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JEL [77](#)**G.K. Kopbayeva**

Kazakh National Academy of Art named after T. Zhurgenov, Almaty, Kazakhstan

guka_1712@mail.ru**SCIENTIFIC THEORETICAL WORKS OF
FILM EXPERT B.R. NOGERBEK AND KAZAKH CINEMA**

Abstract. Formed as exceptional aesthetic view, the philosophical thoughts and critical opinions in Kazakh cinema, film expert B.R. Nogerbek has widely promoted the national film art in our country, on the world stage. Moreover, he wrote scientific research works, monographs, articles on various scientific topics. The full-fledged theoretical works of film expert reflected the way of the formation of history, criticism, theory of national cinema. In this connection, the author analyzes in this research article the theoretical scientific works of famous film expert, the founder of the Kazakh professional film expert school, Professor Nogerbek Bauyrzhan Ramazanovich. This research article is related to Kazakh film art.

Key words: cinema, cinematology, film expert, criticism, film critic, scenario, playwright, director, animation, film festival.

The hour of birth of Kazakh cinema came in 1929 with the establishment of the first movie studio Vostokkino. Most of the films here were documentaries on the Soviet build-up period. The first feature film with Kazakh theme and Kazakh actors, Amangeldy, was shot at Lenfilm in Leningrad. With the hero Kamangeldy Imanov's life as an example, the film depicts life and sufferings in pre-revolutionary Kazakhstan and the liberation movement of the Kazakhs.

Through the experience with the presence of Mosfilm, Almaty was now able to produce its own movies. The first achievements by Kazakh filmmakers was the film version of Mukhtar Auezov's «Abai's way». Ever since, more than a hundred feature movies and numerous documentaries have been shot in Almaty. Both in terms of content and form, most of them reflected their time's social development and political conditions. Movies like «Zhambyl», «His time will come» (about Chokan Valikhanov), «Kyz Zhibek» and the award-winning «Land of the forefathers» and «Sultan Beibarys» after a novel by Olzhas Suleimenov were engaged in the recognition of the Kazakhs' identity. The combination of literature, musical creation and filmmaking has resulted in many good movies.

Since 1990, more than two thousand new private film studios have been established. The fruits of this competition in a free market have also found important recognition on the international level. The enormous creative potential of Kazakhstan's moviemakers, however, stands in sharp contrast to the pitiful material conditions they have to work under.

Film expert, film critic, founder of the Kazakh professional school of film art B.R. Nogerbek has created the different path in this field. During the intensive development of the national cinema, the Film expert, who has formed an aesthetic, modern view of Kazakh cinema, critically spoke about any innovations, new works, separately stopped at each work, worked with specific sources and facts. As the result of these works in the moneybox of Kazakh cinema now there are such works of Film expert as: «Essays of the History of Kazakh Cinema» (1980), «When fairy tales come to life: Cartoon Cinema of Kazakhstan» (1984), «Kazakh Film» (1985), «Cinema of Kazakhstan» (1998), «Cinema Kazakhstan - Kazakhstan Cinema» (2002), Textbook (2005), On Screen «Kazakhfilm» (2007), «Screen-Folklore Traditions in Kazakh Game Cinema» (2007), «Kazakh Game Cinema: Screen-Folklore Traditions and Character Image» (2014). Also, he wrote more than 250 articles, reviews and essays. He widely studied

and wrote a large number of theoretic works about the history of Kazakh cinema, the veterans of the national cinema, the history of national animation, about the works of directors of “New Wave”, screen folklore traditions, domestic film festivals, about the past, present and future of Kazakh cinema, the problems of the national personnel and cultural policy in the country.

