



INTELLIGENT HERO- INTROVERT IN THE HISTORY OF WORLD CINEMA

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INTELLIGENT HERO-INTROVERT IN THE HISTORY OF WORLD CINEMA (on the example of the films of M. Antonioni, F. Fellini and I. Bergman)

Abstract

The article deals with the history of the creation of introverted intellectual heroes in the history of world cinema, on the example of the films by M. Antonioni, F. Fellini and I. Bergman from the psychology of art point of view. An analysis is made of the state of introverts' heroes of their own ideas about reality and the external world on the example of the theaters of "neutrolization of feelings" by M.Antinioni, in the poetics of "individual realism" in the works of F.Fellini, existential motifs and conflicts by I. Bergman. Also, the question of four national cinematographs are highlighted, which proceeded from commercial principles, and not from art. The author's cinema is actualized by the author, where - the images of the introverted characters in the screen works of the novel and poetic forms characteristic of intellectual cinema are embodied on the screen.

Keywords: world cinema, M. Antonioni, F. Fellini, I. Bergman, psychology of art, intellectual heroes, introvert, national cinematography.

Introduction

The history of cinema can be analyzed from different perspectives. One of the most interesting approaches is to consider the history of the development of cinema play through the prism of evolution and transformation of heroes, since the problem of the image of the hero is one of the central ones in the theory of cinema. Considering most of all issues relating

to the development of cinema as an art is almost impossible without addressing directly the question of the hero, the image of a man on the screen. One of the first founders of the theory of cinema, the Hungarian film expert Bella Balash, in his fundamental monograph "Cinema. The formation and essence of the new art" wrote: "In all the arts, it is always about a person; Every art is a revelation of a person

and an image of a person.” [1, p. 78]

In fact, any physical action and the appearance of a person on the screen causes an enthusiastic perception of the audience. For the first time on a white canvas of a screen, a photographic image of everyday reality and a person came to life. It was a revolutionary avant-garde event in the space-time arts, the beginning of the synthesis of various arts in the new screen art - cinema. The first theorist of the cinema, Riccotto Canudo, in *Manifeste des Sept arts* (The Manifesto of the Seven Arts) wrote: “Our time in divine impulse synthesized diverse human experience. We have summed up the practical life and the life of the senses. We connected Science with Art (I mean discoveries, not the axioms of Science), with the ideal of Art, paving the first to the second, to catch and capture the rhythms of light. This is a movie.” [2, p. 24]

The main character, a popular character in the early history of cinema, was an ordinary person, an inconspicuous person from the crowd, an average person. It was a hero as the central character. Cinema hero was like any of the spectators sitting in the viewing room of the cinema. The films of the Lumière brothers “Arrival of the train to the station”, “Leaving the factory”, “Baby’s Breakfast”, “The watered watered” and others directly photographically documented on the film any event, actually happening or specially recreated, rehearsed by the production director.

Along with the heroes-fighters (Italian neorealism) and the insurgents (the French new wave), the outsiders (Dogma 95) there is a group of on-screen heroes immersed in the world of their own dreams, thoughts and feelings. They can be called heroic introverts. Many of the intellectual heroes from the author’s films by Michelangelo Antonioni, Federico Fellini,

and Ingmar Bergman, Luchino Visconti, Andrei Tarkovsky and other masters of the world screen should be attributed to them. This article will discuss the introverted intellectual heroes in the films of Michelangelo Antonioni, Federico Fellini, and Ingmar Bergman.

Methods

The theme of the introverted heroes, who are in disarray between the world of their own ideas about reality and the outside world, was most fully and consistently revealed in his work by Michelangelo Antonioni. In his article “Disease of feelings”, noting the importance of neorealism, M. Antonioni speaks about the need for a new look at reality: “Previously, it was important to show the nature of the relationship between people, to see what impact the war, the first post-war years and all significant events of subsequent years had on a person. Now the main task is how to show, how all these events influenced the inner world of a person, reflect and comprehend not so much the changes in the psychology and feelings of an individual as the main features and direction of evolution, which determines the moral state of society as a whole... It was in my work that French critics graciously called a kind of inner realism.” [3, p. 95]

