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FILM FAME AS A TOOL FOR EXPRESSING MEANING IN FILM

Abstract. The purpose of this article is to investigate the influence of film frame on the perception and interpretation of meaning by viewers on the screen. The author attempts to analyze the role of frame in cinematography to shape meaning and emotionally affect the audience. Shedding light on the technical and aesthetic aspects of cinematographic art, such as the selection of angles, frame composition, lighting, and other elements, influences the perception and interpretation of the plot, creating profound and memorable visual images. This work explores how the frame is a crucial instrument in constructing meaning in cinema and significantly influences the viewer's perception of the cinematographic work. The main directions and ideas of the research include: Examining specific filming techniques such as framing, composition, lighting, colour palette, and shooting techniques, and their influence on conveying meaning and emotional charge of scenes and analyzing how specific filming techniques can affect the viewer's emotional state and their perception of events or characters; Investigating the ability of the frame to convey information through symbolism, associations, metaphors, and other hidden and indirect means; Studying how the choice of frames and visual techniques influences the interpretation of meaning, character development, and plot progression; Analyzing the role and importance of film frame in shaping the meaning of a film and providing readers with a deeper understanding of the impact of visual aspects on the perception and interpretation of the movie.

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Keywords: frame, director of photography (cinematographer), cinematography, film character, dynamic frames, composition, editing frames.

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Кинематографиялық кадр – кино мағынасын білдіру құралы ретінде

Аңдатпа. Бұл мақаланың мақсаты - кинематографиялық кадрдың көрермендердің экранда болып жатқан оқиғалардың мағынасын қабылдауы мен түсіндіруіне әсерін зерттеу болып табылады. Кинематографиядағы кадрдың рөлін көрерменге мағына мен эмоционалды әсер ету құралы ретінде қарастырылды. Ракурстарды таңдау, кадрлық композиция, жарық қою және басқа сюжетті қабылдау мен түсіндіруге әсер ететін элементтер сияқты кинооператорлық өнердің техникалық және эстетикалық аспектілерін пайдалана отырып, терең және есте қаларлық визуалды бейнелер жасады. Бұл жұмыс кадрдың киноның мағынасын құрудың негізгі құралы болып табылатындығын және көрерменнің кинематографиялық шығарманы қабылдауына айтарлықтай әсер ететіндігін зерттейді. Зерттеудің негізгі бағыттары мен идеяларына мыналар жатады: Кадрлау, композиция, жарық қою, түстер палитрасы және түсіру техникасы, олардың көріністердің мағынасы мен эмоционалды зарядын жеткізуге әсері сияқты киноның спецификалық құралдарын қарастыру. Белгілі бір кинематографиялық әдістер көрерменнің эмоционалды жағдайына және олардың оқиғаларды немесе кейіпкерлерді қабылдауына қалай әсер

ететінін талдау. Кадрдың символизм, ассоциация, метафора және басқа да жасырын және жанама құралдар арқылы ақпарат беру қабілетін зерттеу. Кадрлар мен визуалды құралдарды таңдауы мағына интерпретациясына, кейіпкерлердің мінезі және сюжеттің дамуына қалай әсер ететінін зерттеу. Кино туындысының мағынасын қалыптастырудағы кинематографиялық кадрдың рөлі мен маңыздылығын талдау және оқырмандарға фильмді қабылдау мен түсіндіруге визуалды аспектілердің әсері туралы тереңірек түсінік беру.

Алғыс: Мақала Қазақстан Республикасының Ғылым және жоғарғы білім министрлігі Ғылым комитетінің гранттық қаржыландыру жоба аясында жазылды (грант №AP19680192).

Кілт сөздер: кадр, кинооператор, кинематограф, кино кейіпкер, динамикалық кадрлар, композиция, монтаждық кадрлар.

