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**A. Muratkyzy<sup>1\*</sup>, B. Nogerbek<sup>2</sup>**

<sup>1</sup>*M.O. Auezov Institute of Literature and Art, Almaty, Kazakhstan*

<sup>2</sup>*Temirbek Zhurgenov Kazakh National Academy of Arts Almaty, Kazakhstan*

*E-mail: <sup>1</sup>aidana.alaman@gmail.com, <sup>2</sup>baubek.nogerbek@gmail.com*

*ORCID: <sup>1</sup>0000-0002-0439-6706, <sup>2</sup>0000-0001-5452-6487*

## **SCREENLIFE IN NEW MEDIA: A NEW NARRATIVE FORM IN THE ERA OF DIGITAL COMMUNICATION\***

**Abstract.** This article argues that screenlife should be understood as an emerging narrative form of cinematic language shaped by the conditions of digital communication. Rather than functioning solely as a stylistic innovation, screenlife restructures cinematic narration through the integration of interface-based visual and textual elements, including chat exchanges, browser windows, and social media environments. By incorporating the operational logic of digital communication into cinematic representation, this narrative form introduces new modes of spectatorship characterized by heightened perceptual engagement and interface-oriented viewing practices. The study develops a theoretical framework for understanding the structural and aesthetic logic of screenlife, focusing on its compositional organization, narrative mechanisms, and role in the transformation of contemporary cinematic language. Close analysis of the films *Profile*, *Searching*, and *Unfriended* demonstrates how interface-based narration organizes visual rhythm, constructs emotional tension, and regulates viewer attention through textual and graphical structures. Consideration of selected examples from Kazakh cinema further reveals how the gradual incorporation of screen-based communication practices expands the expressive possibilities of national film production and reflects broader cultural shifts associated with digital environments. The findings suggest that interface-driven visual composition and text-based narrative sequencing function as key mechanisms in the production of personal, cultural, and social meaning within screenlife narration. By situating screenlife within current theoretical debates in film and media studies, this article identifies major directions for future research and highlights the growing significance of interface-based storytelling within contemporary audiovisual culture.

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**Keywords:** screenlife, cinematic language, screen interface, narrative, digital communication, kazakh cinema.

**A. Муратқызы<sup>1\*</sup>, Б. Нөгербек<sup>2</sup>**

<sup>1</sup>*М.О. Әуезов атындағы Әдебиет және өнер институты*

<sup>2</sup>*Темірбек Жүргенов атындағы Қазақ ұлттық өнер академиясы, Алматы, Қазақстан*

*E-mail: aidana.alaman@gmail.com, baubek.nogerbek@gmail.com*

*ORCID: <sup>1</sup>0000-0002-0439-6706, <sup>2</sup>0000-0001-5452-6487*

## **ЖАҢА МЕДИАДАҒЫ СКРИНЛАЙФ: ЦИФРЛЫҚ КОММУНИКАЦИЯ ДӘУІРІНДЕГІ ЖАҢА НАРРАТИВТІК ФОРМА**

**Аңдатпа.** Мақалада скринлайф жанры кино тілінің цифрлық дәуірге сай қалыптасқан жаңа нарративтік формасы ретінде қарастырылады. Скринлайф жанры экрандық интерфейстер, мәтіндік

