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THE GENRE STRUCTURE OF DOCUMENTARY FILMS IN THE MEDIA SPACE OF KAZAKHSTAN

This study explores the development of the genre structure of documentary films in Kazakhstan and the use of artistic methods. Its main objective is to identify the principles guiding the evolution of the documentary television film genre by describing its structure in Kazakhstan's media space. A key task is to analyze the evolution of television documentary genres.

The article examines the influence of audiences on genre development from a cultural anthropology perspective. It analyzes the content and structure of documentaries produced in Kazakhstan and globally.

The research methods include content analysis and mathematical techniques. The study explores key aspects of genre development and identifies updated forms and stylistic features of television documentaries that meet modern standards.

It reveals the interaction between documentary cinema and television, as well as the social, cultural, and ideological functions of screen art.

The author provides theoretical and practical justification for developing this genre as an effective tool for shaping public consciousness and managing information flows.

Key words: documentaries, new genres, facts, manipulations, media.

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Қазақстанның медиа кеңістігіндегі деректі киноның жанрлық құрылымы

Аталмыш мақалада Қазақстандағы деректі фильмдердің жанрлық құрылымының дамуы мен көркемдік әдістерді қолдану аясы қарастырылған. Сонымен қатар, ғылыми зерттеудің негізгі мақсаты – Қазақстанның медиа кеңістігіндегі деректі фильмдердің жанрлық құрылымын сипаттай отырып, деректі телефильм жанрының эволюциясын басқаратын принциптерді ашу, даму тенденцияларын талдау болып табылады.

Аталмыш мақалада деректі фильм жанрларының дамуына көрермен ықпалының рөлі сараланып, мәдени антропология тұрғысынан талданды. Ғылыми мақаланы зерттеу барысында Қазақстанда және әлемдік киноөндірісте түсірілген деректі фильмдердің мазмұны мен жанрлық құрылымы зерделеніп, сараптамалық талдау жүргізілді.

Ғылыми мақалаға зерттеу әдістері ретінде мазмұнды талдау және математикалық әдіс қолданылды. Сондай-ақ деректі фильмдердің жанрлық құрылымының даму тенденциялары сарапталып, деректі жанрлардың заман ағымына сай жаңашыл формалары және стильдік ерекшеліктері талданды.

Деректі кино мен телеарнаның екеуара байланысы зерттеліп, өнер саласының мәдени және әлеуметтік, идеологиялық қызметтері жан-жақты, әр қырынан ашылды.

Автор бұл жанрдың қоғамдық сана мен ақпараттық ағымға ықпал ететін тиімді құрал ретінде даму бағытын теориялық әрі практикалық тұрғыдан зерттеп, зерделеп, жанрдың жаңашыл бағыттары мен ерекшеліктерін талдап, жанрдың қалыптасуына негіз болатын соны әдіс пен тәсіл ұсынады.

Түйін сөздер: деректі кино, жаңа жанрлар, фактілер, манипуляциялар, медиа.

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Жанровая структура документального кино в медиaprостранстве Казахстана

Основной целью данного исследования является выявление принципов, управляющих эволюцией жанра документального телефильма в медиaprостранстве Казахстана. В статье рассмотрено влияние зрительских предпочтений на развитие жанров документального кино с позиции культурной антропологии. Проведён сравнительный анализ жанровой структуры и содержательных особенностей документальных фильмов, созданных как в Казахстане, так и в международной практике. В качестве методологической базы использованы методы контент-анализа и элементы математической обработки данных. Особое внимание уделено выявлению современных форм и стилистических решений в телевизионных документальных жанрах, соответствующих актуальным медиастандартам.

Авторы изучили современные форматы и стилистические решения, соответствующие актуальным медиастандартам и отражающие запросы новой цифровой аудитории. В результате обоснована концепция документального телефильма как значимого аудиовизуального инструмента, выполняющего социальные, культурные и идеологические функции, а также способствующего формированию критического восприятия реальности в условиях медиатизированного общества.

Данное исследование теоретически и эмпирически обосновывает направления дальнейшего развития документального телефильма в Казахстане как эффективного средства общественной коммуникации и значимого компонента современного экранного искусства.

Ключевые слова: документальное кино, жанровая структура, медиа, культура, факты, манипуляции, телевидение, медиаобразование.

