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EXPLORING REALITY IN FOREIGN CINEMA: PHILOSOPHICAL, CULTURAL, AND TECHNOLOGICAL ASPECTS*

Annotation. The article examines the phenomenon of realism in foreign cinema, its artistic transformation, and the structure of contemporary screen language. The primary aim of the study is to investigate the methods of representing and constructing realism in cinematographic practice from philosophical, cultural, aesthetic, and technological perspectives, as well as to analyze the impact of screen realism on audience perception, social experience, and cultural interpretation. The theoretical framework includes André Bazin's concept of realism, Gilles Deleuze's theory of the "time-image", and Siegfried Kracauer's "mirror theory". The research methods employed comprise historical-theoretical analysis, comparative-analytical approach, critical film analysis, visual semiotic interpretation, a multidisciplinary approach, and digital media analysis. Empirical material includes the films *Blade Runner*, *The Matrix*, *Avatar*, and *The Tree of life*. The findings demonstrate that screen realism is not merely a depiction of objective reality but also a multi-layered cultural construct shaped through visual aesthetics, composition, editing, sound, lighting, camera perspective, and contemporary digital technologies. Moreover, cinema functions as an active medium that guides audience perception and interprets socio-cultural experience, enabling a deeper understanding of the evolution of contemporary cinematic language, the emergence of new models of screen realism, and the development of realism forms within virtual media spaces. The article will be useful for researchers in film theory, visual culture, and digital media studies, contributing to a more comprehensive understanding of the concept of realism in cinema and its formation within modern artistic, technological, and cultural contexts.

Key words: reality in cinema, philosophy in cinema, technology in cinema, film theory, feature films.

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ИССЛЕДОВАНИЕ РЕАЛЬНОСТИ В ЗАРУБЕЖНОМ КИНО: ФИЛОСОФСКИЙ, КУЛЬТУРНЫЙ И ТЕХНОЛОГИЧЕСКИЙ АСПЕКТЫ

Аннотация. В статье исследуется феномен реализма в зарубежном кинематографе, его художественная трансформация, а также структура современного экранного языка. Основная цель исследования заключается в изучении способов отображения и конструирования реализма в кинематографической практике с философской, культурной, эстетической и технологической точек зрения, а также в анализе влияния экранного реализма на восприятие зрителя, социальный опыт и

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культурную интерпретацию. В качестве теоретической основы использованы концепция реализма Андре Базена, теория «образа времени» Жюль Делеза и «теория зеркала» Зигфрида Кракауэра. Методы исследования включают историко-теоретический анализ, сравнительный-аналитический подход, критический кинематографический анализ, визуальную семиотическую интерпретацию, мультидисциплинарный подход, а также цифровой медиа-анализ. В качестве эмпирического материала были рассмотрены фильмы «Бегущий по лезвию», «Матрица», «Аватар» и «Древо жизни». Результаты исследования показывают, что экранный реализм представляет собой не только отображение объективной реальности, но и многослойную культурную конструкцию, формирующуюся через визуальную эстетику, композицию, монтаж, звук, освещение, перспективу камеры и современные цифровые технологии. Кроме того, кино выступает активным медиумом, направляющим восприятие зрителя и интерпретирующим социально-культурный опыт, позволяя глубже понять эволюцию современного киноязыка, влияние технологических трансформаций, новые модели экранного реализма и развитие форм реализма в виртуальном медиaprостранстве. Статья будет полезна исследователям кинотеории, визуальной культуры и цифровых медиа, способствуя более глубокому пониманию концепции реализма в кинематографе и его формирования в современном художественном, технологическом и культурном контексте.

Ключевые слова: реальность в кино, философия в кино, технологии в кино, теория кино, игровое кино.