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Кинематографический кадр как инструмент выражения смысла в кино

Аннотация. Цель данного исследования заключается в анализе воздействия визуальных аспектов на восприятие и толкование зрителем содержания кинематографического произведения. Тщательный разбор функции кадра в кинематографии как средства формирования смысла и эмоционального воздействия на аудиторию. Технические и эстетические элементы кинооператорского мастерства, такие как выбор ракурсов, композиция кадра, освещение и другие, и их воздействие на восприятие и трактовку сюжета, создавая уникальные и запоминающиеся визуальные образы. Эта работа исследует, как кадр является ключевым инструментом в построении смысла в кино и оказывает значительное влияние на восприятие зрителем кинематографического произведения. Основные направления и идеи исследования включают: Рассмотрение специфических средств кино, таких как кадрирование, композиция, освещение, цветовая палитра и техника съемки, их влияние на передачу смысла и эмоционального заряда сцен. Анализ влияния различных кинематографических техник на эмоциональное состояние зрителя и их воздействие на восприятие событий или персонажей. Исследование способности кадра передавать информацию через символику, ассоциации, метафоры и другие скрытые и непрямые средства. Аналитика воздействия выбора кадров и визуальных приемов на толкование смысла, характеров персонажей и ход сюжета. Рассмотрение роли и значимости кинематографического кадра в формировании смысла в кинопроизведении с целью предоставления зрителям более глубокого понимания воздействия визуальных аспектов на толкование и интерпретацию фильма.

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Ключевые слова: кадр, кинооператор, кинематограф, киногерой, динамичные кадры, композиция, монтажные кадры.

1. Introduction

Cinematography is a remarkable invention that has had a colossal impact on shaping the worldview of individuals in the 20th century. Thanks to scholars and inventors such as Plato, Reynaud, Edison, Mare, Newbridge, Demeny, and the Lumière brothers, cinema has become a new means of expressing the thoughts of humanity as a whole. Cinema is a progressive form of art, using many scientific innovations and discoveries during its production. This art form has elevated the degree and quality of the impact of cinematography on forming the ideological and moral image of individuals - builders of a

new society. Cinematography should be considered as a logical stage in the history of the spiritual life of humanity. In contemporary culture, cinema is one of the dominant forms of art, exerting a phenomenal influence on socio-cultural processes worldwide. The choice of the topic for the article is justified not only by a broad interest in cinematography but also by the necessity for a profound understanding of how visual elements affect the perception and interpretation of films. The relevance of the film frame as a tool for expressing meaning is crucial, as it allows for a deeper comprehension of how films shape meaning and influence the viewer. The visual aspect of cinematography plays a pivotal role in communicating with the audience, as the film frame, with its unique visual components, becomes a means of conveying meaning and emotions.

What is Contemporary Screen Culture? It encompasses not only cinema but also television, video, and, of course, internet platforms. It is widely acknowledged that in the 20th and 21st centuries, audiovisual communication has significantly surpassed printed words, and screen-based art forms have replaced traditional varieties of art. Drawing upon the rich experiences of literature, theatre, painting, and music, cinema has evolved into a distinct form of screen creativity, endowed with the characteristics of «visible literature», «moving painting», and «colour music». As A.D. Golovnya articulated in his book «The Artistry of the Cinematographer», «Cinema is the only one among all visual arts that have the ability to convey emotion» (Golovnya, 1965:4). Indeed, through the screen, using the movement of images, cinema can depict human reality and imagination. Cinema has fulfilled the dual need of both the artist and the spectator for a synthetic form of creativity, enhancing the expressive potential of visual representation and intensifying the societal resonance of artistic endeavours.

Approaches to creating cinematic frames are evolving with the emergence of new technologies and trends in cinematography, including the use of digital technologies. The relevance of the research problem lies in exploring how these technological changes impact the visual expression of meaning. The purpose of the research is to analyze and comprehend the methods employed by directors and cinematographers to transform each film frame into more than just a visual backdrop but a fully-fledged means of expression and communication of meaning. Throughout the study, attention will be directed towards aspects such as frame format, composition, shot types, and camera movement, examining their influence on the emotional and cognitive facets of perceiving cinematic works and the overall reception of the film.

2. Methods and materials

2.1 Methods

Numerous works have been dedicated to analyzing films in the world of cinema. The philosopher Gilles Deleuze had a unique perspective on cinema that set him apart from other renowned French intellectuals. He was among the few who tried to express abstract ideas through the use of visual storytelling in films. Gilles Deleuze analyzed cinema meticulously, exploring it from diverse perspectives, including philosophical viewpoints and structural intricacies. Deleuze's approach entails not a cinematic study but rather a philosophical exploration of the phenomenon of cinematography. «The frame forms a multiplicity, consisting of a large number of parts, that is, elements that enter into subsets.