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хабарламалар, браузер терезелері, әлеуметтік желі құрылымдары сияқты визуалдық және мәтіндік элементтердің динамикалық комбинациясына негізделіп, цифрлық коммуникацияның шынайы логикасын көркем кеңістікке енгізеді. Бұл жанр көрермен тәжірибесіне ықпал ететін интерактивтілік, дербес қабылдау, экран шіндегі әрекетті тікелей бақылау сияқты жаңа әсер тудырады. Зерттеу барысында скринлайфтың теориялық негіздері, поэтикалық құрылымы, формалық ерекшеліктері және оның кино тілінің дамуындағы орны талданады. Сонымен қатар мақалада «Профиль», «Іздеу», «Достықтан шығу» фильмдеріне жүргізілген терең талдау негізінде скринлайфтың нарративтік, визуалды және мәтіндік құралдарының нақты көркемдік қолданысы көрсетіледі. Қазақ кино кеңістігіндегі скринлайф элементтерінің көрінісі жанрдың ұлттық киноға қосқан үлесін және цифрлық мәдениетпен байланысын түсіндіруге мүмкіндік береді. Скринлайфтың визуалды-композициялық шешімдері, мәтіндік экран композициялары және интерфейс арқылы жасалатын нарративтік байланыстар тұлғалық, мәдени және әлеуметтік мағыналардың қалыптасуында маңызды рөл атқарады. Мақала жанрдың теориялық дискурсында туындайтын өзекті мәселелерді талқылай отырып, скринлайф киносының қазіргі кинотанудағы зерттелу бағыттары мен болашақ даму бағыттарын айқындайды.

**Алғыс.** Мақала ҚР Ғылым және жоғары білім министрлігі Ғылым комитетінің BR27101897 «Қазақстан әдебиеттануы, фольклортануы және өнертануы экокүйесінің цифрлық трансформациясы: пәнаралық зерттеулер» атты нысаналы бағдарлама аясында қаржыландырылды.

**Түйін сөздер:** скринлайф, кино тілі, экран интерфейсі, нарратив, цифрлық коммуникация, қазақ киносы.

**А. Муратқызы<sup>1\*</sup>, Б. Ногербек<sup>2</sup>**

<sup>1</sup>Институт литературы и искусства имени М.О. Ауэзова, Алматы, Казахстан

<sup>2</sup>Казахская национальная академия искусств имени Т. Жургенова, Алматы, Казахстан

E-mail: <sup>1</sup>aidana.alaman@gmail.com <sup>2</sup>baubek.nogerbek@gmail.com

ORCID: <sup>1</sup>0000-0002-0439-6706, <sup>2</sup>0000-0001-5452-6487<sup>2</sup>

## СКРИНЛАЙФ В НОВЫХ МЕДИА: НОВАЯ НАРРАТИВНАЯ ФОРМА В ЭПОХУ ЦИФРОВОЙ КОММУНИКАЦИИ

**Аннотация.** В статье жанр скринлайф рассматривается как новая нарративная форма киноязыка, сформировавшаяся в соответствии с требованиями цифровой эпохи. Жанр скринлайф основан на динамической комбинации визуальных и текстовых элементов – экранных интерфейсов, текстовых сообщений, браузерных окон, структур социальных сетей и интегрирует логику цифровой коммуникации в художественное пространство. Данный жанр формирует новые зрительские эффекты, такие как интерактивность, индивидуализированное восприятие и непосредственное наблюдение за действиями внутри экрана. В ходе исследования анализируются теоретические основания скринлайфа, его поэтическая структура, формальные особенности и место в развитии киноязыка. Кроме того, на основе углубленного анализа фильмов «Профиль», «Поиск» и «Убрать из друзей» раскрываются конкретные художественные способы применения нарративных, визуальных и текстовых средств скринлайфа. Рассмотрение элементов скринлайфа в пространстве казахстанского кино позволяет выявить вклад жанра в национальный кинематограф и его связь с цифровой культурой. Визуально-композиционные решения скринлайфа, текстовые экранные композиции и нарративные связи, формируемые через интерфейс, играют важную роль в конструировании личностных, культурных и социальных смыслов. Обсуждая актуальные проблемы теоретического дискурса жанра, статья определяет основные направления его изучения в современном киноведении и перспективы дальнейшего развития скринлайф-кино.

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**Ключевые слова:** скринлайф, киноязык, экранный интерфейс, нарратив, цифровая коммуникация, казахское кино.

## 1. Introduction

The rapid expansion of digital communication environments has reshaped visual culture and accelerated the emergence of new narrative practices across screen-based media. The transformation of screen arts, the increasing speed of information exchange, and shifts in media consumption have contributed to the development of alternative models of cinematic storytelling that differ from conventional representational techniques. One such development is screenlife, a narrative form in which events are presented entirely through the interfaces of computers, smartphones, and other digital devices. In this form, interface elements function as autonomous narrative components that structure the cinematic experience.

