

CLIP THINKING AND ITS INFLUENCE ON CONTEMPORARY FILM EDITING

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Annotation. The relevance of this study stems from the need to reconsider the relationship between cognitive change and cinematic form in the digital age. This research builds upon prior investigations in cognitive media studies and editing theory, focusing specifically on the emerging phenomenon of clip thinking. The central problem addressed is how shifts in viewer cognition – driven by digital media consumption – have transformed the logic of film editing.

The *aim* of the study is to determine how clip thinking influences editing perception and montage strategies in contemporary cinema. The research tasks include defining the cognitive features of clip thinking, identifying its impact on the audience's reception of editing techniques, and analyzing its manifestation in global and kazakh film practices. *Methodologically*, the study employs a qualitative approach combining cognitive theory analysis, comparative film analysis, and synthesis of statistical data on attention span. Six films were selected and analyzed with a focus on average shot length, narrative structure, and editing rhythm.

The *results* reveal three dominant editing trends corresponding to clip-thinking cognition: accelerated pacing, associative montage, and hybrid rhythmic structures. These features were consistently observed across both global and kazakh cinematic examples. In the discussion, these results are interpreted as evidence of a larger cognitive realignment within screen culture. The findings are situated in dialogue with current interdisciplinary research on digital perception, editing theory, and neurocinema. Limitations include the qualitative nature of film selection and absence of biometric data. The study concludes that montage now functions as a cognitive interface shaped by audience perception. This perspective offers practical insights for editors, educators, and researchers exploring the evolving grammar of cinema in the 21st century.

Keywords: editing, clip thinking, features, perception, associative montage, digital era, contemporary.

Cite: Alzhanov, Raiymbek, and Aida Mashurova. "Clip thinking and its influence on contemporary film editing." *Central Asian Journal of Art Studies*, Vol.10, No.3, 2025, pp. 334-347, DOI: 10.47940/cajas.v10i3.959

The authors have read and approved the final version of the manuscript and declare no conflict of interest.

Introduction

Editing has always been one of the central stages of film production, determining not only the rhythm and structure of a cinematic work but also its capacity to convey meaning and evoke emotion. As Nessaya Jayawardene notes, film editing is “considered as second directing, as the editor of the film must have a clear vision that goes hand in hand with the director’s intentions. This means the editing can strengthen the overall impact of the film” (Jayawardene 122). From the earliest days of cinema, montage has functioned as a visual expression of thought: its sequencing, pace, and associative connections mirror the cognitive patterns of the society in which it is produced. In the silent era, linear continuity editing reflected the logical, sequential thinking characteristic of the industrial age. The intellectual montage of the Soviet school echoed the dialectical reasoning of its time, while later developments in parallel and cross-cutting editing mirrored increasingly complex and multi-layered modes of narrative comprehension.

In the current digital and technogenic era, this relationship between thought and montage has entered a new phase. The proliferation of high-speed information flows, combined with the dominance of short-form media platforms, has contributed to the formation of what researchers term “clip thinking” – a fragmented, rapidly shifting mode of cognitive processing. This cognitive phenomenon has been defined as “characterized by fragmented, disjointed and non linear information processing,” driven by the prevalence of digital media and ultra short content, and undermining sustained attention and reflective thinking (Gross et al. 9). This also is marked by a reduced capacity for prolonged concentration, a heightened demand for immediacy, and a preference for rapid, high-intensity changes in sensory input. As

a result, sustained contemplative viewing has become increasingly challenging for contemporary audiences, particularly among younger generations whose media habits have been shaped by fast-paced digital environments. Kazakh researchers also wrote about this effect: “As a result, when a movie viewer switches to watching slow (‘contemplative’) cinema, he experiences an acute lack of dynamics. While viewing this type of painting, the viewer begins to lose focus, fall asleep and lose interest in viewing. As a consequence, this leads to the fact that the viewer often prefers to watch something that is easier and simpler to perceive, rather than complex, where you have to think a lot” (Shagilbaev and Abikeyeva 46).

Given that montage is, in essence, the cinematic embodiment of thought, the transformation in cognitive habits has inevitably influenced editing practices. Modern editing frequently abandons linear continuity in favour of rapid, rhythmically varied, and often non-linear sequences that emulate the associative and fragmentary structure of clip thinking. The evolution is visible across global cinema and can also be observed in contemporary kazakh films, where editing strategies increasingly reflect these shifts in audience perception.