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ШЕТЕЛДІК КИНО ӨНЕРІНДЕГІ ШЫНАЙЫЛЫҚ ФЕНОМЕНІ: ФИЛОСОФИЯЛЫҚ, МӘДЕНИ ЖӘНЕ ТЕХНОЛОГИЯЛЫҚ ҚЫРЛАРЫ

Аннотация. Мақалада шетелдік кино өнеріндегі шынайылық феноменінің қалыптасуы, оның көркемдік трансформациясы, сондай-ақ заманауи экран тіліндегі құрылымы жан-жақты зерттеледі. Зерттеудің басты мақсаты – кинематографиялық практикада шынайылықты бейнелеу, оны конструкциялау тәсілдерін философиялық, мәдени және технологиялық тұрғыдан талдау, сонымен қатар экрандық шынайылықтың көрермен қабылдауына, әлеуметтік тәжірибеге және мәдени интерпретацияға әсерін анықтау. Теориялық негіз ретінде Андре Базеннің шынайылық тұжырымдамасы, Жиль Делёздің «уақыт бейнесі» теориясы сонымен қатар Зигфрид Кракауэрдің «айна теориясы» пайдаланылды. Зерттеу әдістері ретінде тарихи-теориялық талдау, салыстырмалы-аналитикалық әдіс, критикалық фильмдік талдау, визуалды семиотикалық интерпретация, мультидисциплинарлық тәсілдер, сондай-ақ цифрлық медиа-анализі қолданылды. Эмпирикалық материал ретінде «Қылыштың жүзінде жүгіруші», «Матрица», «Аватар», «Өмір ағашы» фильмдері талданды. Зерттеу нәтижелері көрсеткендей, экрандық шынайылық тек объективті көріністі жеткізу емес, сонымен қатар визуалды эстетика, композиция, монтаж, дыбыс, жарық, камералық перспектива және заманауи цифрлық технологиялар арқылы қалыптасатын көпқабатты мәдени конструкция болып табылады. Сонымен қатар, кино көрерменнің қабылдауын бағыттайтын, әлеуметтік-мәдени тәжірибені интерпретациялайтын белсенді медиум ретінде әрекет етеді, заманауи кино тілінің эволюциясын, технологиялық трансформацияның әсерін, экрандық шынайылықтың жаңа модельдерін және вертуалды медиалық кеңістіктегі шынайылық формаларының дамуын жан-жақты түсінуге мүмкіндік береді. Мақала кино теориясы, визуалды мәдениет және цифрлық медиа саласындағы зерттеушілер үшін пайдалы болып табылады, кино өнеріндегі шынайылық концепциясын тереңірек түсінуге және оның заманауи көркемдік, технологиялық және мәдени контексттерде қалыптасуын анықтауға ықпал етеді.

Түйінді сөздер: кинодағы шынайылық, кинодағы философия, кинодағы технологиялар, кино теориясы, көркем фильмдер.

1. Introduction

The phenomenon of reality in cinema represents one of the most important themes in contemporary cinema, touching upon a wide range of philosophical, cultural and technological aspects. Unlike other arts, cinema has the unique ability not only to reflect reality, but also to create alternative forms of it, thus expanding the boundaries of perception and understanding of the world. Historically, cinema as an art has gone through several stages, starting from the desire to reproduce reality as accurately as possible and ending with the search for new ways of interpreting it using modern technology.

In a philosophical context, cinema has become an important tool for understanding the essence of reality, its perception and the changes taking place in society. The influence of theorists such as André Bazin, Gilles Deleuze and Siegfried Kracauer has led to a deeper understanding of how cinema can not only reflect but also transform the representation of reality. At the same time, the cultural context in which world cinema develops inevitably influences the way reality is portrayed on screen, reflecting the social and political changes characteristic of a particular era. One of the main theorists who studied realism in film was André Bazin, the French film critic and founder of film theories, who made a significant contribution to understanding the nature of realism in cinema. In his works such as "What is Cinema?" the author writes "This automatism of the emergence of the photographic image led to a complete revolution in the psychology of the visual image..." (A. Bazin, 1972: 44). The underlying assumption is that the inventor has the unique ability to capture reality, giving the viewer the opportunity to 'see the world anew'. Bazin saw cinema as a means of preserving the historicity of the real world through techniques such as continuous long shots, depth of field and minimal use of montage. He argued that cinema should strive to maximize its approximation to reality, avoiding the need for a director, allowing the viewer to interpret what is happening on the screen for themselves. The photographic image in cinema has objectivity because it is created by the mechanical establishment of light on film. This allows cinema to portray the world as it is, without the interference of the artist's subjective view. According to film critic A. Bazin, cinema is capable of capturing not only spatial aspects of reality, but also temporal ones. It can capture and transmit the passage of time, creating the illusion of continuity and preserving moments that disappear in real life.