Introduction

The first example of cinema is considered to be “topical films” depicting the daily life of society. Mechanically shot authentic material that accurately reflects a few seconds of being in focus. As in the case of reality broadcasting, a number of attempts were crowned with success in 1895, with the birth of cinema. Despite the documentary nature of the first films, the term itself appears several decades later and is associated with the truthfulness, reliability, and cognitive nature of the material. Over time, the narrator’s voice and noises were added to the footage, and the shooting technique, angle, and overview were improved. The concept of editing showed the authors even more effective ways to convey the story to the viewer. All this, taken together and separately, has given documentaries an immeasurable opportunity to influence the emotions, knowledge and mood of the audience. Historical analysis has shown that the inventors’ desire to accurately depict events in motion went far beyond the goal of creating cinema. In fact, it was only as a result of attempts aimed at technical development that we received the first “actualities”. The content analysis of documentary films examines the forms and means of representation. In addition, the stages of technological develop-

ment and the prevailing socio-cultural trends are highlighted.

How the views, aspirations and goals of the authors have changed. Along with irreversible technical and technological progress, new genres have appeared in the media space. Documentaries gradually mastered modern storytelling techniques. Finally, with the assimilation of journalistic approaches to cinematography, a new hybrid form has emerged – television documentaries.

The connection with reality, aesthetic characteristics that take into account the frame, sound (sometimes not so clean and subtle), the ratio of fiction and fact (fictional and actual reality) – these indicators form documentary films. The “technical power” in the hands of a director should not blur the line between reality and fantasy, between fact and fiction – this is exactly what makes documentaries unique. As Annette Kuhn and Guy Westwell explain, the purpose of documentary filmmaking is to educate, convey information, convince, or satisfy curiosity. This was due to the first moving pictures and films made since the 1920s, but with much more creative characteristics.

From the very beginning of cinema to the present day, documentaries, as the most exciting and at the same time expressive genre, have occupied a stable place in the mass communication network.

American film critic Bill Nichols gave the following definition: “the documentary describes only events with the direct participation of people. They express themselves in their stories, conveying their views on life, situations, events. And the director perceives these One events not as a fictional allegory, but as a way of seeing the historical world”.

The influence of cinema and the power of the author, which the camera attributes to him, can be traced with complete accuracy in the manifesto of the pioneer of Soviet documentary Dziga Vertov: “I am an eye, a mechanical eye. I, the machine, will show you the world as only I see it. Freed from the boundaries of time and space, I coordinate all points of the universe. In this way, I will show you a new world unknown to you” (Miraspekov, Shurentaev, Ramazanova, 2024).

Despite the influence, unique characteristics, advantages and values acquired over time, the fact remains that the main purpose of creating cinema was not to satisfy aesthetic or cognitive needs. It can be described as the result of the social and technical achievements of that period. Moreover, most inventors who contributed to the formation of the new media universe viewed the projection of moving images as a source of satisfying their own curiosity, entertainment, and financial gain.

Literature Review

In recent years, the number of scholarly works focused on the genre structure and socio-cultural significance of documentary cinema in Kazakhstan and the post-Soviet space has increased. In their work entitled “Genres of Cinema and Television of the Late Soviet Era,” Alexander Prokhorov and Elena Prokhorova give the development of genres in Soviet cinema and television, as well as a comprehensive analysis of the formation.

Their study offers an important historical perspective for understanding the genre foundations of contemporary Kazakhstani documentaries.

Domestic researchers S.N. Miraspekov, A.M. Shurentaev, and Zh.S. Ramazanova, in their study “The State Order of the Government of Kazakhstan as a Tool for Shaping the Agenda in the Information Market (using the example of documentaries)”, analyze the role of state information policy in shaping the media agenda. They show how documentary films commissioned by the state serve as a tool for disseminating official discourse.

In her work “documentary cinema as social therapy: Kazakhstan’s experience of portraying collective trauma on the screen”, B. Ramazanova specifi-

cally explores the means of social therapy through the reflection of collective trauma by documentary films. This study shows not only the model of a cognitive nature, but also the psychological and cultural aspects of documentary cinema.

Similarly, A. Myrzasheva and D. Musakhan explore the role of music in conveying genre and emotion in Kazakh cinema, showing that this element is also inherent in documentary filmmaking.