The relevance of this study lies in the need to understand how cognitive transformations in the digital age reshape both the perception and practice of film editing. While the phenomenon of accelerated montage has been widely discussed, its direct connection to changing modes of thinking – and specifically to clip thinking as a cognitive style – remains underexplored in academic discourse. By addressing this gap, the research contributes to both film theory and cognitive media studies, offering insights valuable to filmmakers, educators, and scholars.

The aim of this study is to examine the influence of clip thinking on the perception and practice of film editing in contemporary cinema. The objectives are:

1. To define the concept of clip thinking and describe its key cognitive characteristics in relation to audiovisual perception.
2. To analyse the relationship between clip thinking and audience reception of different editing techniques, including quick, associative, and rhythmically variable montage.
3. To investigate how these perceptual tendencies have influenced the evolution of editing practices in global and kazakh cinema.
4. To identify broader implications for narrative structure, cinematic language, and the pedagogy of editing in the digital era.

Methods and materials

This study adopts a theoretical-analytical methodology aimed at exploring the influence of clip thinking on the perception and practice of contemporary film editing.

From a theoretical perspective, this article is grounded in classical film and montage theory (Eisenstein, Bordwell, Thompson), integrated with cognitive media studies and recent findings from attention research. In this way, the theoretical framework connects the evolution of montage – from continuity editing to associative and fragmentary techniques – to cognitive shifts induced by digital media environments, emphasizing clip thinking as a contemporary cognitive style.

To empirically support claims of altered perceptual modes, this study cites recent quantitative studies of attention spans, which show that the average screen attention span in modern humans has decreased from 2.5 minutes to 47 seconds (Kohler 47). These data indicate a marked deterioration in the ability to sustain focus and support the theoretical claim that modern viewers favor short, high-density stimuli.

A purposive sample of six feature films (global and kazakh productions) released in the last decade was selected to represent a diversity of editing styles and cultural contexts:

1. *Everything Everywhere All at Once* (2022, Daniel Kwan & Daniel Scheinert) – characterised by rapid pacing, associative montage, and high-density visual transitions.
2. *Mad Max: Fury Road* (2015, George Miller) – exemplifies the “montage of attractions” with extreme rhythmic acceleration.
3. *Dune: Part One* (2021, Denis Villeneuve) – alternates between contemplative sequences and sharply intensified montage peaks.
4. *Qas* (2022, Aisultan Seitov) – disrupts linearity through ambiguous sequences oscillating between reality and hallucination.
5. *Brothers* (2022, Darkhan Tulegenov) – balances rapid scene changes with slower moments for emotional emphasis.
6. *Taptym-au seni* (2023, Anvar Matzhanov) – fuses cultural imagery with quick-cut editing to sustain viewer engagement.

Each film is examined according to:

- Shot pacing (average shot length, rhythm variability);
- Narrative structure (linear, non-linear, or fragmented);
- Associative techniques (symbolic juxtapositions, visual metaphors);
- Emotional modulation (impact of editing on tension, immersion, and affective arcs).

Discussion

Numerous studies in cognitive perception and film editing confirm the key premises of this study. James E. Cutting and colleagues demonstrated that over the past century, popular films have shown a decrease in average shot length, increased motion within shots, and fewer characters

per frame — all aimed at maintaining viewer attention (Cutting 2016). Bruckert et al. found a consistent relationship between editing decisions and patterns of audience gaze using eye-tracking data, showing that frequent and abrupt cuts help maintain visual focus, a finding consistent with the fragmented perception associated with clip thinking (Bruckert et al. 2021).

Experimental research also shows that montage style affects time perception: scenes with a high density of editing cuts are often perceived as longer and produce higher emotional arousal compared to traditionally edited sequences (Banos et al. 2022; Cutting and Candan 2015). Such results support the theoretical claim that rapid, fragmentary editing structures compensate for reduced capacity for prolonged concentration by increasing cognitive and sensory stimulation.

In contrast to these works, the present study directly addresses the causal link between clip thinking as a cognitive phenomenon and the evolution of editing practices. By focusing on how cognitive changes influence both the perception and the construction of montage, the study offers an analytical perspective that remains underexplored in current researches.

