultural legacy	A vivid example of totalitarian cinema with socialist ideologies. Created by Russian cinematographers who are not familiar with the subtleties of Kazakh culture during the period of widespread implantation of Soviet ideology in the country, the film demonstrates caricature and collective images of the ruling elite (rich people, tsarist officials, members of the Alash Empire).	The film focuses on the image of social disorientation, the growth of crime, and moral decay that characterised the period after the collapse of the Soviet Union. However, the film highlights the spiritual side of the characters of the picture and eastern culture.	The film contributes to the narrative of the Paralympic Games and emphasises the importance of inclusion and equality in sports. Draws the attention of the state and society to a large number of problems of disabled people in the republic.

Source: compiled by the author.

In the film "Amangeldy" the following visual techniques can be distinguished:

1. Colour correction. Dark and muted colours, such as grey and brown, prevail in the frames of the film, creating an atmosphere of gloom and tragedy. This helps to emphasise the dramatic nature of the events and the emotional component of the film.
2. Angle techniques. The director uses different angles to convey the mood and emotions of the characters. Some scenes are shot from a low angle, creating a sense of power and authority, while others are shot from a high angle to show the vulnerability of the characters.
3. Frame depth. The film uses frame depth, which adds depth and volume to the scenes. This creates a sense of space and allows the viewer to perceive the surrounding environment and the atmosphere of events better.
4. General plans. The film contains both wide panoramic plans showing the space and scale of events and narrower general plans focusing on the details and emotions of the characters.
5. Character costumes. The costumes of the characters in the film correspond to the context of both the times and their action. They reflect the cultural and social characteristics of the characters and help convey their characters and status.

In general, the visual techniques in the film "Amangeldy" serve to enhance the emotional impact on the viewer, create an atmosphere and convey the meaning of the scenes. They help to create a unique visual style and emphasise the theme and mood of the film.

In the film "Racketeer" the following visual techniques can be distinguished:

1. Colour correction. The film uses predominantly dark and muted colours such as grey, brown, and black. This creates an atmosphere of the criminal world and the tension of events. The shades of colours help to convey the gloom and cruelty of the environment and reflect the emotional nature of the film.
  2. Lighting. The use of lighting plays an important role in creating the mood in the film "Racketeer". Dark and contrasting illuminated scenes help to emphasise the emotional component of the scenes and create tension.
  3. Camera angles. The film uses different angles to convey the atmosphere and emotions of the characters. Using a low angle can emphasise power and authority, and a high angle can emphasise the vulnerability and helplessness of the characters.
  4. Frame depth. The film "Racketeer" also uses the depth of the frame, which adds volume to the scenes and creates a sense of space. This helps convey the scale of events and the context in which the action unfolds.
  5. Character costumes. The costumes of the characters in the film reflect their roles and status in the criminal environment. They help to create images and emphasise the characters' personalities.
- Visual techniques in the film "Racketeer" serve to create an atmosphere and convey the emotions of scenes. They help to emphasise the tension, brutality, and themes of the criminal world in which the action of the film takes place.

In the film "Paralympian", the following visual techniques can be distinguished:

1. Camera angles. The film uses various camera angles, such as close-ups and medium-range plans, to allow the viewer to feel close to the characters and perceive their emotions and experiences. This creates a more intimate atmosphere and allows a better understanding of the characters' story and personalities.
2. Colour palette. The film uses a rich colour palette, which helps to emphasise the emotional tone and contrasts of the story. Bright and saturated colours convey the energy, strength, and passion of the characters.

3. General plans. The film also uses general plans to convey the setting and the environment in which the action takes place. This helps to create context and identify the scale of the story.

4. Character costumes. The costumes of the characters in the film reflect their personality and lifestyle. They help to create unique images and emphasise the strength and perseverance of the characters. Visual techniques in the film "Paralympian" serve to convey the emotions, strength, and spirit of the characters. They help to create an atmosphere of inspiration and show the strength of the human spirit in overcoming difficulties and obstacles.