They can be meticulously counted. Obviously, these parts themselves are present in the image» (Deleuze, 2012: 27). Theoretically, he «deconstructed» cinema, scrutinizing it from different angles. In his works, Deleuze conveyed that the dynamism of cinema is based on the frame's ability to separate and unite different spaces. The primary research problems in the article revolve around the possibility of substantiating that, through carefully composed «correct» frames smoothly transitioning into shots and subsequently into episodes, cinema could convey the dimension of time and atmosphere through the screen.

Systematic-comparative and analytical methods were used while researching the topic of the scientific article. The works of renowned domestic and foreign film scholars were consulted to enrich the analytical framework.

The key methods used in the conducted research include:

- Frame Composition Analysis Method: The impact of element placement within the frame (composition) on information perception was investigated. Proportions, balance, and viewpoint selection were analyzed, uncovering compositional decisions that contribute to the expression of meaning.

- Frame Syntactic Analysis Method: A systematic examination of structural elements within the frame and their interactions was conducted to reveal and analyze the semantic structure of the film frame. The analysis delved into how various components of the visual scene interact to convey ideas, emotions, and information.

- Camera Movement Analysis Method: An analysis of camera movement in the context of expressing meaning was undertaken. Dynamic aspects of the film frame, such as panning, editing, and camera movement, were explored, along with their influence on perception and the conveyance of meaning.

2.2 Material description

How does the film director utilize basic visual techniques «to communicate» the feelings of the film character? Numerous films exist without colour, sound, actors, or even plots. The only indispensable element in films is the image (moving picture). The image, confined within the frames we see on the screen, is the frame we will discuss in this article. It is typically rectangular. The pioneers of cinematography chose this form precisely because it was familiar to viewers accustomed to painted canvases. Moreover, this rectangle closely resembles the human field of view. In fact, it is not a standard rectangle but slightly rounded at the edges. However, it is closer to the field of view than a circle or a triangle. Film directors can use additional intra-frame borders; this tool helps depict the character from a subjective perspective (through the eyes of the film character).

Film directors use various formats that are tailored to different genres in the world of cinema. The widescreen format is characteristic of epic productions featuring extensive crowds. Films from the era of «silent film» adhered to a 4:3 aspect ratio. Internet platforms and television adhere to the standard 16:9 ratio. Presently, film directors have the flexibility to choose the aspect ratio based on the imagination of cinematographers or the idea they aim to convey to the audience. For historical films, filmmakers opt for frame ratios accepted during specific periods. For instance, in the 1960s, films were shot in widescreen format, now perceived as «cinematic», while television adopted a different standard. The shift in aspect ratio may accompany changes in historical eras, as we subconsciously perceive 4:3 frames as retro.

These techniques serve artistic objectives, enhancing the portrayal of the protagonist's emotions and the overall film atmosphere. Taking the battle scene in the film «War and Peace. Film 3. 1812» (directed by S. Bondarchuk, 1965-1967) as an example, trimming half of the frame reduces the grandeur of the battle, redirecting the viewer's focus from the war to the main character, Pierre Bezukhov, and his perspective on the conflict. The use of a wide format in such scenes intentionally captures the full scale of the scene.

If filmmakers aim to depict a character's emotions, a large empty space on the sides hinders the viewer from «perceiving» the character and their emotions. Conversely, to engage with a character and sense their soul in a frame, the empty space on the sides is eliminated, and a close-up of the character is shown. This technique is exemplified in the film «War and Peace. Film 2. Natasha Rostova» (directed by S. Bondarchuk, 1966): the scene where the heroine Natasha Rostova engages in a compelling dialogue, emotionally expressing her feelings. This approach compels any viewer to embrace the atmosphere created by the film directors and the character within it. When the film director wants to convey a character's internal emptiness without words, as seen in the series «Sherlock» (2010), a frame with a lonely Sherlock, originally in a small square on the side, is indicative. This allows the viewer to understand his sadness. It is an effective technique for conveying the character's psychology. Narrowing the frame is necessary for the viewer to focus on the character's emotions. However, the use of such shooting methods may not always be advantageous; on the contrary, square frames can convey a sense of confinement, and a spatially small square does not allow «to take a breath». It is essential to skillfully use the frame format according to film principles.