“Bauyrzhan Nogerbek occupies a very special place in the Kazakh film industry. He had to work for many years in a variety of ipostasy: Kazakhfilm, the Ministry of Culture, the apparatus of the Union of cinematographers of Kazakhstan, etc. He always broke through the torments to the stars, gaining the long-awaited cultural peace at the writing table in the name of Film expert meditations. Despite of quiet appearance, there is a truly steel character inside and creative consciousness with no boundaries. Even at the level of the tables of contents of his books there is a strong dizziness” [1, P.44], - wrote Film expert A.Lednev about the scientific activity and spiritual world of B.R. Nogerbek.

With the arrival of the film historian K. Siranov in the national cinematography, first time began to print short reviews, articles of information direction, reviews and annotations about the national cinema. According to K.Siranov, who investigated the fate of the cinema, Film expert K.Smailov set the goal to write the language of journalism. But we should not forget these two people, who studied Kazakh cinema and did not receive higher education of professional Film experts. The specialists R. Abdullakhatov, K.Ainagulova, G.Alimbayev, who were educated and learned film science, were engaged in the scientific articles and theoretical literature. B. Ramazanula has adhered to the same principles and clear criteria for criticism in scientific and theoretical analysis in the field of film science. Film expert, who began his first theoretical work, being the student, has continued this process until the end of his life.

It is impossible to forget the work of B.R. Nogerbek named “Cinema Kazakhstan”, published after the monograph “When fairy tales come to life: Cartoon cinema of Kazakhstan”. In this work, the critic rallied the collection of the articles, published in different years and divided into five chapters. The first chapter was called “The Totalitarian Mode of Cinema”. In connection with the consequences of the political upheavals, occurred during that period, the author deeply analyzes the sections “Production cinema: revival of cinema or..?”, “Who is the first Kazakh director?”. He also noted that film art is one of class social views, class slaves of ideology, and made political analyses. Especially in his article “Who is the first Kazakh film director?”, the author reveals that the class is reflected in the life, creative direction of even individuals, reveals historically significant news. Of course, it is a task of time and society to instil this problem in the consciousness of the society. Listing all the works of the critic, you can notice a lot of the written problems and issues.

In the second chapter of his work “Touch to the Origins” was carried out the deep analysis of acting in the film “His Time Will Come” with scientific analysis of the creativity of talented actor N. Zhantorin. In this article the author analyzed and studied the image of Chokan in the mind of the drama, second, the opinion of Soviet directors L. Trauberg, G. Roshal about Chokan, and only the third sums up Zhantorin, who performed a beautiful personality of talent: “Eastern impartially restrained, European aristocrally open and emotionally open”, stitched by “star burning himself to the ground with the name of truth, democracy, for the sake of enlightenment of disadvantaged people” in the movie “His Time Will Come” [2, P. 39-40]. This article is devoted to the theme of animation and folklore, which has become an important work in the work of Film expert. The third section is completely devoted to the work of the drama M. Auezov, who contributed to the formation of the national drama. The work of the first playwright; wrote the literary script for the film “Rayhan”, without the help of Moscow play writers and supporting writers. In this regard, B.R. Nogerbek’s work “Auezov and Cinema” is divided into the following parts, has the great importance and value of theoretical research.

- Auezov and issues of periodization of the history of Kazakh cinema;
- The organizing and propaganda role of Auezov in the development of cinema art in Kazakhstan;
- The influence of Auezov’s prose on the development of Kazakh and Kyrgyz cinema;
- Hero and genre in films-films on Auezov;
- Screen and screen folklore connections in Auezov’s film evidence;
- Films “Chinara on the Rock”, “Shot on the Karash Pass”, “Beauty in the Mourning”;
- Abai as the object of theoretical research of premonition, transformation of literary design into cinematic narrative;

- Influence of poetics into the cinema, script craft on literary creativity of Auezov.