Creativity Michelangelo is associated with existential philosophy and aesthetics. In search of the expressive means of “inner realism” Antonioni is sinking deeper and deeper into the world of the human soul. The first feature film - “The Chronicle of One Love” (1950), shot, at first glance, in the genre of the detective story in fact narrated about the impossibility of love. With the help of a detective agency, the Milanese billionaire seeks to learn the

facts of his wife's youthful biography and thereby destroys his dreams, confrontation with reality takes place. The game turns into a tragedy. The desire to know reality, in this case, the past of his beloved is impossible. Film critic and theater expert Maya Turovskaya in her book "Yes and No" wrote: "If in an overly conscientious and banal fable "The Chronicle" Antonioni had not yet found his own dramatic concept, Guido's character — evading and chilled — was a revelation, and he would find in the films of Antonioni his further and far-reaching development "[4, p. 263]. In addition, the next film of M. Antonioni "Cry" (1957) about the impossibility of returning the past, the denial of reality leads to the denial of himself. Immersion in a psychological conflict, a look inward turns into a tragedy - loss of communication with the outside world - the world of things, where people's feelings are hidden from others. Human psychology is unknowable, his inner world is irrational. *Scream* was the first existential drama in Italian cinema. In the film, the hero is so immersed in his own world that he ceases to feel the surrounding reality.

Results

The subject of uncommunicativeness, loneliness, weakness and doom of a person is subtle and exquisite revealed in theatricals - in four films by M. Antonioni: "Adventure" (1960), "Night" (1961), "Eclipse" (1962), "Red Desert" (1964). Life in uncertainty. Inner longing. The fragile space of subjective reality. Cry from the heart. The impossibility of spiritual, spiritual contact even with a loved one. Here are the underlying plot motifs, themes proposed by Antonioni for the analysis of the human soul and the embodiment on the screen of the internal life of the introvert hero. "The world of Antonioni, in

contrast to the traditions of neo-realism, - the world of isolation and loneliness of human existence, the theme of loneliness and spiritual disorder of man, even in the world of security and wealth, determines his landscape, his portrait, his interior." [4, p. 264]

In the film "The Adventure", the effect of "neutralizing the feelings" of Antonioni was used. In detail, the long plans show the state of the characters, the search for the disappeared girlfriend turns into a completely different story - the love adventure of Sandro and girlfriend Claudio. However, this sudden love affair does not relieve the heroes from loneliness, from the inner "cry of the soul." In the second part of the tetralogy - "Night", the characters of the film are a couple who are depressed from losing feelings towards each other. Their once pure, romantic feelings of love have died, and are no longer able to revive their frustrated relationships today. The third part - "Eclipse" begins with scenes of parting of once-in love heroes. The camera details the state. The plans are long on the metric have internal stress. Is modern man ready to fully surrender to love? Is he able to sacrifice himself for the sake of another? Antonioni raises these difficult questions in his motion picture, the content of which the critic Maya has identified as "eclipse of the senses". Emotions, feelings of people can not be a refuge for him. The world around is cold, indifferent to man. There is no salvation anywhere. The heroine suffers from a lack of sincere, genuine feelings. In the fourth part of the "Red Desert", the heroine after a car accident generally loses real landmarks in space and time. The inner balance of the heroine is broken, and no one is able to harmonize it, even the attention and love of loved ones.

Discussion

If the topic of the above-mentioned films was a man and his inner life, gradual degradation of feelings, the loneliness of the hero, then in the subsequent films of Antonioni this is a topic of incommunicability, alienation of a person from society, immersion in oneself, in his world of unexpressed feelings even more deepened, complicated, takes on a total character. For example, in the film "Photo Enlargement" (1967), the outside world is generally unknowable, behind the seemingly idyll of a couple in love, the park hides something incomprehensible in the park, unsolved as a human corpse, seen by the photographer in the photo when enlarging, and then disappearing into reality.