The films "Amangeldy", "Racketeer" and "Paralympian" are dramatic pictures created in Kazakhstan. They are a reflection of the development of cinematography in the country and the contribution of Kazakhstani specialists to the creation of films that more naturally and reliably convey the cultural characteristics of the nation. Since the film "Mutiny", Kazakh cinema has developed and sought to reflect local historical and social stories with the involvement of local actors, directors, and screenwriters. These films represent not only the cinematic potential of Kazakhstan but also serve as a substantial cultural legacy. They reflect the history, social problems, and values of Kazakh society at different times and also contribute to the development and recognition of local cinema both within the country and internationally.

Kazakh and world cinema continues to develop and undergo substantial changes. In 1938, Kazakh cinema was at an early stage of its development. The world cinema of that time already had a diverse palette of genres and styles, and the cinematographic industry was actively developing in many countries. The differences in approaches between Kazakh and world cinema at that time were due to the limited resources and capabilities of the industry and the unique themes and cultural context of the region. In the 2000s, Kazakh cinema became more diverse and actively attracted the attention of an international audience. In the world cinema, this time was characterised by various genres and styles and the use of new technologies in making films. Today, further development and changes in the Kazakh and world cinema is to be expected. Technological innovations, changes in society, and cultural preferences will have an impact on the creation of films in both regions (Kravtsov et al., 2020; Kravtsov et al., 2019). There may be similarities in the use of modern technologies and visual techniques and in the search for unique voices and stories that reflect the cultural and social aspects of each region. However, there will still be differences related to the cultural characteristics of Kazakh and world cinema. Today, Kazakhstan, a multinational country with a rich cultural legacy, is establishing strong ties with other states in education and culture, particularly cinematography. Due to the days of Kazakh culture, international festivals, and cooperation in various fields, Kazakhstan presents its unique traditions and talents on the world stage. Involvement in UNESCO and the signing of agreements on cultural legacy confirm the importance of preserving and protecting cultural values for future generations (Azmukhanova and Aitmagambetov, 2020; Volkov, 2023).

In modern cinema, digital technology tools are actively used, which expand the possibilities of creating visual effects, improve image quality, and enrich the cinematic experience of the audience. The use of digital technologies in cinema allows creating of previously unavailable or difficult-to-achieve effects (Kalashnyk et al., 2020b). These can be fantastic creatures and monsters, dynamic action scenes, large-scale battles, and historical events and places reconstructions. Digital technologies allow expanding the boundaries of visual imagination and creating unique visual worlds. The use of machine learning and artificial intelligence in virtual cinematography can substantially improve the process of creating camera movements and camera behaviour. Using examples and data-based training can help simulate realistic camera movements, recreate the style and emotional atmosphere, and automatically generate frames that meet specified criteria and

requirements (Jiang et al., 2020; Soshalskyi, 2023). However, despite all the advantages of digital technology, it is important to maintain a balance between visual effects and the film's story, acting and emotional appeal. Digital tools should serve and support the story and the development of cultural values among viewers, and not turn into the end goal in itself.

There are several trends in visual techniques in modern cinema (Breger, 2020):

1. Experiments with form and style. In modern cinema, there is often a desire to experiment with form and style. Directors use unconventional personnel solutions, non-linear narrative structure and unusual visual effects to create a unique aesthetic and evoke strong emotional reactions from the audience (Gonçalves, 2024).
2. Emphasis on emotional expressiveness. Visual techniques in modern cinema are often aimed at conveying emotions and feelings. The directors actively use the colour palette, lighting, frame compositions, and other visual elements to create a rich emotional atmosphere and immerse the audience in the history of the film.
3. Interactivity and diversity. In modern cinema, visual techniques are increasingly being used that allow viewers to actively interact with the film and take part in the creation of meaning. Directors introduce interactive elements, non-standard angles, parallel storylines, and other techniques to expand the possibilities of perception and involvement of viewers.
4. Reflection and criticism of modernity. Visual techniques in modern cinema often reflect our time's social and political problems. The directors use visual symbols, metaphors, and allegories to express their vision of modern society and to provoke reflections and discussions among the audience.
5. Collectivity and cooperation. Visual techniques in modern cinema are increasingly becoming the result of collective creativity and collaboration of various specialists, such as directors, cinematographers, production designers, and composers. This allows creating more complex and multifaceted visual images that reflect different perspectives and ideas.