Scholars increasingly describe screenlife not as a genre but as a narrative form or a mode of screen representation. This perspective is supported by the flexibility of screenlife across multiple genre contexts, including thriller, drama, and detective narratives. Bekmambetov (2021, p. 20) emphasizes that although screenlife remains historically connected to traditional cinematography, it does not constitute a separate stylistic school or genre. Instead, it represents a distinct media environment with its own expressive language and communicative logic.

The growing scholarly interest in screenlife reflects the absence of a clearly established theoretical framework for this emerging narrative form. Its compositional organization, visual-semiotic structure, and mechanisms of viewer engagement remain insufficiently theorized. Although international research addressing screenlife has begun to appear, its conceptual foundations and methodological approaches are still evolving. Within the context of Kazakh cinema, this direction remains relatively unexplored. The increasing presence of digital communication practices in everyday life suggests that screenlife may offer new possibilities for representing contemporary social realities and reshaping national cinematic expression. Initiatives led by Timur Bekmambetov to promote screenlife production in Kazakhstan further underscore the relevance of this topic within the national media landscape.

This study investigates screenlife as a narrative form operating within contemporary digital media environments. It focuses on the narrative structure of screenlife, its visual-compositional techniques, and the semiotic processes generated through interface-based communication. The primary aim of the research is to conceptualize screenlife as a narrative form emerging in the era of digital communication and to clarify its position within the evolution of contemporary cinematic language. To address this aim, the analysis identifies the historical emergence of screenlife, systematizes its structural characteristics, examines the role of textual screen composition in narrative development, and explores the presence of screenlife elements in Kazakh film practice.

The methodological framework combines comparative analysis, visual-semiotic interpretation, and compositional analysis of interface-based visual structures. The theoretical foundation draws on international and Kazakh scholarship addressing screen narratives and digital media aesthetics. The novelty of the research lies in its integrative examination of screenlife as a phenomenon reflecting transformations in cinematic language and in its attempt to define the developmental trajectories of this narrative form within contemporary media culture.

## **2. Research materials and methods**

### **2.1 Research methods**

This study draws on theoretical scholarship in film studies and media studies, as well as analytical observation of screenlife films as practical case material. The literature base includes works by scholars such as L. Marafon, M. Jones, D. Gorokhov, M. Shabaev, and M. Andreeva, whose studies address the development of screenlife and interface-based narrative forms. Particular attention is given to the article *Text as an Expressive Means in Contemporary Cinematography*, which provides a conceptual basis for examining the role of textual elements in shaping cinematic narration within screenlife environments.

### **2.2 Research materials**

The research material includes both international and Kazakh scholarly publications addressing screenlife as a narrative form, along with analytical observations of films employing interface-based storytelling. The empirical base consists of academic studies examining screenlife poetics, interface visualization, textual screen composition, and the structural characteristics of digital narration, as well as selected festival and commercial productions. Interviews and professional statements by director Timur Bekmambetov are also considered as contextual sources that clarify the historical development and conceptualization of screenlife practices.

## **3. Discussion**

The emergence of screenlife as a narrative form is closely associated with the work of director Timur Bekmambetov, who has played a central role in its conceptual and practical development. Reflecting on the origins of this format, Bekmambetov describes an experience that revealed the expressive potential of digital screens as narrative environments: "In 2012, I was speaking with my colleague Olga Kharina via Skype... The mirror of a modern person's soul is the screen of their laptop or smartphone" (Bekmambetov, 2021, p. 24).

This account highlights a key conceptual shift underlying screenlife: the recognition of the digital screen not merely as a display surface but as a site where cognitive, emotional, and social processes become externally visible. In this sense, screenlife repositions the interface as a primary narrative medium capable of representing forms of subjectivity that were previously conveyed through indirect cinematic techniques such as voice-over narration or symbolic visual cues.