In her work “the impact of documentaries as a type of Investigative Journalism: analysis of methods, Ethics and public influence”, N. Shingisova analyzes the impact of documentaries on investigative journalism.

They address ethical challenges and public impact, highlighting the blurring boundaries between journalism and cinema.

In addition, Z. Zhumataeva, A. Dosanova, and S. Zhumataeva investigate the use of films in language courses, emphasizing their potential in developing intercultural communication competence.

The above-mentioned studies reveal that documentary cinema in Kazakhstan functions as a genre that serves artistic, political, and pedagogical purposes, reflecting its complex and multifaceted nature.

Materials and methods

Some media theorists consider the technological achievements of the second half of the 19th century as the main factor in the creation of cinema. The gradual improvement of luminous paper, celluloid film, or other projection equipment led inventors from the “pinhole camera” to the “cinema.” The evolution of mass communication media has become a prerequisite for the transition from a still image to a moving one. The irreversible dynamics first began with oral speech and writing and then continued in the Gutenberg era with the spread of the printed word and the transmission of signals over long distances by telegraph.

The data formulated by the famous philosopher and critic Marshall McLuhan in his theory are accurately cited. These two factors are the basis for the formation of constant social behavior.

“A new approach to a particular culture is a new technology that spreads one positive emotion in the world. And this can be said to be adding a new note to a melody. When the balance of emotions in a culture changes, what previously seemed obvious may be vague, or, conversely, something may be expressed vaguely”.

The influence of mass media on society is investigated within the framework of the media determin-

ism of the mass communication network. According to this theory, technologies that irreversibly progress over time change both the channels of transmission of messages, as well as the messages themselves, the behavior and attitudes of the recipient in the process of receiving and processing information.

Media determinism is a form of a broader reductionist theory, technological determinism. The concept, developed by American sociologist and economist Thorstein Veblen, considers technology as the driving force of culture. Adherents of this theory are divided into two groups. Proponents of relatively soft determinism believe that technology is the leading force in the evolution of humanity, but view society as the decision maker of the final results.

As for the supporters of rigid determinism, they claim that technology develops independently of society. According to French theorist Jacques Ellul, technology itself determines the social aspects that favor its development. The theory in question is based on a belief in technology as the “main driving force of society.” However, the doctrine in question develops the hypothesis that “technology defines history.” Consequently, social progress is also the result of these technological innovations, which follow their course, step by step.

Discussion

The famous scientist Bill Nicholas expresses the following important opinion: “Genre is a consequence of the historical development of cinema, the author’s subjective approach to problems. “Most likely, based on the concept proposed by Bill Nicholas, we will include several examples of domestic documentaries in this list. In the next chapter, we will talk about documentaries in these genres. The most important thing is to be realistic in organizing and presenting the content of an illustrated documentary. The director usually does not appear in the frame.

Poetic documentary genre. As an example, we cite the poetic documentary genre “the mistake of youth” by the well-known documentalist Bakhyt Kairbekov. In this film, we see a global connection between ourselves and the oldest Sumerian culture. This is stated by Olzhas Suleimenov in his book “Surname”. The director seeks to rethink Suleimenov’s prose work, convey the poetics of traditions and revive the mythological consciousness of the Kazakhs through visual images (Myrzasheva, 2024).

The documentary can also be described as poetry in its genre. The leaders of this genre poetically develop the material and speak in verse.

The documentary “The Essayist” tells the director’s story, similar to the essay. Films are often poetic in nature. However, it is embellished with images to convey the message.

The observation documentary is based on providing a reliable record of any action.

An example is the film “Breath of the Sahara”, in which the director observed a one – year picture of the centuries-old way of life of the Kazakh people, who grew up with nature, intertwined in the XXI century. “I don’t know”, he said. Domestic events (episodes) taking place in a person’s life become a tool that allows the author to show a wide emotional amplitude, from social grotesque to drama and comedy (Shyngysova, 2024).

Starting from the XX century to N.E., fragments of the world, which are relevant in reality, with people and people, contained in it, were found in the framework of creative vision. The sphere of interest has become a path, opening new cultures and knowledge with the audience. Primitivism, characteristic for the first simple films, is added to the exotic – the authors of the first commercial film, full-length documentary film, The American researcher Robert Giseff Flaherty.