Such works of B.R. Nogerbek as “Abay: the movie for which we waited?”, “Songs of Abay” and the “Kazakh cinema” caused the big resonance among the cinematographers. Every year classical works will not prevent real historical time, freely connecting between last and present, will have spiritual value in all human cultural context. For this reason the movie “Abay”, which well known, the novel “Way of Abay” by M. Auyeov belongs to the works of this row. However, in this work of B.R. Nogerbek was expressed the critical opinion, dividing the movie into three different views. First: the viewer well knows the work “Way of Abay”; second: the viewer did not read the work of M. Auezov; third: cinema look. Here the critic openly says, that in the movie in direction and acting there are most various film styles was gathered. Film editing, according to the European standards, caused misunderstanding in cinematography statement. In the movie, mounted by the French directors, there was no analysis of the film expert, no either at the beginning, or end, lack of logical communications of many episodes and scenes. All this has reflected the middle of the work dramaturgic energy, slowed down and the interest of the viewer in the movie decreased. What results when historical movies go on “road” of the movie “Abay” will be? What movies will be watched the viewer? What the reporting movies, devoted to anniversary actions? Or the purpose to shoot single films for foreign film festivals? There is no answer yet...” [2, P.11]. The main difference in the article “Songs of Abai and Kazakh cinema” was analyzed the special examples of the differences between the film score and the literary version. Researcher B.R. Nogerbek also noted that in the literary version the author revealed the image of each hero, and the words of the drama were subjected to other changes on the screen. The films “Karalsulu”, “Coxereck” were not left out. Therefore, the special professional theoretical work of Film expert in Kazakh cinema is always highly appreciated to this day.

With the arrival of professional cinematographers and film critics, film art was rapidly developed in the country, the expansion of the creative sphere opened the way to the progress of film science. Compared to previous years, the quality and number of scientific works, scientific articles related to the comprehensive study of genres such as annotation, review, essay have improved in film art. In particular, the analyses of the works of the directors of “New Wave” widely covered the professional scientific views of Film expert B.R. Nogerbek. The thematic circle of criticism was expanded and the level of artistic theoretical analysis. Most often in the works of the critic there is a desire for ideological and aesthetic recognition. Therefore, the author completely devoted the fourth chapter of this work to the works of the directors of “New Wave”.

It is well known, that Film expert needs a deep study of the whole field of kinovedic science, combination of aesthetic requirements and elegance in critical thinking. These qualities, which are more inherent to the scientists, can be seen in the works of the authors, which caused the creation of beautiful works. For example, B.R. Nogerbek’s work “Young Cinema of Kazakhstan: Myths and Reality” is quite interest to the lot of people. This theoretical work begins with reviews, divided into brief sections, covering historical stages. And in a separate section “Myths” the films of directors of a new wave and their collision with a fabulous genre are considered. “In the cinema of young people the typical principle of the 20th is used. Tapes are shot in most cases, without the professional actors, with the involvement of people from the street. But here typology does not solve the social problems, did not recreate the screen of the image of a person, layer, society, class. Here typology, tribute to the “classic” film language, some sign of democracy of style, vanguard of form and content of film production” [2, P.152].

The main feature of the movie “New Wave” of Kazakh cinema is the absence of national expressions on the screen, which do not deliberately deny and refute national signs of character, psychology of films. In the article “New Wave and National Patterns”, the critic analysis of the film of R. Nugmanov “Eagle”, A.Karpykov “Fish in Love”, S. Apimmova “Kiyani” makes the main subject of the article similarities and national patterns in them. The film “Kiyani” has received an analysis of deep, valid data and comparisons in the article. The author talks about the life from spiritual focus and meaning, makes the critical point about the national expressions in the film. In the film S. Apimmov national patterns are not transmitted through fashion yurts, through girls, telling on altybakan and dressed in the national clothes under the rhythm of folk song, which plays through phonogram. We see in the film a deliberate refusal to paint the truth, the result - ordinary unacceptable life. The author does not look at the topical problems of the

Kazakh aul. In his works Film expert B.R. Nogerbek widely analyzed the work of S.Apimmov, revealing the intent of the film, laid down by the director's concept and philosophical aspect.