These trends of visual techniques in modern cinema point to the constant development and experiments in the field of visual storytelling. The directors strive to create unique and emotionally intense films that actively interact with the audience and reflect modern social and political realities.

Visual techniques in the cinematographic art of Kazakhstan play a key role in the expression and preservation of national culture and identity. They reflect the specific features of Kazakhstan's aesthetics, traditions, landscapes, and lifestyle, contributing to the rich cultural legacy of the country. Visual techniques are important because they serve as a means of expressing cultural characteristics, attracting attention, contributing to the narrative power of films, and are able to gain recognition on the international stage.

## **Discussion**

Researchers who have examined the methodology of visual techniques in cinema have different understandings of aspects and nuances in the field of cinematography that affect visual representation. Such studies expand the understanding of the film-making process, including the selection and use of visual elements, their effects, and role in the narrative. It is necessary to examine some positions of world researchers.

American researcher S. Curtis (2015) argues that early cinema in Germany was not only an entertainment art form but also a medium that combined art and science. She notes how early German filmmakers used

scientific and artistic approaches to create unique visual and aesthetic experiences for the audience. The researcher argues that the form and structure of the film image have a profound impact on the perception of viewers and their interaction with the film, and various visual elements, such as angles, framing, editing, and the use of light, play a key role in creating emotional impact and transmitting information. When comparing with the results of this study, it is important to note that both the form of the visual solution and the angle can cause strong emotional reactions in the audience, enhance plot moments, and create the atmosphere and mood of scenes.

Researchers S. Knorr et al. (2018) draw attention to the use of virtual reality (VR) visual techniques in the context of cinematic content. According to the authors, understanding the visual attention of viewers in the context of VR content is of great importance for creating more attractive and modern films. According to the examination, this allows directors and creators of film content to more precisely adjust and distribute visual elements to achieve the desired effect on the audience and create the most immersive viewing experience. Comparing the research results, visual techniques in Kazakh cinema are distinguished by the use of more modern cultural elements and conventional solutions without resorting to modern technologies. S. Harman (2019) argues that visual methods and cinema are powerful tools for examining and analysis of political processes and international relations. The researcher draws attention to how cinema influences the formation of political consciousness, creates images, and imposes certain interpretations of political events. The researcher emphasises the fact that visual methods and cinematic language are often used to convey political ideologies and manipulate public opinion. Notably, comparing the results with this study, films and visual techniques in Kazakh cinema, namely muted colours, have been used for political purposes for quite a long time, highlighting cultural aspects and social dynamics in the context of the dominant ideology.

M.R. Greenberg and D. Shlapentokh (2021) are convinced that Soviet cinematography in the period from 1918 to 1991, under the influence of which Kazakh cinematographic art was also influenced, was strongly associated with ideological conflicts and reflected the social reality of Soviet society. The authors also pay attention to the social reality that was reflected in Soviet cinema. They claim that the films reflected the life of Soviet society, social problems, class differences, and political changes. Researchers draw attention to the fact that Soviet cinematography faced restrictions and censorship but still allowed expressing ideas and provoking discussion of important subjects. Comparing with the results of this study, a striking example of ideological cinema in Kazakhstan is the film "Amangeldy" (1930), analysed in this paper, where dark shades and gloomy visual techniques were used since the development of Kazakh cinema was really strongly influenced by Soviet ideology.

Researcher B. Brown (2021) argues that visual techniques in modern cinema, in most cases, rely on digital technologies. He emphasises that by using digital technologies, new opportunities are emerging for creating visual effects, improving image quality, and expanding the creative boundaries of cinematography. The author also notes that the use of digital technologies in cinema should be considered in the context of art and the history of cinematography. He noted visual techniques should be based on the creative vision of the director and be in accordance with the concept of the film. However, comparing the research results, it is important to find a balance between the use of new technologies and the preservation of cultural values, traditions and the character of the film. This means that when using digital and visual techniques, it is necessary to consider the specific features and specific features of Kazakhstan's culture to preserve its uniqueness and identity in the cinematic process.