Critics note that the film "Photo Enlargement" marked the beginning of a new stage in the work of M. Antonioni, the so-called "existential realism", which marked the already artistic and symbolic interpretation of the problem of human alienation from society, now a certain human being becomes the subject of research. A consistent chain of events in the film: the photographer takes a couple in love in the park in the photo. Alarmed by something, the girl demands that he return the photos to her. Suspecting something mysterious and intriguing at the girl's insistent request, the photographer decides to print photos and, with the increase of the photos, he discovers the killer and the victim. However, the photographer's own "investigation" does not lead to anything. Negative and printed photographs are stolen from him, and there are no traces left in the park at the crime scene.

In the construction of the film, M. Antonioni used the process of photo enlarging himself: a multiple increase in

fragments of a photograph leads to finding new details that even more confuse the basic meaning. In other words, fragments of a photograph, treated, understood as fragments of the main text or fragments of reality do not solve the problem of cognition of reality. Reality is unknowable, as is the soul of man. The process of photographing reality is not an objective reflection of the surrounding reality. When a negative is shown and photographs are made (positive), the photographer discovers new details, details of being, which are interpreted by the photographer in their own way, but we don't know how objective they are. In this film, the process of thinking, searching for the truth of his introvert hero, director M. Antonioni, shows through the on-screen drama of the technological process of photographing and making photographs. The final of the film is quite symbolic, when the hero sees young people playing tennis without a ball. We hear only the blows of the racket, but do not see the ball itself. The ball, which did not exist in reality, flew over the protective net and was at the feet of the photographer. Players ask him to throw the ball to them. After some thought, the hero joins their game, into pseudo-real reality - he gives them the "ball". The game continues. The existential theme of the next film Antonioni "Profession: Reporter" (1976) is the hero's desire to become different, to abandon his "I", the past, change himself, become a completely different, different person. Journalist David Locke collects material for a documentary in North Africa and witnesses the death of his neighbor in the hotel Robertson and replaces the documents of the deceased with their own. Now David Locke is dead, and he became Robertson. But changing the biography of the hero does not change the content of the meaninglessness of life,

the impossibility of knowing the essence of being. Changing the social shell does not help a person to get rid of the burden of the past and does not help to enter a new human reality. The deceased Robertson turned out to be a gun dealer and the living Lok Robertson is engaged in his business, and accordingly loses his fate and soon dies. So, changing the personality mask does not change anything. He dies, like his character Robertson in a small inn. Fate cannot be beat, Rock omnipotent. "The heroes of M. Antonioni are always limited by their own "I" because they lack vital (vital) power. And according to the law of self-preservation, an attempt to bring them closer turns into confrontation and an unexpected break. The internal numbness of the characters dictates the pace of the movie andante: static mise-en-action, long editing shots. And the persistent coincidence of the final with the exposure in most of the paintings by Antonioni creates an image of a circle - a symbol of alienation. No one, not even the author himself, is able to break it." [5, p. 86]

"The theme of the "eclipse of feelings," of debunking what M. Turovskaya identified as the most stable bourgeois myth, "the refuge in the "personal" that modern man seeks was not new to Western art, especially literature. Antonioni was the first and with such truly total power expressed her on a movie screen in stunning, overwhelming images of reality. Antonioni brought the absolutization of these motives to such a limit, where they were the only, exclusive and all consuming. He found to express such sensations a visual-emotional equivalent of such power as could only be given by an artist, for whom the movie camera literally became his "pen," writes G. Kapralov. [6, p. 47]

Michelangelo Antonioni briefly and fully expressed the formula of "Cinema

by Antonioni": "The basis of cinema, like any other art, is the problem of choice. According to Camus, this is a rebellion of the artist against reality." [3, p. 105]

Another bright representative of the author's cinema Federico Fellini. His unique work goes beyond Italian neo-realism. His movie characters encompass hero fighters: "Nights of Cabiria", and rebel heroes: "Little sons", and introvert heroes: "8½".

According to Piero Paolo Pasolini, the poetics of "individual realism", that is, the realism of an individual human being - a lonely, lost, desperate and rejoicing in a mysterious and incomprehensible world, was formed in the works of F. Fellini. "Fellini's reality is a mysterious world, or terribly hostile, or incredibly sweet. And the man in Fellini is an equally mysterious creature that lives, surrendering to the mercy of this horror and this sweetness. Such was Jelsomine, and such is Kabiriya, in the image of which Fellini managed to achieve much greater poetry" [7, p. 356].