Technological advances, such as the development of digital technologies and virtual reality, have greatly expanded the possibilities of cinema, opening new horizons for the creation of hyper-realities and multi-layered images. In the last decades, with the emergence of new technological tools such as CGI (computer graphics) and VR (virtual reality), cinema has begun not only to depict but also to actively construct new forms of reality, which poses new challenges and questions for researchers.

The aim of this article is to explore the phenomenon of reality in foreign cinema through a philosophical, cultural and technological prism, to identify the key theories and approaches that shape the understanding of reality in cinema, and to analyse how these aspects are interrelated and influence the audience's perception.

2. Research methods

2.1 Research methods

The author of the article chooses the famous world cinema pictures "Blade Runner" (directed by Ridley Scott, 1982), "The Matrix" (directed by the Wachowski Sisters, 1999),

“Avatar” (directed by James Cameron, 2009), “The Tree of Life” (directed by Terrence Malick, 2011) as the actual material for studying the problem posed.

This paper applies historical-theoretical analysis, analytical comparative-comparative methods, and critical film analysis.

2.2 Research materials

To investigate the phenomenon of reality in foreign cinema, a variety of materials were used, including theoretical works by leading philosophers and filmmakers, as well as analyses of specific cinematic works. The main source of theoretical material was the works of philosophers such as André Bazin, Gilles Deleuze and Siegfried Kracauer, whose concepts such as “total reality”, “image-time” and “Mirror Theory” became the basis for analysing reality in cinema. The question of the representation of reality in cinema has remained relevant since the birth of cinema. Cinema, being a visual art, is closely linked to cultural and philosophical debates about the nature of reality. On the one hand, it strives for a mimetic function, reproducing visible reality. On the other hand, cinema always reinterprets this reality through artistic techniques, technologies and authorial vision. André Bazin argued that the main purpose of art is to reproduce reality in its authentic, “natural” form, which he labelled by the term “total reality”. According to his theory, art throughout the history of its development has been striving for more and more accurate and direct representation of reality, and cinema, thanks to its technical characteristics, has a unique opportunity to capture the surrounding world with minimal intervention of the author. A. Bazin believed that the most significant feature of cinema is its ability to preserve the objectivity and autonomy of the depicted reality. He emphasised the importance of techniques such as long takes, the use of deep focus and the minimisation of montage interventions. These technical solutions preserve the integrity of the spatio-temporal structure of the frame and allow the viewer to interpret the image independently. Thus, Andre Bazin’s concept of “total reality” is a philosophical and aesthetic approach aimed at maximising the closeness of the cinematic image to reality. This approach not only emphasises the unique possibilities of cinema as a medium, but also transforms the viewer’s attitude to the process of perception, giving him or her the freedom to interpret and make sense of the visual material.

Gilles Deleuze, developing the philosophy of Henri Bergson, proposed in his book “Cinema” an original approach to understanding cinema, associated with a new metaphysics of time and movement. Deleuze integrated Bergson’s ideas about time as a continuum, different from linear representation, which allowed him to develop the concept of image-time, fundamentally different from traditional forms of cinematic expression based on causality. Deleuze divided cinema into two main historical stages: the stage of image-movement, inherent in classical cinema, and the stage of image-time, which became relevant after the Second World War. While image-movement reflects events through a sequence of actions, movements and their logical connection, image-time destroys the usual structural forms, presenting time in its purest form. This concept manifests itself in films, where time becomes an independent element of the narrative, independent of movement or action. Examples can be found in the works of the Italian neo-realists or in the films of Michelangelo Antonioni, where long pauses, silence and staticity focus the viewer’s attention on the experience of time rather than on the plot. Thus, Deleuze’s

concept of image-time opens up new horizons in interpreting cinema as a medium capable not only of capturing movement, but also of conveying complex, multi-layered temporal structures. This approach demonstrates how philosophical studies of time and motion can be integrated into the theory and practice of cinema, offering the viewer a new way of perceiving and comprehending reality.