The scientific works of the Film expert B.R. Nogerbek are large in scope [3]. Most reviews recorded on "New Wave" directors films are written in the political direction. Without recognizing the works of the directors of "New Wave" as national cinema, the society developed different opinions and criticized the Film expert. But despite this dispute, the Film expert advocated the works of "New Wave" and took the films of these directors as the basis of his own theoretical work [4]. In the understanding of criticism in the works of directors of "New Wave" there is a sense of extreme anxiety. At the same time, the material situation is not a gift, transport, apartment. It's about the wealth of the soul, the purity of conscience [5]. Young people are aware of our difficult modern era. But it is very difficult for them to return to pure endeavours, traditions of national ethics and philosophy. Therefore, the mediation state of the young generation that grew up in the city is natural. And this is the kind of mental stress that unfortunately manifests itself in the language of the screen in a way that erotica and the display of strength [6]. "All famous films "New Wave" were made by Kazakh cinematographers on a specific material of modern life of Kazakhstanis, they reflect the realities of the 1990s, life, mores, ethnopsychology of people, in other words, there is the national cinema, accurately and in detail recorded the view of young directors on the environmental reality [2, P.152]. In the words of B.R. Nogerbek you can notice perseverance in protecting the works of directors. This assessment of the author should be understood not as an excuse for the merits of directors, but as a word calling to think about the degraded society on the screen. One of the distinctive features of the critic is the ability to reveal and communicate the essence of the problem in subtext. Therefore, in the process of studying the works, criticism requires length and checks of its own conclusions. Another distinctive feature i in criticism is the ability to convey simple terms to the scientific level and to use rationally in film art. For example, in the process of describing the directors of "New Wave", the critic included the scientific name "Socially oriented directors". It can be seen that the works of the directors of "New Wave" are analyzed at the professional level. We must recognize that the work of this generation has not been studied by other professionals. The reason can be distinguished by the successful coincidence of the generation with the growing professionalism of the critic. This is the natural phenomenon [7].

The theoretical work of Film expert B.R. Nogerbek, written about Kazakh cinema, not only popularized national art, but also elevated its status. These theoretical analyses have a complete basis for presenting abroad as the document of Kazakh cinema. American scientist, Doctor of Philological Sciences, Professor D. Knox wrote: "Nogerbek is the author of a deeply thoughts, informative book "Cinema of Kazakhstan", which reveals the history of national cinema. His monograph serves as a table book, guide to Kazakh cinema, not only for the students. It is studied the film of Kazakhstan by researchers of Europe and America, students of American universities: Napimer, Boden college, Harvard..." [1, P.42]. Moreover: "Bauyrzhan is the legislator and bearer of high morality both in his family and in his professional circle. It combines impressive education and the ability to harmoniously merge European (Russian) and Kazakh cultural tradition. Such character speaks a lot about the greatness of the soul of both his own and his people. Thanks to friendship with people like him, I will always consider Kazakhstan my second homeland" [1, P.42].

Film expert wrote the work "Screen-folklore traditions in Kazakh game cinema", two works called "Film Art of Kazakhstan" and "On the Screen: Kazakhfilm". In these scientific and theoretical works Film expert analyzes the most important stages of national film art, films of high-class directors in Kazakh cinema [8]. Analyses were made of the works of the directors, who laid the foundations of national directing, who increased the level of national art: Sh.Aymanov, M. Begalin, A. Karsakbayev, O. Rymzhanov, Sh. Beysembayev, A.Haidarov, K. Smaylov, writer G. Musrepov. Among these theoretical works were included the creativity of directors of "New Wave" K. Salykov, O.Suleimenov, E. Abdrakhmanov, T. Temenov and many others. Here, of course, the analyses has both a positive view from the critic and criticisms. In each work, B.R. Nogerbek focuses on clarity and sophistication. Each of the stated thoughts and works on paper is analyzed objectively from the scientific point of view.