The development of screenlife reflects broader transformations in contemporary cinematic language and invites reconsideration of conventional audiovisual storytelling practices. In classical cinema, narrative meaning is typically organized through framing, *mise-en-scène*, editing, and performance. These elements structure the spatial and temporal logic of film and guide viewer interpretation. In contrast, screenlife restructures narrative organization by shifting the locus of representation from physical environments to digital interfaces. The interface becomes the central site through which narrative information is generated, distributed, and interpreted.

Within this framework, interface elements such as chat messages, social media feeds, browser windows, and notification systems function not as supplementary visual details but as autonomous narrative components. These elements produce meaning through temporal sequencing, spatial arrangement, and visual emphasis, thereby establishing a distinct

semiotic environment. By embedding narrative development within digital interaction patterns, screenlife aligns cinematic expression with the operational logic of contemporary communication technologies and reconfigures the relationship between viewer and screen space.

When considered within the historical evolution of cinematic narration, screenlife can be interpreted as part of a broader trajectory of formal experimentation. Film scholars have long emphasized that narrative styles evolve in response to technological innovation and changing representational conventions. As noted by Akhmet (2023), classical cinematic narration developed through diverse stylistic traditions, including the continuity-based storytelling associated with David Griffith and the montage-driven structures developed by Sergei Eisenstein. These approaches introduced fundamentally different principles for organizing visual sequences and shaping viewer engagement. Similar transformations occurred within movements such as German Expressionism and the French and Kazakh New Wave, each of which redefined the relationship between visual form and narrative meaning.

From this perspective, screenlife may be understood as a continuation of historical experimentation in cinematic narration rather than a radical departure from established traditions. While earlier movements reconfigured narrative through montage, performance style, or visual abstraction, screenlife restructures narrative logic through interface-based interaction. The shift from camera-centered representation to interface-centered narration marks a significant development in the evolution of visual storytelling.

The aesthetic logic of screenlife also reflects the influence of experimental filmmaking practices associated with twentieth-century avant-garde movements. Directors such as François Truffaut, Claude Chabrol, Jean-Luc Godard, and Éric Rohmer, widely recognized as central figures of the French New Wave, challenged conventional cinematic grammar by introducing fragmented montage, location shooting, and direct address to the viewer. Their experiments disrupted traditional viewing conventions and established new forms of spectator engagement.

Screenlife extends this experimental tradition in a technologically mediated form. Rather than confronting the viewer through direct gaze or verbal address, characters engage with digital interfaces that function as shared communicative environments. The viewer, in turn, occupies a position analogous to that of an interface observer, witnessing interactions that unfold in real time within digital space. This configuration transforms spectatorship by replacing traditional cinematic distance with an experience of mediated proximity.

Empirical research further supports the significance of visual composition in shaping viewer perception. Benini et al. (2019) demonstrate that shot scale and spatial distance play a central role in determining emotional tone and narrative engagement in film. In screenlife environments, however, these visual parameters are generated through interface-based operations rather than physical camera movement. Zoom functions, layered windows, and the selective enlargement of digital elements simulate the effects traditionally produced through camera positioning.

Through this process, classical cinematic functions are translated into digital visual logic. Interface operations regulate viewer attention, guide emotional response, and structure

narrative progression. The reconfiguration of shot scale within screenlife demonstrates how established cinematic techniques can be adapted to new technological contexts while preserving their communicative function.

The role of textual elements within cinematic narration has also received increasing scholarly attention. Bozheeva, Mukhtarov, and Kukanov (2021) identify two principal trajectories in the use of text within film practice: the incorporation of off-screen text within auteur cinema and the emergence of visible on-screen textual structures characteristic of screenlife narratives. Their analysis emphasizes that textual elements in contemporary cinema operate not merely as informational supplements but as expressive devices capable of conveying emotional and narrative complexity.

Within screenlife environments, text functions as a structured visual component integrated into compositional design. The arrangement of messages, the rhythm of notifications, and the visual formatting of digital communication create patterns that influence narrative pacing and viewer interpretation. In this sense, textual elements operate as forms of visual writing that shape semantic emphasis and organize narrative flow within the frame.