Siegfried Kracauer, in his concept of “mirror theory”, considered cinema as a means of depicting reality in its temporal evolution. In his view, films record and reproduce physical existence, demonstrating its variability through the technical and artistic techniques of cinema. As part of this theory, Kracauer emphasised that the field of cinematography is virtually limitless, encompassing the visible world in all its diversity. However, certain objects and phenomena, such as movement, have a special “cinematography”, as their transmission is most fully realised by means of cinema. At the same time, fixing an object on film does not always reveal something new, but it creates opportunities for revealing the essential features of everyday reality. Kracauer described cinema as a “mirror” reflecting the fabric of everyday life, including the joys, sorrows, habits and aspirations that form the basis of human existence. He argued that it is precisely such aspects of life, often neglected in historical studies, that form an elastic framework capable of withstanding significant upheavals such as wars, epidemics and revolutions. Exploring cinema as a source for reconstructing historical realities, Kracauer interpreted films as a product of the collective unconscious, capturing the psychological states of society. He noted that recurring motifs in commercial and propaganda films, such as tyranny or fear, were a reflection of a nation’s inner motivations, its social and psychological patterns of behaviour. In addition, Kracauer viewed cinema as a historically significant medium capable of capturing psychological history. He argued that films from the period between World War I and Hitler’s rise to power provide an opportunity to reconstruct the psychological state of German society, which was a key factor in shaping historical processes. Thus, Siegfried Kracauer’s “mirror theory” reveals cinema as a tool capable of capturing collective fears, hopes and psychological moods, which, derived from objective circumstances, often take on an independent role and become the driving forces of historical evolution

The work also draws on articles and studies on the cultural and social aspects of cinema to understand how cinematic works reflect and shape social and political realities. These contributions cover a wide range of foreign film schools, from classical to contemporary movements including realism, surrealism and virtual reality. Contemporary scholars such as Laura Malvi and Vivian Sobchack develop these ideas in the context of digital technologies and new media. Laura Malvi, a British film theorist, is known for her work on feminist theory and analyses of film language. She introduced the concept of the “male gaze” in cinema in her famous essay “Visual Pleasure and narrative cinema” (1975). Malvi analyses how traditional cinema uses visual strategies to support patriarchal attitudes. In her later works, Malvi explores the impact of digital technologies on cinema. She argues that digital technologies are changing the way audiences perceive films and the very nature of the cinematic experience. Digital cinema, she argues, breaks down traditional boundaries between reality and its representation. Digital technologies provide new ways of manipulating the image that radically alter our notions of visual authenticity and realism

(Malvi, 1989:177). Vivian Sobchack, an American film theorist known for her studies of film phenomenology, has also made significant contributions to understanding the impact of digital technologies on the ontology of cinema. Sobchack views cinema as a bodily experience, arguing that films affect the viewer not only visually, but also through bodily sensations. Sobchack analyses how digital technologies transform the viewer's perception of cinematic space and time. She argues that digital cinema creates new forms of interaction with the screen that change our understanding of reality. Digital images not only expand the possibilities of visual representation, but also change our relationship to cinematic time and space, making them more malleable and flexible (Sobchack, 2004:328).

Both researchers continue to develop Bazin's ideas, adapting them to the contemporary context. They emphasise that digital technologies do not just add new tools for making films, but also transform fundamental aspects of the cinematic experience. Malvi and Sobchack agree that the digital age requires a rethinking of traditional theoretical approaches to cinema, as the ways in which reality is represented and perceived change. The work of Laura Malvi and Vivian Sobchack thus provides important perspectives for understanding how digital technologies affect the ontology of cinema, extending and deepening the ideas established by André Bazin.

The technological aspect of the research was based on materials devoted to the development of modern film technologies such as CGI (computer graphics imagery), digital cinema and virtual reality. The use of CGI, complex visual effects and non-standard narrative structures allows not only to blur the boundaries between the real and the fictional, but also to build philosophical theories about the nature of reality. Unlike realism, they focus on manipulating reality, creating a sense of simulation and illusion. Contemporary technologies have greatly expanded the possibilities of realising surrealist ideas. "Approaches to creating cinematic frames are evolving with the emergence of new technologies and trends in cinematography, including the use of digital technologies" (Aspandiyarkyzy, 2024:299). The use of computer graphics, stabilisation and augmented reality allows the creation of worlds that are completely removed from physical reality, making symbols and allegories even more expressive. Such films address issues of identity, emotional connection and perception of the world around us, redefining the boundaries between the real and the imaginary. Thus, surrealism remains one of the main directions of film art, able not only to take into account the degree of light psyche, but also to change and philosophical cultural perceptions of reality. This material allows us to assess the impact of new technologies on the creation and perception of reality in cinema, as well as the changing methods and approaches to film production.