The tendency toward high intensity editing in contemporary cinema is clearly exemplified by the practical cases of the films discussed above. In the three global films selected — “Everything Everywhere All at Once” (2022), “Mad Max: Fury Road” (2015), and “Dune: Part One” (2021) — the influence of clip thinking is evident in editing strategies:

- “Everything Everywhere All at Once” employs a hyper-associative montage, in which scenes shift rapidly across different universes with little transitional explanation. The accelerated pace, combined with abrupt shifts in visual style, mirrors the fragmented attention span and multi-threaded processing associated with clip thinking. Narrative coherence emerges not through linear causality but

through thematic and emotional resonance, which is processed intuitively rather than analytically by the viewer.

- “Mad Max: Fury Road” demonstrates an extreme application of rhythmic acceleration, with an average shot length of approximately 2.1 seconds. Its “montage of attractions” sustains sensory overload, preventing the audience from disengaging. The deliberate compression of narrative beats into rapid visual bursts aligns with the cognitive demand for constant stimulation.

- “Dune: Part One” adopts a hybrid approach, alternating between extended, meditative sequences and sharply intensified montage peaks. This structure caters to both traditional cinematic immersion and the contemporary preference for high-intensity moments, thereby bridging generational differences in attention patterns.

In the three Kazakh films analysed — Qas (2022), Brothers (2022), and Taptym-au seni (2023) — similar patterns emerge, though adapted to local narrative traditions and cultural codes:

- “Qas” (2022, dir. Aisultan Seitov) disrupts linear narrative flow by intercutting scenes of objective reality with hallucinatory sequences whose ontological status remains ambiguous. The editing uses sudden temporal dislocations, rapid insert shots, and abrupt tonal shifts to reflect the protagonist’s psychological instability. This aligns with clip-thinking aesthetics by prioritizing sensory and emotional intensity over clear causal continuity, engaging viewers accustomed to interpreting meaning through associative logic. Film critic Dzhamile Satybaldieva also writes about this effect in her review of the film by Aisultan Seitov: “From the point of view of the plot, the “linearity” of the narrative in the film is broken by episodes from which it is impossible to understand whether it is reality or a hallucination” (175).

- “Brothers” (2022, dir. Darkhan Tulegenov) employs a rhythmically alternating structure, juxtaposing moments

of high-tempo action with slower, atmospheric sequences. This rhythmic variability mirrors the dual processing characteristic of modern audiences: bursts of rapid information uptake interspersed with brief intervals for emotional integration. Montage is used strategically to sustain tension while accommodating deeper narrative beats, creating a balance between global editing trends and the demands of kazakh storytelling traditions.

- “Taptym-au seni” (2023, dir. Anvar Matzhanov) integrates fast-paced editing within a framework rich in cultural imagery and pastoral symbolism. Rapid montage sequences depict natural landscapes, village life, and symbolic motifs, creating an emotional mosaic rather than a strictly linear narrative. The associative transitions encourage viewers to construct meaning through personal and cultural associations — an approach that resonates with clip-thinking audiences while preserving national identity in the film’s aesthetic structure.

These observations from both global and kazakh cinema provide the foundation for identifying the unique scientific contribution of this study.

The novelty of this research lies in its systematic examination of the cause-effect relationship between clip thinking and the evolution of montage. While prior studies have addressed rapid editing or changes in viewer attention separately, few have explicitly connected these elements through the lens of cognitive transformation.

Furthermore, existing literature often focuses on stylistic analysis or on isolated reception studies (e.g., eye-tracking experiments) without interpreting the results through a cognitive theoretical framework. This study integrates statistical data on attention span decline, systematic film analysis, and classical montage theory, allowing for the identification of correlations between cognitive style and editing practice that have not been formalized previously.

Recognizing this contribution allows for a deeper understanding of the broader implications that these findings hold for contemporary cinematic practice.

The comparative analysis demonstrates that contemporary editing strategies — dynamic, fragmentary, associative — constitute a direct response to transformed cognitive patterns among viewers accustomed to short, high-density visual communication. As the audience’s attention becomes more fragmented, montage adapts by reducing linearity and intensifying rhythm, effectively emulating the structure of thought in the digital era.

Thus, the originality of this work lies in showing that editing style is not merely a formal choice, but an embodiment of a new cognitive paradigm, making the interaction between perception and practice a central consideration in the analysis of contemporary cinema.

Results

The results of this study confirm the central hypothesis: clip thinking has a measurable impact on both the perception and the practice of contemporary film editing. The findings are presented in two complementary parts: statistical evidence of cognitive change and analytic evidence from film case studies.