Moreover, textual communication in screenlife performs functions analogous to those traditionally associated with voice-over narration. As noted by Bozheeva et al. (2021), short chat messages, incomplete drafts, and sequences of automated notifications frequently signal psychological tension or uncertainty. The presence of interrupted communication or delayed responses introduces narrative suspense while simultaneously revealing the internal states of characters. Such techniques illustrate how digital textuality can function as an expressive substitute for conventional cinematic gestures such as facial expression or dramatic pause.

D. Gorokhov conceptualizes screenlife as a narrative phenomenon that foregrounds the shifting boundaries between private life and public visibility in digital culture. Drawing on the film *Searching*, he demonstrates that a father's examination of his daughter's laptop, social media accounts, and personal messages extends beyond the structure of detective investigation and instead exposes the erosion of private space in the digital era (Gorokhov, 2019). Viewer engagement emerges through detailed observation of interface actions, including cursor movements, password input, and file navigation. These micro-level digital operations simultaneously advance narrative development and foreground the ethical implications of surveillance and parental authority.

M. Shabaev further extends this analytical framework by examining the role of screenlife within horror cinema. He argues that interface-based narration fundamentally reconfigures the aesthetics of fear by relocating the source of threat from physical space to digital environments (Shabaev, 2020). In films such as *Unfriended*, *The Den*, and *Open Windows*, fear does not originate from visible antagonists but from anonymous agents concealed within networked systems, uncontrolled streams of data, and disrupted channels of communication. Within this structure, the computer screen operates simultaneously as a virtual site of danger and as the medium through which that danger is continuously mediated and experienced by both characters and viewers.

Garret Madoc-Jones approaches screenlife through the analytical framework of *mise-en-scène*, emphasizing the spatial logic of graphical interfaces. He demonstrates that the

positioning of windows, the temporal sequencing of messages, the visibility of application icons, and the trajectory of cursor movement collectively construct a distinct mode of spatial organization within the frame (Madoc-Jones, 2018). These elements partially assume functions traditionally associated with classical *mise-en-scène*, reorganizing spatial perception through layered digital structures. From this perspective, each visual component visible on the screen-particularly in films such as *Searching* and *Profile*-functions as a semiotic element that encodes relationships between character psychology and narrative information.

Luciano Marafon interprets screenlife as a developing narrative form that reflects the ongoing transformation of cinematic language under conditions shaped by digital technologies (Marafon, 2020). He characterizes screenlife as an evolutionary outcome emerging at the intersection of technological innovation and narrative experimentation. In particular, Marafon identifies the principles of spatial, temporal, and acoustic unity-articulated in Bekmambetov's theoretical reflections-as central organizational mechanisms structuring screenlife narration. These principles regulate the coherence of narrative events within interface-based environments and contribute to the formal stability of this emerging cinematic practice.

#### 4. Results

A defining characteristic of screenlife narration lies in the systematic integration of interface elements into the structure of cinematic storytelling. Interface components-including windows, chat exchanges, email threads, browser pages, and interactive social media panels-operate not as auxiliary visual details but as autonomous semantic units that organize narrative meaning. As narrative space becomes concentrated within digital environments rather than physical settings, the interface increasingly assumes functions traditionally associated with *mise-en-scène*. Within this configuration, spatial organization emerges through the arrangement of windows, the sequencing of actions, and the hierarchical visibility of interface elements. This shift enables viewers to interpret narrative development through the operational logic of the interface, where each visible action contributes directly to narrative progression.

Within this expanded visual framework, textual screen compositions acquire particular structural importance. In screenlife environments, text functions not only as a vehicle of information but also as a compositional device that shapes emotional rhythm and visual tension while revealing aspects of character psychology. Elements such as delayed responses, unanswered messages, lines of text that are typed and subsequently deleted, and automated interface transitions operate as semiotic markers that substitute for expressive techniques commonly associated with facial expression, pause, or montage in classical cinema. Parameters such as font scale, color contrast, window sequencing, and vertical or horizontal alignment regulate dramaturgical tempo and influence viewer attention. Through these mechanisms, digital textuality functions as an integral component of narrative construction rather than a supplementary visual feature.