In 1910, Canadian political scientist and publicist William Lyons Mackenzie took his place for the wind clan and led the expedition to the northern part of Canada. During the trip to the Hudson River, Flaherty got acquainted with the people and their images of life. In 1913, he decided to return to the expedition with a camera. He went through two courses of videos in New York and in 1914 he was killed. During the two years of study, we had a shot of the life of Aborigines-Inuit, who wanted to start working on the film. One of the printed cassettes was gone (Ramazanova, 2025).

In order to turn over the abandoned material, he returned to the Eskimos for a month. The expedition was sponsored by the French mechanical company Revillon Frères. At the same time, as the director, he decided to show the life of the northern Aborigines, who lived in one family. The film tells about the lives of Nanuki and her family. The main heroes are constantly stalked by life, full employment. The actors were chosen by the author for the Congress. Post-production scenes, an unpleasant family, an accident – as it should be left to the documentary film, but the introduction of non-standard factors:

1. Flaherty created this form of “stories of paths” and “bright moments of life”. And with such avant-garde presentation of exotics in traditional forms of storytelling, a new style was created.

2. Presenting the socio-cultural process, the author demonstrates the extreme reality in which local residents live. The future life of the family, transferred with the elements of humanism: the harvest, the memory of the friend of the friend, the construction of the needle and many other things, will make the soldier of the story.

3. Symbolically demonstrating traditionalism, Flaherty exposes sincerity to reality. The walrus is a predator. It is necessary to ensure that the process of production and subsequent distribution of food is clearly realistic and followed, that the artist is not going to get involved in the subtext of the scene.

4. The film is more or less interesting to watch the author, packed in a multi-purpose expedition. With knowledge in such a form, it is not possible to consider manipulation.

5. A dramatic ending (Norris, 2012).

The author's decision to make the public better pretend and immediately enter into labor, with which Eskimos are trapped. Snow burya as a symbol of longing, suffering, and longing. It is a pity from what, self-sacrifice and trouble for the continuation of life were taken into account in all films. Bill Nicholas pointed out the plague in the most rhetorical films ("Northern Nanuk" and "country of hunters for heads"). In such materials, the author considers the history of the oratorical, and in such an image he tries to kill us in his current year to the world, to raise us to the decision on the price. The directors are very attentive and interested in the history of the audience in a more recent period. Improving the technical staff of the Congress will further develop poetic experiments (Laruel, 2015).

Results

Starting from this period, the narrator's vision becomes more important than the dry permanence of the event. Caught between the World Wars, cinema of the 1920s and 1930s became a means of entertainment and artistic expression. In the Soviet Union, the invention of mounting methods and ways to connect seemingly independent frames made the image make more sense, and the ideas made much more sense in the material. This process was also facilitated by the spread of Impressionist approaches, which, in turn, included the author's interpretation of reality. During this period, "cinema as an art form was born".

In the poetic experiments and modernist approaches of filmmakers, documentaries take their place as a separate genre. However, before the formation of the term, this word had the form of an

adjective, and the fact of its use as a definition is attributed to the Scottish documentary pioneer John Grierson. Of course, "Moana", as a visual story about the daily life of Polynesian youth, has a documentary value" (Prokhorov, 2016).

It is also worth noting that the film was shot in the twenties, before National Socialism (Nazism) took root in Germany. Before the propaganda influence of Joseph Goebbels, the directors presented the history of pre-war Berlin and its architecture in a new avant-garde style. The footage clearly shows buildings that did not survive the destruction. The film consists of five acts, and each of them describes a specific moment of the day – from morning to evening. The orchestral soundtrack by composer Edmund Meisel, combined with the dynamics of the shots, becomes the key to creating the desired mood. Showing the locomotive from different angles at the very beginning, the rapid alteration of near and far views makes the viewer revel in the rhythm of the city, hinting that complicity in the chaotic routine of Berlin awaits him ahead. After entering the graphically processed label, the dynamics decreases. The tranquility of the streets that have not yet woken up, the emptiness and harmony of the morning. The frame change is very quiet and gentle (Zhumataeva, 2023).