Analysis of secondary data from recent cognitive and media research shows a consistent decline in sustained attention spans over the last two decades. According to multiple studies, the average screen attention time decreased from approximately 2.5 minutes in 2004 to less than 50 seconds in recent years (Microsoft; Kohler 2023). Among younger viewers, especially Generation Z, the average attention span is estimated at around 8–12 seconds for high-density content before disengagement occurs (Keg.com 2024).

This statistical trend aligns with the key characteristics of clip thinking:

- Fragmented perception – information is processed in short, discrete bursts;
- Rapid switching – cognitive focus shifts quickly between stimuli;
- High stimulus threshold – sustained engagement requires frequent novelty and emotional peaks. (Figure 1)

The film analysis corroborates the statistical findings by revealing clear editing patterns consistent with clip-thinking cognitive habits. Across the six films studied, three dominant trends emerged: (Table 1)

1. Accelerated Pacing – a noticeable reduction in Average Shot Length (ASL) compared to classical continuity editing. This acceleration is evident even in dialogue or transitional scenes, creating a constant flow of visual change that aligns with shortened attention spans. Examples include “Mad Max: Fury Road” (ASL ~2 seconds) and “Qas” (~3–4 seconds).

2. Associative Montage – a reliance on semantic, symbolic, or emotional connections between shots rather than purely narrative continuity. This can involve visual rhymes, recurring motifs, or abrupt contextual shifts that the viewer must interpret intuitively. Examples include

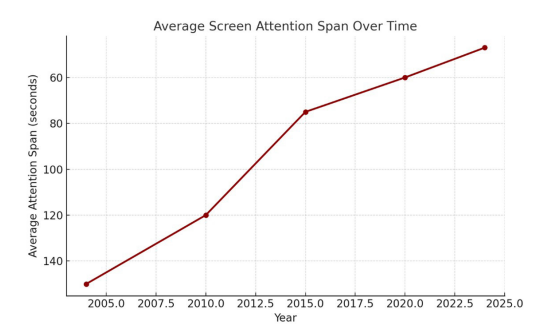


Figure 1. Decline in average screen attention span from 2004 to 2024, illustrating the broader cognitive shift associated with the rise of clip thinking. Data compiled from Microsoft and Kohler (2023).

the multiverse jumps in “Everything Everywhere All at Once” and the combination of cultural symbols with rapid scenic inserts in “Taptym-au seni”.

3. Hybrid Pacing Strategies – the combination of rapid, high-density sequences with slower, contemplative moments to maintain engagement while allowing space for emotional or thematic reflection. This approach caters to audiences with varied attention capacities. Examples include “Dune: Part One”, which alternates extended panoramic shots with montage peaks, and “Brother”s, which juxtaposes fast-paced action with slower dramatic passages.

Table 1. Comparison of editing features of selected films.

Film	Average Shot Length (ASL)	Narrative Structure	Dominant Editing Techniques	Cognitive Correlation
Everything Everywhere All at Once (2022)	2–3 sec	Non-linear, multi-threaded	Associative cuts, rapid style shifts	Mirrors fragmented, multi-focus processing
Mad Max: Fury Road (2015)	~2 sec	Linear, high velocity	Montage of attractions, sensory overload	Continuous novelty to sustain attention
Dune: Part One (2021)	5–7 sec	Hybrid (slow+ fast peaks)	Rhythmic variability, temporal compression	Alternates stimulus to match mixed attention spans
Qas (2022)	3–4 sec	Fragmented reality-hallucination	Sudden disjunctions, symbolic inserts	Encourages associative decoding
Brothers (2022)	4–5 sec	Alternating tempo	Juxtaposition of action and stillness	Matches dual processing (fast intake + reflection)
Taptym-au seni (2023)	3–4 sec	Linear with associative inserts	Rapid scenic cuts, cultural imagery	Combines national codes with fast pacing

These trends appear consistently across both global and kazakh cinema, indicating that while cultural contexts influence specific stylistic choices, the underlying cognitive pressures shaping editing practices are shared.