Specific foreign films that illustrate different approaches to depicting reality were selected for empirical analysis. These include both classic works and contemporary films using the latest technologies, which allows us to examine the evolution of representations of reality in cinema over time. The role of the viewer in natural reality. Cinema not only represents reality, but also actively interacts with the viewer, involving him or her in the process. "The essential distinction from other arts -the possibility of capturing movement - brings cinema closer to reality, as it captures events in the same way that humans perceive them in the process of experiencing them" (Barnych, 2024:1468) Realism invites the

viewer to accept what is depicted as given, while postmodern and virtual films require reflection and analysis.

Thus, the representation of reality in foreign cinema is a complex and multilayered process that combines artistic, philosophical and technological aspects. Cinema acts both as a mirror reality and as a means of reinterpreting it, which makes it essential for cultural and research analyses.

3. Discussion

Cinema not only depicts reality, but also participates in its construction. Through editing, light, sound and special effects, the viewer is offered not just reflection, but active participation in the interpretation of what he or she sees. Contemporary cinema is a complex and multifaceted phenomenon that combines elements of different cultures, techniques and artistic movements. The evolution of cinema from silent films to modern digital technologies reflects not only technical progress, but also changes in public consciousness and cultural norms. The study of cinema as an object of scientific analysis allows for a deeper understanding of its impact on viewers, its role in shaping collective memory, and its ability to reflect and predict social trends. "The moving images in the cinema are not images of false reality. Cinema is not a cave of illusions. On the contrary, cinema is a metaphor for modern thought and a philosophical experiment" (Schumann, 2021:453)

A film analysis of the films *Blade Runner* (directed by Ridley Scott, 1982), *The Matrix* (directed by the Wachowski Sisters, 1999), *Avatar* (directed by James Cameron, 2009), and *The Tree of Life* (directed by Terrence Malick, 2011). Through various narrative methods, the filmmakers demonstrate unusual ways of perceiving the world around them, exploring profound philosophical questions about the nature of existence, consciousness, and identity. For film studies analyses of films, it is important to consider the philosophical and aesthetic aspects that define the nature of cinema as art. Technological innovations in cinema have a significant impact on the perception of reality. Modern special effects, virtual reality and new unusual filming create new ways of interacting with reality on the screen, blurring the boundaries between the real and the fictional. In this way, cinema becomes not only a mirror society, but also cost-effective for transformation.

At the centre of the plot of *Blade Runner* is the question of what it means to be human. Replicants (fictional humanoids) created by the Tyrell Corporation are outwardly indistinguishable from humans, but are essentially artificial beings. The film raises important ontological questions: what defines humanity - biology, consciousness, or the presence of emotional and moral qualities? The protagonist, Rick Deckard, who hunts replicants, himself begins to question between human and artificial entities. The film plays with perceptions of reality. The urban environment of the Los Angeles of the future is presented as dystopian, multi-layered and confusing. The visual style and atmosphere of the film creates a sense of disorientation and uncertainty, highlighting the theme of how subjective and changeable the perception of reality can be. Philosophical aspect. The film explores identity, consciousness and the moral aspects of the nature of light through the replicant characters who become aware of their nature. It raises the question: what makes us human and how technology changes our perception of reality.

Cultural aspect. The film explores themes relevant to the 1980s: the development of biotechnology and artificial intelligence, genetic manipulation and the rise of social factor. It is also a culture of techno-utopias and dystopias that were popular during that period.

Technological aspect. "Blade Runner" became a symbol of the science fiction genre, actively using special effects to show a technological future where the boundaries between man and machine are blurred. Visual effects and the architecture of the future became the basis for the visualisation of reality in the film.