The purposeful use of means of representation creates an appropriate mood for the audience – from some kind of uncertain, crazy rhythm to a calm one, which will definitely have an end. And so it happens, in the following scenes of the film, the active daily life of Berlin brings the viewer back to his senses. The sequence of events is often metaphorical. For example, the movement of crowds and the sound of cattle hooves, publishing, accelerated printing, the rotation of newspaper strips, typewriters, and the sudden transition to a well-known image of hypnosis. Rich businessmen in restaurants and workers with paper bags on break (Amerkeshev, 2023).

The dizziness of the urban chaos, the roller coaster and the close-up of the insane facial expression – this can be considered as the culmination of the film. Tension, stress, natural daily rituals for the population, dog fighting, associations with motionless mannequins. The pictures were taken at an inclined angle, the dynamics of the installation does not allow you to exhale, but at night everything changes. The city switches to entertainment mode and, before being sent back to sleep, noisily ends the working day. In 65 minutes, all five actions simulate Berlin life. "From the day I started working in films, I had the idea to make something out of life. I created a symphonic film with millions of ener-

gies, telling about the life of a big city”, directed by Walter Rattman.

Along with other republics of the post-Soviet space, since gaining independence, Kazakhstan had to get out of the situation of the “crisis of collective identity”. Therefore, in order to resolve interethnic and confessional contradictions, the need to adhere to a new political course that contributes to the establishment of a new society has increased (Martynenko, 2020).

Mastering the chances and risks associated with the existence of digital communication is obviously a key competence of the present, and mastering the dynamics of change in this communication (including the need to manage a constant stream of innovations in the field of applications and their use) will be a key competence in the future. Therefore, the development of media literacy as a kind of competence should become the main organizational principle of all education, since its quality will determine the level of processes in the ecological system called communication. The position of media education as a cross-cutting topic best corresponds to this, since it allows you to realize the unique position of media education.

It does not matter what the name of the educational field will be, which will be devoted to the development of this competence. However, the authors of this reference material are inclined to believe that the phrase “media literacy, education” can potentially become a generalizing name, since it is a label that includes technological, socio-cultural, as well as social and individual psychological aspects of the competence to which it should relate.

Although the need to change the content is obvious, the same cannot be said about the change in the position of media education in the PRT. Perhaps the most problematic, even considering the above, is the deliberate inclusion of cross-cutting topics in individual educational fields. Just like media studies as the main resource discipline of media education, media education based on it is essentially a transdisciplinary field of education. If the content of media education had been integrated into educational fields, its transdisciplinary nature would not have been respected, which would not have allowed its content to be updated in accordance with current trends in its development and the needs of society.

Apparently, only an administrative step can have very fundamental consequences. From the very beginning, cross-cutting topics were understood as a field of knowledge that essentially permeates various fields of education, is transdisciplinary, or transclassical. A cross-cutting topic cannot be

presented as some kind of residual topic that has not received its own temporary subsidy. The essence of its “cross-cutting nature” is the very nature of the topic, which cannot be pedagogically implemented except through the cooperation of teachers from different fields.

The change described in the preamble to this text further enhances the “cross-cutting nature” of media education. Modern mediated (media) communication, from interpersonal to mass and network (which are increasingly converging), permeates all spheres of life, having long ago abolished the boundaries that a few years ago could have separated it from Internet or computer literacy, not to mention language communication. No matter how grandiose it may sound, the development of media communication, or media literacy, as a kind of competence, should become the main organizational principle of all education, since its quality will determine the level of processes in the mentioned ecological system, called communication.

According to the plot, the Dzungars are not only weakened, but even deprived of integrity.

There are many examples of characters illustrating the power and influence of the media. Numerous articles, articles, and blogs have been created to discuss its role and functions, and numerous programs have been broadcast on television. Various theories and opinions have been formed. Today, society has come to the conclusion that there is no specific, unmistakable definition that perfectly reflects the functions and responsibilities of the media. Depending on different examples, you can see the purpose of the media and documentaries from a completely different angle. No one disputes that television, print or online media should act as watchdogs and clearly cover current events, whether political, sporting or cultural. In turn, these areas are also responsible to the media.

The difference between broadcast and cognitive media is very important. The role of both is the same. Any type of media should have both a news outlet and an analytical one. In both cases, the quality of a media product is itself a determining criterion for assessing the level of journalism in a country.