To further illustrate the structural shift influenced by clip thinking, the following diagram contrasts the temporal flow of classical continuity editing with that of contemporary editing shaped by fragmented cognition. In classical editing, the rhythm is built around longer, continuous shots with smoother transitions, enabling immersive narrative absorption and reflective engagement. In contrast, clip-thinking-driven editing breaks the flow into frequent, discrete segments, producing a sense of speed, urgency, and heightened stimulus response. This editing model reflects the viewer's reduced tolerance for long static scenes and aligns with the modern expectation of constant visual novelty. (Figure 2)

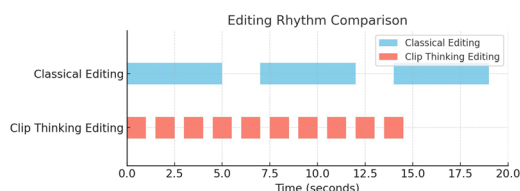


Figure 2. Comparative diagram of editing rhythms: classical continuity editing vs clip-thinking-driven editing.

The convergence of statistical and cinematic evidence supports the hypothesis that clip thinking influences editing both as a perceptual filter – shaping audience expectations – and as a creative constraint – guiding editorial decisions. Specifically, the following correlations emerge from the results:

- Films with shorter Average Shot Lengths (ASLs) and higher rhythmic variability show greater alignment with contemporary patterns of fragmented attention.
- Viewers are increasingly processing film content through associative logic,

drawing intuitive or emotional connections between sequences rather than relying on continuous narrative causality.

- Editing strategies that rely on linear continuity and prolonged shots risk disengagement among audiences accustomed to high-frequency visual stimulation.

This indicates that editing has become not only a tool of narrative structuring but also a medium through which filmmakers interact with – and adapt to – the cognitive realities of their viewers. In this context, montage evolves into a reflection of the fragmented, high-velocity mental environment shaped by digital media and multitasking culture. The aesthetic logic of montage is thus no longer dictated solely by narrative needs but also by the necessity to sustain attention and cognitive resonance in the viewer.

These findings confirm that clip thinking functions as both a cause and a mirror of contemporary editing practices: it originates in media consumption patterns and returns to influence how films are constructed, perceived, and emotionally processed. The hypothesis is thereby validated by the convergence of cognitive research, attention span statistics, and the stylistic evolution observed across diverse cinematic cultures.

The results highlight both opportunities and challenges for filmmakers:

- Opportunities – rhythmic variability, associative editing, and symbolic condensation can enhance audience engagement without sacrificing thematic depth;
- Challenges – over-reliance on rapid cutting risks narrative simplification and emotional shallowness.

Potential solutions for balancing cognitive demands and artistic integrity include:

- Hybrid pacing that alternates between rapid sequences and slower contemplative moments;

- Integration of visual metaphors and symbolic imagery to sustain cognitive engagement without constant stimulus change;
- Pedagogical adaptation in film schools to teach editing as a negotiation between audience cognition and artistic vision.

Basic provisions

This study puts forward several key theoretical and empirical positions that constitute its original contribution to the field of film and media studies. These propositions are derived from a synthesis of cognitive psychology, editing theory, and empirical film analysis, and are presented below in order of logical development:

1. Montage reflects the cognitive structure of its time.

Historically, editing styles have paralleled dominant modes of thinking – linear, sequential, reflective. In the digital age, the rise of clip thinking has altered cognitive processes, fragmented attention and increasing the demand for stimulation. This shift necessitates a new interpretative model for understanding contemporary montage not merely as an artistic decision, but as a cognitive response.

2. Clip thinking is a key cognitive driver of editing transformation.

While much has been written about the stylistic evolution of editing, this study identifies a specific cognitive mechanism – clip thinking – as the root cause of current montage dynamics. This concept links psychology and film in a new way, showing that editing is adapting to match the fragmented, associative, and stimulus-seeking attention patterns fostered by digital media.

3. Contemporary editing operates through rhythmic acceleration, associative logic, and hybrid pacing.

The study identifies three dominant structural features across both global and kazakh cinema: accelerated pacing through shorter shot lengths; associative

montage replacing continuous causality; and hybrid editing that alternates fast and slow sequences to modulate engagement. These strategies arise not from stylistic experimentation alone but from cognitive necessity.

4. Kazakh cinema reflects global editing trends while preserving cultural specificity.

Despite operating within a distinct national context, contemporary kazakh films adopt the same clip-thinking-informed editing techniques observed in global cinema. However, they embed these forms within culturally resonant imagery, local metaphors, and nonlinear affective storytelling, showing that cognitive adaptation does not negate regional artistic identity.