In his famous film "The Road" (1954), F. Fellini posed the problem of the mutual coexistence of a person with other people for the first time and it turned out that the individual world of each individual person is mysterious, sometimes incomprehensible, and even hostile to another. Strong Dzampano, breaking the chains on his chest, and thus earning a living, could not comprehend the gentle, poetic soul of Dzhelsomina, her craving for the beautiful art of air acrobat, her kindness and mercy. Still, his cruel world, satisfied with primitive instincts, fails in the final of the film: the self-confident strongman Dzampano feels lonely for the first time, lost in this huge and cold world without Jelsomine. If in the film "The Road" (1954) there is a certain degree of "humanization" of Dzampano, then in the

movie "Nights of Kabiria" (1957) we see how the cruelty of the surrounding world is not capable of breaking the resilient character of Kabiria, its naive and sincere faith in kindness and decency of people. She is waiting for love as a "miracle" that will save her and her close friends.

Eugene Weizman in his book "Essays on the philosophy of cinema" writes: "The level at which the events of Roads", "Nights of Cabiria" occur, the level of pure internal duration. Events do not "occur", they "fall" or "grow" without obeying the law of causality. This is not even Bergson's "duration" is not the depth of the unconscious, but rather the depth where the "main idea" (Sartre) is revealed, it is an ontological level (in a metaphysical-idealistic sense). Fellini's characters do not develop, they "mature", at least "transform" - hence metaphors and frequent repetitions." [8, p. 130]

"In the film "Sweet Life", Fellini's position for the first time in his work acquires new features in this regard, approaching more directly the sources of existentialism, that is, to a position that does not coincide with that which Kierkegaard himself took, then, in any case, close to her. As once the last, Fellini sees how nowadays it is brewing - or has already matured - the collapse, the crisis of his era, the crisis of the capital of his homeland and the whole of Italy in the 60s," wrote Italian critic and film theorist Guido Aristarko. [9, p. 159]

"8½" (1962) is one of the most vivid films of world cinema, where the introvert hero, immersed in the world of his own dreams and dreams, cannot reconcile with real activity and even mentally kills himself in the scene of the still-unfinished cinema project to journalists, producers and cinematographic public, thirsty sensation. The world around the hero and he himself

is changeable, unknowable. The creative crisis of the hero of the film - director named Guido, is a kind of metaphor for the crisis of human relationships in general. The film director feels emptiness, loneliness, no one is able to understand and accept the producer, the screenwriter, the husband or the ideal of beauty and tenderness — the heroine played by Claudia Cardinale. The man is left to himself. Of course, F. Fellini masterfully plays plot moves, turning all actions into a stream of consciousness, where the objective and the subjective are mixed, many scenes shine with humor, parody and sarcasm.

Character development in the films of F. Fellini and M. Antonioni Nedelcho Milev defines in a social context: "The cinema of Fellini is dramatic in the sense that the world is shown, as in a mirror, through a person. True, Antonioni deepened more than anyone in such a "mirror" study of the modern world, because the personal behavior of his characters is entirely due to social reality. But in this deepening there is also some one-sidedness: only the result remains, only man, as the tragic product of his era. In the depiction of a modern person, I consider Fellini's work to be more significant, because he, while preserving the best traditions of modern Italian cinema in the depth of studying the human character, reveals it not as a result, but in the process of its formation. Thus, the social conditionality of human behavior, which Antonioni omitted, becomes apparent. The films of Antonioni are the mirror of the inner world of man, and the pictures of Fellini are the mirror of their era." [10, p. 248-249]

Federico Fellini himself understood creativity as "a message from one isolated person to another": "Our misfortune, the misfortune of modern people is loneliness.