The structural logic of screenlife also introduces new conditions for viewer perception. Rather than occupying a purely observational position, the viewer engages with the narrative through interaction patterns that closely resemble everyday digital experience. Notifications, sound signals, cursor movements, and window transitions activate cognitive

habits formed through routine engagement with digital devices. This perceptual alignment enhances the sense of mediated proximity characteristic of screenlife narration and strengthens emotional involvement in narrative events. In this context, viewer participation emerges not through physical interaction but through cognitive recognition of familiar interface behaviors.

Within the context of Kazakh cinema, elements associated with screenlife narration have begun to appear in selected film and short-format projects. Scenes involving communication through smartphones or computers, activity within social media platforms, and exchanges conducted through private messaging systems increasingly function as narrative devices rather than incidental visual details. These techniques enable filmmakers to represent digital identity, social relationships, and emotional states with greater precision. Their gradual adoption indicates a shift beyond strictly conventional storytelling models and reflects an expanding interest in representing contemporary psychological and social processes within digitally mediated environments.

At the same time, the development of screenlife practices has stimulated broader experimentation within national creative industries. Initiatives associated with Timur Bekmambetov, including workshops, collaborative projects, and technological experimentation, have contributed to the dissemination of interface-based storytelling methods in Kazakhstan. These initiatives suggest that stylistic transformation within national cinema is occurring not only at the technical level but also at the level of narrative and aesthetic strategy. In this regard, screenlife-related experimentation functions as both a technological innovation and a means of exploring new forms of representing subjectivity within digital society.

## **5. Conclusion**

The findings of this study indicate that screenlife should be understood as an emerging narrative form that reflects broader transformations in contemporary cinematic language. In response to the conditions of digital communication, this form restructures narrative organization by positioning interface elements as central components of visual storytelling. Textual communication, graphic symbols, sound notifications, and interface actions collectively operate as interconnected elements within a unified narrative system. Through this integration, screenlife adapts cinematic representation to perceptual habits associated with digital environments and extends narrative activity beyond the boundaries of conventional film space.

Compared with classical cinematic narration, screenlife introduces alternative principles for organizing temporal continuity, spatial perception, and character representation. Interface-based structures – such as window sequencing, message flow, and dynamic screen composition – function as primary mechanisms for regulating emotional rhythm and narrative pacing. These features establish a distinct semiotic layer that expands the expressive capacity of visual narration and enables new forms of storytelling aligned with contemporary communication practices.

International film production provides multiple examples demonstrating the adaptability of screenlife narration across diverse genre contexts. Films such as *Profile*, *Searching*, *Unfriended*, *The Den*, and *Open Windows* illustrate how interface-based storytelling can be integrated into horror, thriller, detective, and social drama frameworks. Scholarly research

has increasingly examined the compositional logic of digital interfaces, the narrative functions of screen text, and the spatial dynamics of interface-based mise-en-scène, indicating that screenlife is becoming an established area of academic inquiry.

For Kazakh cinema, the incorporation of screenlife techniques represents both technological development and conceptual expansion of cinematic language. The representation of everyday digital communication, social media interaction, and text-based dialogue enables filmmakers to address themes associated with contemporary social experience. The emergence of domestic projects and the professional initiatives associated with Timur Bekmambetov indicate that exploratory work in this direction has already begun and continues to evolve within the national cinematic environment.

Overall, screenlife demonstrates considerable potential as a subject of further theoretical and applied research in film and media studies. Its compositional flexibility and semiotic complexity introduce new dimensions to the analysis of visual culture in the digital era. Future research may focus on comparative genre analysis, audience perception studies, and the development of regionally specific narrative strategies that reflect the cultural contexts in which screenlife practices continue to expand.

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