5. Film editing must now be understood as a cognitive negotiation.

The editor's role increasingly involves balancing perceptual engagement with narrative clarity, emotional depth with cognitive accessibility. As audience expectations shift toward faster, more fragmented experiences, the language of editing transforms. This study argues for a revised understanding of montage as a process of cognitive alignment between filmmaker and viewer.

6. This research establishes a new interdisciplinary framework for studying editing.

By explicitly connecting attention theory, neuroscience, and montage practice, the study proposes a model in which editing is not only a visual or narrative function, but also a reflection of cognitive transformation. This opens new possibilities for research at the intersection of media aesthetics and psychology.

Conclusion

This study set out to examine how the cognitive phenomenon of clip thinking has shaped both the perception and the practice of film editing in the context of

contemporary audiovisual culture. The initial hypothesis — that changes in human attention and information processing directly influence editing strategies — has been confirmed through a combination of statistical analysis, theoretical synthesis, and empirical film analysis.

The results demonstrate that modern montage increasingly reflects the fragmented, accelerated, and stimulus-driven structure of clip thinking. Editing has evolved toward faster rhythms, associative connections, and hybrid pacing models that directly correspond to altered patterns of viewer cognition. This holds true across both global and Kazakh film production, indicating that cognitive pressures transcend cultural boundaries while still allowing for stylistic and symbolic specificity.

In achieving these results, the study has fulfilled several key objectives. It has clarified the definition and cognitive basis of clip thinking, identified its influence on perceptual reception of various editing techniques, and demonstrated how these mechanisms have transformed the language of editing in both global and local cinematic contexts. Furthermore, it has outlined broader implications for contemporary storytelling and provided a foundation for rethinking editing pedagogy in the digital era.

In the practical part of the study, a comparative analysis of six films revealed shared montage characteristics — including reduced shot duration, emotional

compression, and narrative disjunction — used to maintain engagement among audiences with diminished concentration spans. These strategies confirm that editing is no longer driven solely by narrative logic or aesthetic convention but must now be understood as a cognitive negotiation between filmmaker and viewer.

By achieving its stated research goals, this work contributes to an interdisciplinary model of editing theory that situates montage at the intersection of media and cognitive science. The findings open new directions for applied research in film education, media literacy, and editing practice. Specifically, they suggest the need for new editorial training paradigms that integrate knowledge of audience psychology with technical skill.

Looking forward, future research might expand this study by applying neurocinematic methods (e.g., eye-tracking, EEG analysis) to further substantiate how viewers respond physiologically to different montage strategies. It would also be valuable to study generational differences in editing preferences and to trace how the spread of vertical and short-form video content continues to influence montage aesthetics in both mainstream and independent cinema.

Ultimately, this study affirms that montage is not merely a stylistic tool, but a mirror of how the human mind sees, connects, and interprets the moving image in the digital age.

Contribution of authors:

R. A. Alzhanov – processing, editing the main text, the abstract text, the literature data analysis and generalization, preparation and accomplishment of the research part of the text.

A. A. Mashurova – analysis of scientific literature, work with foreign sources, preparation of a literary review, consulting and scientific advising.

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Вклад авторов:

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КЛИПТІК ОЙЛАУ ЖӘНЕ ОНЫҢ ҚАЗІРГІ ФИЛЬМ МОНТАЖЛАУҒА ӘСЕРІ

Аннотация. Бұл зерттеудің өзектілігі цифрлық дәуірдегі когнитивті процестер мен фильм тілінің формальды элементтері арасындағы өзгерістер арасындағы байланысты қайта қарастыру қажеттілігімен анықталады. Жұмыс клиптік ойлаудың жаңа құбылысына тоқталып, когнитивті медиа теориясы мен монтаж теориясы саласындағы пәнаралық зерттеулердің жалғасы болып табылады. Негізгі ғылыми мәселе – сандық ақпарат құралдарының әсерінен көрерменнің қабылдауындағы өзгерістердің әсерінен фильмдерді өңдеу логикасын түрлендіру.