The first rule pertains to the fact that in cinema, there are four compositional types of montage frames:

1. Static frames (when both the camera and the object are stationary)
2. Static frames with the movement of the depicted object (a stationary camera)
3. Dynamic frames, where only the camera moves
4. Dynamic frames with movement within

The cinematographer uses static frames to convey the image most objectively. They choose the camera's placement, define its «field of view», and consider potential camera movements, which impact the viewer's emotions. A static frame is a proscenium; the action unfolds like a theatrical performance, with the viewer positioned as an external observer. This sensation intensifies when there is minimal movement in the frame, employing classical compositions. By utilizing such techniques, the cinematographer decides what to reveal to the viewer and what to conceal.

Dynamic frames are crafted through camera movement. The cinematographer employs foreground focus, directing attention to a specific foreground element (be it a character or object), aiding the viewer in experiencing spatial dimensions. Regarding dynamic frames, D. Kuznetsov wrote in the book «The Language of Cinema: How to Understand Cinema and Enjoy Watching It»: «One way or another, the resulting jerky frames (there were no stabilization systems in those years) markedly differed in their internal energy from frames shot with a static apparatus» (Kuznetsov, 2019: 58). Indeed, these frames possess their own «internal energy», characterized by dynamism and easily perceived by

the viewer. The cinematographer adopts a «live» shooting style from the shoulder, a superb technique for infusing vitality into frames, creating dynamism. All these methods allow the viewer to «breathe» with these frames (e.g., «The Conformist», directed by B. Bertolucci). Dynamic frames with internal movement employ techniques such as wind effects (with papers, leaves, or even bags flying in the frame), smoke effects for atmosphere, and overall dynamics. The movement of crowds, with a stream of people directly entering the frame, generates mass action.

In the context of the article, within the scope of research on the composition of film frames, particular significance is attributed to the works of various international, Russian, and domestic film scholars. The contributions of G. Abikeeva, A. Bazen, B. Balash, S. Eisenstein, Z. Krakauer, Yu. Lotman, N. Milev, G. Mursalimova, N. Mukusheva, B. Nogerbek, I. Smailova, E. Teplits, S. Fraylikh and hold noteworthy importance.

In his work «Art and Visual Perception», Arnheim R. examines how viewers perceive and interpret visual elements in cinema. It is essential to understand how the film frame affects viewers on a perceptual level. These studies form a fundamental basis for comprehending how the film frame functions as a tool for expressing meaning in cinema, encompassing theoretical concepts to practical investigations of visual strategies in cinema.

3. Discussion

The term «frame» has a secondary meaning. It refers to a continuous segment of a film, encompassing fragments from the activation of the camera to its deactivation. In the movie «The Godfather» (directed by Francis Ford Coppola, 1972), when analyzing the dialogue between Don Corleone and Sollozzo, we observe the cinematographer depicting one conversing character in a frame. Subsequently, the frame changes, revealing the second interlocutor. The transition from one image to the next is referred to as a «Cut». In the era when films were shot on film stock, different frames were literally spliced together. In his book «Semiotics of Cinema and Issues of Film Aesthetics», Yuri Lotman wrote: «Any image with spatial extension in real life can be constructed in cinema as a temporal chain, breaking it down into frames and arranging them sequentially» (Lotman, 1965: 19). It is from this crucial sequence of frames that film is born.

A frame can vary in length, it can be short, or it can change rapidly every second. Lengthy frames can convey the tranquillity of a film character in one scene and their anxiety or excitement in situations with rapidly changing frames. This phenomenon is known as fast editing, where frames switch rapidly. Dynamic frames are employed in scenes of fights and battles. Prolonged scenes without frame changes compel the audience to monitor the events on the screen closely. This technique is sometimes utilized to make the viewer experience a sense of discomfort or emptiness. By extending these same frames, the author provides an opportunity for the audience to feel the sadness and desolation of the film character. Gradually reducing the length of frames can build up tension, which will effectively resolve in the finale. This technique is employed in horror films, where there is initially a false calm, followed by the abrupt appearance of a monster. It is referred to as a «jump scare». In Western genre films, this method is very frequently used.

Cinema adheres to its own set of rules regarding using meticulously crafted frames. Films are constructed from frames with the intention of captivating or intriguing the

audience from the very beginning; authors must skillfully attract visual attention. Initiating with a compelling frame is imperative. In films, the first frame always holds significance as it aids in understanding where and when the action unfolds or provides insight into the main plot's central mystery. In any case, it is vitally essential for narrative demonstration. The inaugural frame of a film should be as enticing as possible. The film's atmosphere can be conveyed through the initial frame, seamlessly transitioning into the narrative. The audience is unlikely to forget a genuinely powerful beginning for a considerable duration, as emphasized by cinematographer Levan Paatashvili in his book «Half a Century by the Wall of Leonardo»: «The first shot sets the tone for everything else. Despite feeling quite confident during the shoot, the first frame always triggers panic: What if I can't?» (Paatashvili, 2006: 112). If the first frame leaves an impression, it remains ingrained in memory throughout the entire film, or perhaps even forever. It serves as a cinematic tactic for establishing a connection with the audience; from the initial frames, filmmakers can surprise, frighten, or entirely captivate the audience's interest.