Cinema has been perceived as a mirror of reality in the shortest possible time since its creation. What else is the media but a mirror, the need for which has always existed and will continue to exist? A cinematographer has a long chain of functions related to media duties. Television and cinematography have a common language of expression – a frame, a look. Mounting... For both of them, the screen is the means of conveying an idea. Framing not only re-

flects reality but also explains it. In addition, drama and text play an important role in the development of the story. Objective media and non-commercial cinema are important for any country, for its own statehood. The problem is that both are available in small quantities both in Kazakhstan and in the world as a whole.

The main part of the stories that are broadcast on rating Kazakh channels, from the point of view of compliance with journalism standards, contains many shortcomings. For example: there are often coincidences and monotony of topics. In particular, the stories covered in the news releases coincide with each other. Synchronizations and frames are often repeated. Cultural studies, in comparison with reports on other issues, almost always allow for an original approach on the part of the author.

Today, there is no program on the rating Kazakh TV channels that reflects the life and importance of any sphere of culture. Cinema is one of them. According to a 3-month observation of popular Kazakh TV channels, the following picture emerges regarding the study – how often the Kazakh media are interested in the processes taking place in the cinema:

If we focus on the number, then “Kazakhstan” and “Khabar” more or less equally cover the events of cinema. Their broadcast network does not have a program containing a movie block. You can count the number of stories only by watching the different editions of their news programs: 24 kz and KTK. We are talking about cinema in the categories of various programs. These categories are not permanent.

The research presented in the article calculates the number of media products that were covered about cinema on Georgian TV channels in March, April and May 2017. According to observations, documentary materials are covered only by Public Broadcasting and television of Kazakhstan. Among the listed channels, Abai TV is the leader with the largest number of stories and headings about cinema issues.

The film “Nomads” turned out to be the most significant in the history of cinema. Despite the fact that the film provoked many critical comments from the audience, such as “many historical inaccuracies”, “Kazakh fairy tale”, “mythological story”, etc., “Nomads” nevertheless became a kind of cinematic symbol of the state. The plot of the film is based on the novel-trilogy by the famous writer Ilyas Yesenberlin. There, the destiny of the young Abilmansur was to become a great warrior, to unite all Kazakh tribes. Of course, we were talking about Abylai Khan, the ruler of the Kazakh Khanate in the 18th century. This khan not only united the three

Zhuzes during the struggle against the Dzungarian Khanate.

As a ruler, he also had a strong influence on the self-awareness of the people, which led to a certain mythologization of his image, including through the film “Nomad” and the book by I. Yesenberlin. “The Kazakh Khanate. Diamond sword” and “Kazakh Khanate. Golden Throne.” These films were devoted to historical events of the XV-XVI centuries. These films are based on the creation of the Kazakh Khanate, an appeal to the founders of statehood – Kerey and Zhanibek. Patriotism became the basis for the formation of a sense of patriotism in Kazakh cinema through the prism of axiological emphasis. In addition, a special role is given to films that seek the idea of personality formation, “some kind of activity” for the Republic of Kazakhstan.

Conclusions

Documentaries are becoming more and more popular all over the world, and not only among TV viewers. The number of documentaries shown in cinemas is also increasing, and new documentary film festivals and online platforms are constantly appearing. Viewers’ interest in real stories experienced by real people. Thus, the connection of the documentary with real life provides a unique informational, educational and educational opportunity.

This article provides an orientation in basic theoretical and technical terms and provides answers to questions regarding the history of documentary films, various directorial approaches and aspects of filmmaking.

In addition to the actual content, a documentary also conveys images, sounds, and emotions, and thus can evoke stronger experiences and deepen interest than a simple text. It is also an ideal assistant if you want to discuss a discussion on almost any topic. However, at the same time, it may also contain a number of hidden messages, distortions, or prejudices stemming from the cultural and historical context. Like any other media, it can intentionally or unintentionally influence our perception of reality, although we are not fully aware of it. Therefore, for a deeper understanding of documents and their appropriate use in teaching, a certain “documentary literacy” is necessary. Certain theoretical knowledge of documentary films will also be useful because in the 21st century, the creation of films and videos is no longer the prerogative of a narrow circle of creators. Thanks to cheaper technology, more and more people are making documentaries and videos, and viewers of documentaries are increasingly becoming their creators.

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