Зерттеудің мақсаты – заманауи кинематографиядағы монтажды қабылдауға және оны құру принциптеріне клиптік ойлаудың қалай әсер ететінін анықтау. Осы мақсат аясында клиптік ойлаудың когнитивтік ерекшеліктерін сипаттау, оның әртүрлі монтаждық әдіс-тәсілдерді қабылдауға әсерін талдау және оның әлемдік және қазақстандық кинематографиядағы көріністерін зерделеу міндеттері шешілген. *Әдістемелік* тұрғыдан жұмыс сапалы талдауға сүйенеді, оның ішінде когнитивтік теорияларды түсіндіру, алты көркем фильмнің салыстырмалы талдауы және назар аударудың төмендеуі туралы статистикалық деректердің қысқаша мазмұны. Кадрдың орташа ұзындығы, ырғағы, баяндау құрылымы және өңдеу стратегиялары талданады.

Нәтижелер үш басым тенденцияның болуын көрсетті: жеделдетілген өңдеу қарқыны, ассоциативті ауысулар және клиптік ойлау ерекшеліктерімен сәйкес келетін гибриді ритмикалық құрылымдар. Бұл ерекшеліктер шетелдік фильмдерде де, қазақстандық фильмдерде де анықталды. Бұл ерекшеліктер шетелдік фильмдерде де, қазақстандық фильмдерде де табылды. Талқылау бөлімінде нәтижелер кинематография және цифрлық қабылдау саласындағы бар зерттеулермен салыстырылады. Қазіргі заманғы редакциялау когнитивтік интерфейс ретінде қызмет етеді деген қорытынды жасалды. Зерттеудің редакторлар, кино мұғалімдері және медиа теориясы мамандары үшін практикалық маңызы бар.

Түйін сөздер: монтаж, клип ойлау, ерекшеліктер, қабылдау, ассоциативті монтаж, цифрлық дәуір, заманауи.

Дәйексөз үшін: Өлжанов Райымбек, және Аида Машурова. «Клиптік ойлау және оның қазіргі фильм монтаждауға әсері». *Central Asian Journal of Art Studies*, Vol.10, No.3, 2025, 334-347 66, DOI: 10.47940/cajas.v10i3.959

Авторлар қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қайшылығы жоқ екендігін мәлімдейді.

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КЛИПОВОЕ МЫШЛЕНИЕ И ЕГО ВЛИЯНИЕ НА СОВРЕМЕННЫЙ МОНТАЖ В КИНО

Аннотация. Актуальность данного исследования определяется необходимостью переосмысления связи между изменениями когнитивных процессов и формальными элементами киноязыка в условиях цифровой эпохи. Работа является продолжением междисциплинарных исследований в области когнитивной медиатеории и теории монтажа, сосредотачиваясь на новом явлении клипового мышления. В качестве основной научной проблемы рассматривается трансформация логики кинематографического монтажа под влиянием изменений в восприятии зрителя, обусловленных цифровыми медиа.

Цель исследования – выявить, каким образом клиповое мышление влияет на восприятие монтажа и принципы его построения в современном кино. В рамках этой цели решаются задачи по описанию когнитивных признаков клипового мышления, анализу его влияния на восприятие различных монтажных приёмов и исследованию его проявлений в глобальном и казахстанском кинематографе. *Методологически* работа опирается на качественный анализ, включающий интерпретацию когнитивных теорий, сравнительный анализ шести художественных фильмов и обобщение статистических данных о снижении концентрации внимания. Анализируются средняя длина кадра, ритм, структура повествования и монтажные стратегии.

Результаты показали наличие трёх доминирующих тенденций: ускоренный темп монтажа, ассоциативность переходов и гибридные ритмические структуры, совпадающие с особенностями клипового мышления. Эти признаки выявлены как в зарубежных, так и в казахстанских фильмах. В дискуссионной части результаты сопоставлены с существующими исследованиями в области кинематографии и цифрового восприятия. Сделан вывод о том, что современный монтаж функционирует как когнитивный интерфейс. Исследование имеет практическую ценность для монтажёров, преподавателей кино и специалистов по медиатеории.

Ключевые слова: монтаж, клиповое мышление, особенности, восприятие, ассоциативный монтаж, цифровая эра, современный.

Для цитирования: Альжанов, Райымбек, и Аида Машурова. «Клиповое мышление и его влияние на современный монтаж в кино». *Central Asian Journal of Art Studies*, Vol.10, No.3, 2025, с. 334-347, DOI: 10.47940/cajas.v10i3.959

Авторы прочитали и одобрили окончательный вариант рукописи и заявляют об отсутствии конфликта интересов.

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