Memory plays a key role in Blade Runner. Replicants, possessing false memories, begin to feel more human. This aspect emphasises an ontological question: to what extent does our identity depend on our memories and experiences? In the film, memory serves as a link between the present and the past, shaping the characters' personalities and worldviews. "Blade Runner" is a prime example of how cinema can explore complex ontological concepts through visual and narrative techniques. The film raises questions regarding the essence of humanity, the nature of reality, and the impact of technology on our perception of the world. Through its deep philosophical context and aesthetic expression, Blade Runner continues to inspire film scholars and philosophers, offering an inexhaustible field for analysis and reflection.

The film The Matrix explores the concept of reality and illusion. It presents a world where people live in a virtual reality and the true nature of the world is hidden from them. The Wachowski sisters used innovative filming techniques, including bullet time and special effects, to emphasise the characteristics of virtual reality and the actions of the characters. The use of slow motion scenes and rotating camera creates an unrealistic effect that helps the viewer feel the dissonance between reality and illusion. "The Matrix" explores the theme of reality through the lens of cinema, asking questions about what reality is, how we perceive it, and how cinema shapes our understanding of the world. The film raises questions about the impact of technology on human consciousness and perception of reality, which becomes an important aspect of the ontology of cinema. The film highlights the problems of technocracy, the loss of the individual in mass society and the need for liberation from social matrices. Overall, The Matrix is not only an exciting science fiction action film, but also a stimulating and profound philosophical account of the nature of reality, control and freedom. Its filmic analysis reveals a wealth of themes and symbols that make it one of the most significant films in cinematic history.

Philosophical aspect. "The Matrix" addresses issues of natural reality and illusion, including the classic philosophical dilemma of Plato's "view from the caves." The film explores how technology can create alternate realities by manipulating perception.

Cultural aspect. It is one of the first films to actively explore digital and virtual realities that reflect the technological processes of the late 20th century. It evokes fears related to artificial intelligence and mass control.

Technological aspect. For the first time in mainstream cinema, multiple visual effects (such as the "bullet effect") were used, which defined the visual style of reality blockbusters for years to come.

The film Avatar, directed by James Cameron, is a visual and science fiction masterpiece that takes the viewer into the world of Pandora, a world inhabited by inhabitants known as Na'vi. However, in addition to its stunning visuals, the film also offers an interesting ontological perspective on cinema. Ontology of cinema refers to the study of the essence of cinema, its ability to convey reality through artistic means. In the context of Avatar,

cinema serves as a means of creating an alternative reality in which the viewer engages and experiences new worlds and characters. One of the key aspects of the ontology of cinema emphasised in *Avatar* is its ability to create emotional connections between the viewer and the characters, even when presented digitally. This is achieved through a carefully crafted plot and character development that makes the experiences of the protagonists real to the viewer. The film is made in stereoscopic three-dimensional format. For this purpose, the director used his own "Reality Camera System" technology with two high-resolution cameras that increase the depth of perception.

Philosophical aspect. James Cameron explores human interaction with nature and the issue of technological dominance. The environmental philosophy of the film is unified in the representation of Pandora as a biological auxiliary system, where Ava's embodiment is pantheistic ideas of collective intelligence. Through the alteration of the protagonist's consciousness in the body of an avatar, the boundaries between the real and the virtual, the material and the spiritual are explored, raising questions of identity and transhumanism.

Cultural aspect. Cameron's film is a synthesis of postcolonial criticism and the romantic myth of the 'friend'. The image of the Na'vi people includes an idealised perception of natural light contrasted with the advanced technology but spiritually poor culture of the people. Through the conflict of culture, the author rethinks global issues of ecology, colonialism, and cultural relativism.

Technological aspect. Technology played a key role: the film pioneered the use of revolutionary 3D filming using motion capture technology to create the realistic world of Pandora. The idea of consciousness transfer through avatars raises questions about the future of human-artificial intelligence interaction.

The film focuses on the ecological and social dimension, offering a technological rethinking of the relationship between man and nature. Thus, *Avatar* not only offers the viewer an exciting adventure in a fantastic world, but also provokes thought about the essence of cinema, its ability to create new realities and influence our views on the world around us

Terrence Malick's "The Tree of Life" is a deeply philosophical film that explores questions of life, death, illumination and the human connection to nature and the cosmos. It addresses questions about the meaning of life, man's role in the universe, and the experience of the soul with wider cosmic processes.

Philosophical aspect. The plot about family relationships is intertwined with the depiction of the origin of life on Earth, which reflects philosophical reflections on reality as something much bigger and more global than human experience alone.