In turn, Y. Zhang and I. Weber (2023) note the importance of adaptation, modification, and application of concepts and techniques of cinematography and editing in the production of cinematic virtual reality. The researchers draw attention to the fact that cinematography and editing play an essential role in creating an exciting and immersive virtual reality experience. They emphasise the need to adapt and modify conventional concepts, visual techniques, cinematography and editing techniques to match the features of the virtual reality environment. In addition, the authors note the importance of using modern technologies and tools to create virtual reality. They emphasise that the development and application of new tools, software, and equipment allow expanding the possibilities of cinematic virtual reality and create better and more exciting projects. Comparing with the results of this study, it should be noted the importance of introducing modern technologies into the conventional methods of visual techniques of cinematographic art of Kazakhstan, inherent angles and colour solutions, without rejecting historical and cultural traditions.

K. Lancaster (2019) draws attention to a number of aspects related to visual storytelling and cinematography. The researcher notes the importance of the composition of the frame and the choice of angles, explaining that the correct positioning of objects and the use of different angles can affect the audience's emotional perception and interpretation of the scene. The author is also convinced that the right choice of lighting and colour palettes can enhance the emotional impact of the scene and emphasise the theme of the film. In addition, the author pays attention to the camera movement and transitions between frames since the use of camera movements and transitions can emphasise plot points, create a dynamic rhythm and control the attention of the audience. Comparing with the results of this study, it is necessary to note the importance of these visual aspects and their role in creating a cinematic story to achieve the desired visual effect and the correct presentation of the story.

Researcher P. Wheeler (2012) draws attention to several key aspects of visual techniques in cinematography. The researcher notes the importance of the correct use of light and illumination to create aesthetic and emotionally saturated images and adhering to the principles of composition and framing, which help convey the ideas and mood of the film. P. Wheeler argues that the use of various camera movements and stabilisation methods, correct colour correction and post-processing can lead to the desired visual effect. In addition, the researcher emphasises the importance of cooperation and communication during the work of the film crew. When comparing with the results of this study, it is important to note that numerous aspects of visual techniques on the set and in post-processing are important elements of a properly combined movie. Visual techniques play an important role in cinema and other forms of audiovisual art. They have the ability to create a visual impression, convey emotions, emphasise plot points, and enhance the overall aesthetic experience of the audience. The use of various methods of visual techniques allows experimenting and creating unique visual images, each method or technique has its own characteristics and effects that can affect the perception of viewers. Researchers who have examined this subject tend to argue that the use of modern methods of visual techniques in cinema, based on a combination with conventional elements, are able to recreate the necessary picture that will satisfy both the audience and the creators themselves.

## **Conclusion**

Visual techniques in modern cinema are important elements in the work of cinematography specialists. They play a key role in creating the aesthetics and atmosphere of the film, conveying emotions, narrating, and shaping the visual language of the artwork. As a result of the study, the periodization of the development

of Kazakh cinema was examined, which allowed a deeper understanding of the evolution and characteristics of this cinematographic industry. The study also included an analysis of three films: "Amangeldy" (1938), "Racketeer" (2007), and "Paralympian" (2023), the visual techniques, contribution to cultural legacy, and social content of which were examined. The analysis of visual techniques in these films identified various approaches and techniques used by Kazakh cinematographers. In the film "Amangeldy" (1938), which was created at the early stages of the development of Kazakh cinema, there are simple but effective visual techniques based on classical cinema aesthetics and conventional Kazakh motifs. In "Racketeer" (2007), the use of more modern technologies and visual effects is observed, which helps to create an atmosphere of tension and drama. The film "Paralympian" (2023) demonstrates the use of advanced visual technologies and mastery in creating virtual reality to enhance the viewer's impressions.

The study also noted the substantial impact of digital technologies on the development of visual techniques in cinema. The use of computer graphics, special effects, and virtual environments has a strong impact on the creation of unique visual images and the expansion of the capabilities of directors and cameramen in the creation of films. However, despite the fact that due to digital technologies, it has become possible to create realistic and exciting visual effects that were previously unavailable, it is important to preserve and apply traditional elements to preserve the cultural code of the nation and develop the cinematographic art of Kazakhstan together with the values of its people. Future researchers in the field of methodology of visual techniques in cinema should pay attention to the examination of the cultural context in Kazakh cinema and the investigation of new technologies and platforms. These research areas will help expand the understanding of visual techniques in cinema and their role in modern cinematography.

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