Its roots are very deep, go back to the very roots of being and no intoxication by public interests, no political symphony is able to pull them out easily. However, in my opinion, there is a way to overcome this loneliness: it is to transmit the “message” from one isolated person to another and thus realize, reveal a deep connection between one human individual and another.” [11, p. 301]

Another outstanding master of world cinema, the creator of unique images of introvert heroes is Swedish director of theater and cinema Ingmar Bergman. For his work is characterized by a deep immersion in the psychology of man, in the world of his soul. I. Bergman was defined as a director exploring existential motives. His introverted characters are looking for the truth, the meaning of life, God in the outside world and in himself. The film "The Seventh Seal" (1957) I. Bergman outlined a mature stage in his work. The main conflict of the film: the game of the knight of the crusades with death in chess. As a great artist, I. Bergman managed to reflect on the screen the atmosphere of the time of uncertainty in the life of modern society and in human psychology.

“The duality of the poetic themes of Bergman is an artistic expression of the duality of a critical time, when each thing shows its wrong side, when everything can turn around in this and that way. The idea of God is twofold with Bergman. On the one hand, this is a “higher idea,” on the other, a convenient excuse for cowardice and non-interference. The artist does not accept God, whose name covers the passivity of a person, his indifference to the evil reigning in the world, ”writes V. Bozhovich. [12, p. 115]

One day in the life of Professor Borg from the film, “Strawberry Glade” by I. Bergman became a phenomenon of world

cinema. For the first time, we have the image of an elderly person who interprets his life with merciless self-criticism, analysis of psychological trauma. The desire to live in the past selfishly, in his shell, denying the warmth of the heart, the love of loved ones, leads the professor to the end of his life, to realize his deep, true loneliness and emptiness, the unrighteousness of the past years and he feels shame before the past and total fear of his future. This theme of the internal psychoanalysis of the introvert hero, the search for truth, harmony with the outside world and a loved one, with varying degrees of variation, was continued in the following confessional films of I. Bergman “Silence” (1963), “Persona” (1966), “Whispers and screams ”(1972)“ Autumn Sonata ”(1978) and in his last work“ Fanny and Alexander ”(1982).

“Being an artist for oneself is not always pleasant, but there is one great advantage in this: the artist’s community with everyone who exists for himself. Together it turns out, obviously, a rather large fraternity, which thus exists in a selfish society on a warm, dirty land, under a cold and empty sky, ”says director Ingmar Bergman. [163, 253]

The reflective hero, the introvert hero is inherent in the late films of Andrei Tarkovsky “Nostalgia” (1983), “Sacrifice” (1986) and other directors.

Thus, intellectual introverts as a whole are characteristic of the work of artists of the author's cinema of various countries and artistic trends.

The author of the article did not set a goal to tell about all the directors who create images of reflective introverts in their works. In this case, it was important to only point out the general pattern of development of cinema images of screen characters of world cinema, which

originates from the mask of the “little man” Charles Chaplin to the introvert hero, a complex, multifaceted individual, embodying all deep philosophical problems in his inner world being of modern man.

Conclusion

Famous film director J.-L. Godard argues that in world cinema space there are only a few cinematographs with their own ideology. “There were four national cinematographs - other than Italian, German, Russian and American, which proceeded from commercial principles, while others sought art. There were so many filmmakers in France that, in the end, everyone believed that there was a movie there. ”

To the question of Mikhail Yampolsky: “Is it essential for you that you belong specifically to French cinematography?” J.-L. Godard replies: “Being a Frenchman, I feel myself a part of French cinema. French cinema is a very happy cinema; it can afford a lot in the field of personal creativity. In addition, its filmmakers, being individuals, represent France - in other words, freedom, in the sense of individual freedom. ” [12, p. 42]

Thus, the French cinema, as well as the cinematography of other countries, as well as the cinematography of national minorities, are only individuals, authors. In other words, Godard implies a polyphony of personal styles in the art of cinema.

One can agree with this opinion, but only partly. Each artistic trend in cinema has its own ideology, creative tasks and purpose. French cinema has enriched humankind with the invention of cinema: the Lumiere brothers and Georges Méliès laid the foundations of non-fiction and fiction films, and Emil Reno, even before Lumières, arranged for the public the sessions of the Optical Theater, a prototype

of modern animation. The French avant-garde, the French new wave, raised the visual language of cinema to a new, more advanced level, evolved and transformed the image of the screen hero from the shooting of a mass of people - “Exit workers from the factory”, types of the French bourgeois family - “Breakfast of a child” to heroes-insurgents and heroes-inverters in the best, iconic films of French cinema, including those in the films of J.-L. Godard “On the last breath”, “Mad Pierrot”.