Cultural aspect. "The Tree of Life" deals with timeless cultural themes - family relationships, growth and loss, as well as issues of finding harmony and meaning in everyday life. The mystical and symbolic approach in the film is a cultural reflection on the nature of human light, supporting the interaction between traditional and modern worldviews. The film also touches on the theme of man's relationship to nature, to life on Earth, which also has the significance of cultural interests in world, modern, environmental and philosophical theories. The symbolism of the tree, here emphasises the connection of past, present and future, reflecting cultural notions of eternity and transcendence.

Technological aspect. In this context, cinema is seen as a means of abstracting and symbolising profound philosophical concepts. Film embodies the idea that reality is the subjective perception of each individual. Montage techniques, such as the use of storylines, memories and fantasies, allow the viewer to see events through the prism of not only specific characters, but the entire human collective memory. The film has a unique aesthetic that combines stunning visual imagery with music and sound design. This allows the cinematography to go beyond simple storytelling and create an emotional and spiritual experience for the audience. Despite the minimal use of CGI, the film strikes a striking visual aesthetic, presenting cosmogonic scenes (including the birth of the universe) through natural and digital effects. This emphasises the contrast between the technological and organic worlds.

4. Results

The study of the phenomenon of reality in foreign cinema has identified key aspects that influence the depiction and perception of reality on the screen.

The philosophical aspect: analysing the theories of André Bazin, Gilles Deleuze and Siegfried Kracauer confirmed that philosophical concepts play an important role in shaping the cinematic representation of reality. Bazin's ideas of "total reality" demonstrated a desire for a truthful reproduction of the world through naturalism, while Gilles Deleuze's concept of "image-time" emphasises the subjective perception of reality through non-standard narrative structures.

Cultural aspect: the analysis showed that the cultural context directly influences the content and form of cinematic works. Realism is actively used to depict social and political realities, while surrealism and virtual reality reveal deeper aspects of human consciousness. The cinema of different countries demonstrates unique ways of understanding reality related to their historical and cultural peculiarities.

Technological aspect: modern technologies such as CGI and VR have significantly changed approaches to film making. The use of digital technologies has made it possible to create hyper-realistic images that push the boundaries of the viewer's perception of reality. The results of analyses of films using VR technologies have shown that such works can not only enhance the effect of presence, but also form new forms of interaction between the viewer and the cinematic space.

Thus, philosophical ideas, cultural context and technological innovations turned out to be interrelated elements that determine the nature of reality depiction in foreign cinema. The findings of the study underline the need for further study of this phenomenon in the context of rapid technological development and cultural globalisation.

5. Conclusion

The representation of reality in foreign cinema remains an important tool for exploring social, cultural and philosophical issues. Contemporary films, using a combination of realism, surrealism and virtual technologies, create new ways of perceiving reality, expanding the boundaries of the viewer's experience.

Phenomenal reality in cinema is a complex and multifaceted phenomenon, reflecting the interaction of philosophical, cultural and technological aspects. Cinema, as a powerful force of artistic expression and social transformation, has evolved from traditional realistic

forms to more abstract and virtual interpretations. Philosophical concepts such as André Bazin's "total reality", Gilles Deleuze's "image-time" and Siegfried Kracauer's "mirror theory" allow us to conceptualise different approaches to the representation of reality on screen. These theories emphasise that cinema is not only capable of documenting reality, but also of constructing it, of creating new spaces of observation and reflection.

Cultural context plays a key role in world reality, determining which themes and images become relevant for a given era. The realism of social and political aspects of everyday life, while surrealism and virtual reality develop the viewer's journey into the world of the subconscious and allegories, barring the usual boundaries of observation.

Technology, in turn, is transforming the language of cinema, expanding the possibilities of visual storytelling. The use of computer graphics, impact and augmented reality allows us not only to reproduce reality, but also to transform it, exploring new horizons of human perception. Thus, cinema art continues to acquire a unique form of reality exploration, embracing the viewer not only as a mirror reflecting the world around them, but also as a space in which reality is reimagined and transformed. Cinema has the unique ability to combine multi-layering and harmony, making it one of the most important cultural phenomena capable of shaping society's philosophical and social attitudes.

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