How can one captivate the audience's attention from the start? Through an introduction to the characters. Displaying the main character in a close-up at the very beginning is an excellent way to transition into the core plot seamlessly. Such a decision can help avoid numerous expositional dialogues that might label the author as an amateur. In the film «Inside» (directed by Lewis Davis, 2012), the audience becomes acquainted with the main character from the very first frames as he delivers his unique monologue. The extended close-up of the protagonist Alex Delarge, where he directly and persistently gazes at the camera, can evoke discomfort in the viewer (a similar technique can be found in the legendary film «A Clockwork Orange» (directed by Stanley Kubrick, 1971)). This method not only prevents the inundation of meaningless lines but also reflects the character's nature in the first few seconds. If a film begins with a wide or medium shot displaying the hero, the director must preconceive their positioning, background, and lighting. These details are crucial.

It is impossible to overlook the technique of shooting a subjective frame when it comes to film details. What is it, and how is it used in film? A subjective frame involves capturing shots from the character's spatial perspective, also known as «POV – Point Of View» shots in English. Subjective frames allow the audience «to feel» the film character's state and see the world through their eyes. Hence, this technique stands out as one of the most potent visual narrative tools. However, it needs to be employed correctly in cinema. The primary challenge with subjective frames lies in their potential to break the so-called «fourth wall easily» (breaking the fourth wall means dismantling the boundary between the audience and the art: surprising, frightening, and showing how artificial the boundaries of art are). The character looking directly into the camera, especially during dialogues, can create the sensation of the character's gaze upon the viewer. Such gestures reveal the character's awareness of the audience's presence and disrupt the sense of the reality of the unfolding events. Therefore, caution is advised in this technique, particularly in dialogues or instances where the camera directly interacts with the character. Nevertheless, there are cases where subjective frames work exceptionally well, enhancing the narrative impact. For instance, in the film «Come and See» (directed by Elem Klimov, 1985), subjective camera angles

are used in almost all dialogues. This choice is tied to the narrative style and the director's conceptualization of the film. Elem Klimov aimed to depict war through the eyes of a child. The character transforms from a child to an elderly before the viewer's eyes. The decision to employ subjective frames vividly highlights the character's transformation, emotionally impacting the audience. If these frames had been shown differently, in a more conventional three-quarter perspective, the effect would not have been as powerful, as there would be no direct contact between the character and the viewer. In the film «Come and See», this technique works poignantly, precisely, and emotionally.

Furthermore, this technique is used in the film «Rear Window» (directed by Alfred Hitchcock, 1954), where the subjective camera becomes the foundation of the visual language. Confined to a wheelchair, the photographer, out of boredom, spies on the windows across the courtyard and notices something suspicious. What is intriguing here is that the viewer visually understands what the main character sees for a significant part of the film. We receive information alongside the character, and such frames create a sense of intimacy with the characters, prompting the audience to empathize more. At times, the subjective perspective can be utilized as a means to intensify suspense. A notable example is the opening scene in the film «The Batman» (directed by Matt Reeves, 2022). Here, the viewer sees the antagonist's subjective frame through binoculars. Heavy breathing and peering through binoculars with musical accompaniment generate tension in the frame. The viewer is not shown from whose perspective the subjective shot is taken, but it is clear that this person has sinister intentions. It creates intrigue, escalating throughout the film until the revelation of the mysterious character to the audience. In the TV series «Mindhunter» (directed by David Fincher, 2017-2019), a similar example is present in the plot of the second season, where FBI agents attempt to apprehend a serial killer who kidnaps and kills children. At the beginning of the scene, the viewer sees a subjective shot in which someone ascends the stairs and reaches a platform where children are playing. Everything seems to suggest that this is the killer. This technique presents the antagonist's subjective viewpoint, and it appears clichéd. However, in this case, the author plays on this cliché and reveals to the viewer whose perspective it is. It becomes evident that it is FBI agent Smith. Such a filming method can mislead the audience, as they might assume that this subjective shot belongs to the killer.