It can be stated that the development of kinotekhnika and film language, various styles in cinema from a silent period to sound and modern audiovisual, digital cinema complicated the character, “psychologized” the images of the screen characters. Author cinema M. Antonioni, F. Fellini, I. Bergman, J.-L. Godard, A. Tarkovsky and others confirms the psychological depth of the character of the movie hero, careful authoring, and directing analysis of the inner world of the screen characters. In the Kazakh cinema can be called the film “Sultan Beibars” (1989) dir. B. Mansurov with the actor Nurmukhan Janturin in the title role.

The introvert hero inherent in art-blue works derives from the complex structure of a modern polycatelous, multi-genre, free copyright cinema.

The typological models of screen heroes proposed by us allow us, in varying degrees, to predict ways for the further development of world and Kazakh national game cinema.

The development perspective of gaming cinema is directly related to the modern processes of globalization of culture and economics, the intensive growth of genre commercial cinema, during which the heroes of global culture will be even more represented (superman, hero of action films, historical blockbusters, thrillers,

crime dramas, etc.). But at the same time, as we think, the author's cinema will develop in parallel on the way to its peak - the incarnation on the screen of images of

introverted characters in screen works of the novel and poetic forms characteristic of intellectual cinema.

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ӘЛЕМДІК КИНО ТАРИХЫНДАҒЫ ЗЕРДЕЛІ ИНТРОВЕРТ-ҚАҒАРМАН (М. Антониони, Ф. Феллини және И. Бергман фильмдері мысалында)

Аңдатпа

Мақалада әлемдік кино тарихындағы зерделі интроверт-қаһармандар М. Антониони, Ф. Феллини және И. Бергман фильмдері мысалында өнер психологиясы тұрғысынан қарастырылады. Интроверт қаһармандардың күйі шынайылық және сыртқы әлем туралы өзіндік түсініктері М.Антонионидің «сезімдерді нейтрализациялау» театрологиясы, Ф.Феллинидің шығармашылығындағы «өзбетіндік реализм» поэтикасы, И.Бергманның «экзистенициалистік мотивтері» және қақтығыстар негізінде талданады. Сонымен қатар, өнердің емес, коммерциялаудың принциптерінен тұратын төрт ұлттық киномотография туралы сөз қозғалады. экранда көрініс табатын интроверт-қаһармандар романдық және поэтикалық формадағы шығармалар зерделі киномотографияға тән сипаттағы авторлық кино мәселесі ретінде автормен өзектендіріледі.

Трек сөздер: әлем киносы, М.Антониони, Ф.Феллини, И.Бергман, өнер психологиясы, интеллектуал кейіпкерлер, интроверт, ұлттық киномотография.

Б.Б. Ногербек

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**ИНТЕЛЛЕКТУАЛЬНЫЙ ГЕРОЙ-ИНТРОВЕРТ В ИСТОРИИ МИРОВОГО КИНО
(на примере фильмов М. Антониони, Ф. Феллини и И. Бергмана)**

Аннотация

В статье рассматривается история создания интеллектуальных героев-интровертов в истории мирового кино, на примере фильмов М.Антониони, Ф.Феллини и И.Бергмана с точки зрения психологии искусства. Дается анализ на состояние героев-интровертов, их собственных представлений о реальности и внешнем мира на примере театрологий «нейтролизации чувств» М.Антониони, в поэтике «индивидуального реализма» в творчестве Ф.Феллини, экзистенциальных мотивах и конфликты у И.Бергмана. Также выделяется вопрос четырех национальных кинематографий, которая исходила из коммерческих принципов, а не от искусства. Актуализируется автором авторское кино, где – на экране находят воплощение образы героев-интровертов в экранных произведениях романной и поэтической форм, характерных для интеллектуального кинематографа.

Ключевые слова: мировое кино, М.Антониони, Ф.Феллини, И.Бергман, психология искусства, интеллектуальные герои, интроверт, национальная кинематография.

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