Film festivals were held in each country, which contributed to the growth of the national film art [9]. Film expert repeatedly directed and was part of the jury of famous film festivals, which were held in our country. His thoughts can be seen on the pages of the republican publications. However, the critic also repeatedly said that we need a Republican festival. Prizes would be awarded to young directors and would be good help for them. Then the operator's work, the works of the sound engineer will not remain aside. He has consistently stressed, that this Republican festival could bring the best films to international festivals [10].

In the course of studying each theoretical work written in connection with the Kazakh film art by expert B.R. Nogerbek, you will notice a specialist who, can influence on the development of the national cinema, in spite of the efforts and opportunities [11, P.5]. He believes that National Cinema Victory Day is still ahead [12, P.147]. He always shared his professional view on cinema with his colleagues, friends, readers: "In the modern film being new streams, waves. Young people try to describe the youth of their fathers, grandparents. Even in the image they began lyrical, romantic views, without copying the former wave. After the critical realism there must be romantic realism. A new course in Kazakh cinema seems to be emerging" [2, P.10]. The big dream of Film expert was to collect and publish the works of senior directors of Kazakh cinema: Sh.Aimanov, S. Kozhykov, M.Begalin, A. Karsakbayev, and publish scientific studies of their creative path. In this regard, we must understand that the theoretical works and scientific articles of Film expert B.R. Nogerbek are valuable way to the development of Kazakh kinovedic science and film art.

Г.К. Копбаева

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КИНОТАНУШЫ Б.Р. НӨГЕРБЕКТИҢ ТЕОРИЯЛЫҚ ҒЫЛЫМИ ЕҢБЕКТЕРІ ЖӘНЕ ҚАЗАҚ КИНОСЫ

Аннотация. Қазақ кинематографиясын зерттеу жолында жаңаша кинотанушылық серпін, эстетикалық көзқарас, философиялық ойлар мен тың сыншылық пікірді қалыптастырған кинотанушы Б.Р. Нөгербек ұлттық кино өнерін елімізде, әлемдік ареналарда кеңінен насихаттап, әр түрлі ғылыми тақырыптарда зерттеулер, монографиялар, еңбектер жазған. Теориялық еңбектерін зерттеу мен зерделеу барысында кинотанушының толыққанды талдаулары мен сараптамалары оның ұлттық киноның тарихын, сынын, теориясын қалыптастыру жолында тынымсыз еңбек еткенін аңғартады. Осыған орай, автор зерттеу мақаласында кинотанушы, қазақ кәсіби кинотану мектебінің негізін қалаушы, профессор Нөгербек Бауыржан Рамазанұлының теориялық ғылыми еңбектері мен қазақ кино өнеріне байланысты жазған зерттеу мақалаларына сараптама жасайды.

Түйін сөздер: кино, кинотану, кинотанушы, сын, киносыншы, сценарий, драматург, режиссер, анимация, кинофестиваль.

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НАУЧНЫЕ ТЕОРЕТИЧЕСКИЕ ТРУДЫ КИНОВЕДА Б.Р. НОГЕРБЕКА И КАЗАХСКОЕ КИНО

Аннотация. Сформировавший исключительный эстетический взгляд, философские мысли и свое критическое мнение в ходе исследования казахской кинематографии, кинокритик Б.Р. Нөгербек широко пропагандировал национальное киноискусство в нашей стране, на мировой арене, писал исследования, монографии, труды на различные научные темы. Полноценные теоретические труды киноведа отражают его труд на пути формирования истории, критики, теории национального кино. В связи с этим, автор анализирует в исследовательской статье теоретические научные труды киноведа, основателя казахской профессиональной киноведческой школы, профессора Нөгербека Бауыржана Рамазановича и исследовательские статьи, связанные с казахским киноискусством.

Ключевые слова: кино, киноведение, киновед, критика, кинокритик, сценарий, драматург, режиссер, анимация, кинофестиваль.

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