When it comes to subjectivity in cinema, «The Silence of the Lambs» (directed by Jonathan Demme, 1990) is a crucial example. This film established frames as a cornerstone of cinematic language. Let us recall the iconic frame through night vision goggles. It is one of the chilling frames in cinema. Here, the viewer has the opportunity to observe events from the perspective of the killer, who sees in the darkness, while the heroine, Clarice, is utterly helpless. This decision creates the signature «Hitchcockian suspense», where the viewer knows more than the character, intensifying tension and emotional engagement as the viewer likely internally urges the heroine to run or hide. This example reveals intriguing details regarding subjectivity. Using goggles, masks, or other accessories to shoot frames adds a unique depth to the footage. Worth noting is a scene from the film «Blonde» (directed by Andrew Dominik, 2022): the viewer sees the protagonist putting on glasses, transitioning from a blur to a sharp image. This decision effectively places the viewer in the

character's perspective because the audience literally sees and feels through the eyes of the character. This example demonstrates how well such frames work when visually conveying the character's impact related to vision. A similar instance can be found in the film «Wind River» (directed by Taylor Sheridan, 2016): The main character is sprayed with pepper spray, and afterwards, the viewer sees her subjective perspective, visually conveying her sensations. Such frames excel in describing emotions and aiding the viewer in experiencing the influence of various states.

Filmmaker Emmanuel Lubezki exhibits a compelling approach to subjective frames in his work. Within his films, one can find intriguing transitions seamlessly from an objective point of view to a subjective one within the frame. Particularly notable is his use of such techniques in the film «Gravity» (directed by Alfonso Cuarón, 2013), where the camera shifts from a close-up of the heroine to her subjective perspective. This movement from one viewpoint to another creates a captivating effect, immersing the audience profoundly in the atmosphere. Lubezki is renowned for employing such shooting methods. In the series «Breaking Bad» (directed by Michelle MacLaren, 2008-2013), subjective frames from the perspective of inanimate objects are frequently encountered. These frames have become a signature of the series, offering a different perspective on many mundane items. The unconventional shape of these frames makes them visually intriguing. Viewers are afforded the opportunity to perceive the world from a non-traditional standpoint, entirely altering their perspective. In these frames, the character often gazes directly into the camera, yet this does not induce discomfort, as it is an unconventional subjective perspective, and formally, the «fourth wall» is not breached. Through this technique, creators have the means to emotionally engage the audience without causing unease. These are the fundamental aspects of employing subjective frames in cinematography.

4. Results

The composition within a frame and the sequence of frames construct a pathway for meaning formation, yet these are not the sole conditions for comprehending film. The manner of framing the intra-frame content and integrating the frame into a sequential series, the interplay between frames, also influences meaning. A frame, in any sense (both as an individual frame and as a sequence defined by camera movement), constitutes one of the levels of cinematic text construction, distinguished by substantial informativeness from the perspective of visual aspects. In film, a frame serves not only as a technical element but also as a means of conveying meaning, emotions, and ideas, rendering it a pivotal tool in visual communication.

5. Conclusion

This article has examined only a small portion of the technical construction of cinema. We have analyzed filming techniques, primarily focusing on the nuances of meaning creation through framing. It has been clarified that a "frame" serves as the foundation for a visually appealing image. Through appropriately utilized framing, the perspectives of shots can portray the psychology of the film's characters, convey the atmosphere of the depicted setting, and signify various aspects through specific angles, close-ups, or unconventional frame boundaries. Film creators can creatively approach even the most straightforward visual techniques to convey the character's feelings on screen effectively. While one can

theoretically study filming methods, understanding these techniques necessitates watching numerous films. Observing how successful directors apply the principles mentioned above, including the use of depth of field and achieving balance, is crucial. Watching films enables one to see how leading lines are practically implemented, how primary and secondary objects are positioned, and how special techniques and backgrounds are employed to create a fitting atmosphere. Each frame is open to diverse interpretations, rendering it a multifaceted subject of exploration that plays a significant role in shaping meaning and emotional impact in cinematic art. Thus, the frame constitutes the most vital and integral element of any cinematic work, as the director can only achieve a proper understanding of the entire picture with a well-expressed frame in piecing together the film from individual fragments.

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