

KAZAKH ECO CINEMA THROUGH THE PRISM OF APOCALYPTIC AND POST- APOCALYPTIC GENRES

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Abstract. The basis of this article is the consideration of the topic of apocalypics and post-apocalypics in Kazakh cinema. This article is extremely relevant to the consideration of apocalyptic topics that take place within the framework of local environmental problems and man-made disasters, and in this case the word “Ecology” is interpreted broadly. Apocalyptic and post-apocalyptic cinema is directly related to environmental difficulties, and environmental and man-made disasters – which cause the collapse of an entire ecosystem, the human race, or a huge part of it – are one of the most common scenarios in such movies. The most serious threat to all of humanity and the modern world is the reality of global environmental problems. Kazakhstan, like other countries, is experiencing a severe environmental crisis, and the issues of their solution are embedded in the global situation. This research is based on the materials of the national cinematographic art of the Republic of Kazakhstan, America, the USSR, and European and Asian countries, including early cinema as well as the modern periods of development.

The methodological basis of the article consists of theoretical, visual, film and comparative analysis.

Many regions of Central Asia, especially Kazakhstan, remain environmentally unstable, but to date, these issues have not become important topics of Kazakh cinema.

In world cinema, the apocalyptic genre is classified into groups and subgenres. Also, world cinematographers have extensive experience in film production in this genre. Classic cinema plots on the theme of the end of the world include the destruction of the planet's ecology and worldwide and local man-made and natural disasters, all of which belongs to the elements of the apocalypse genre.

In Kazakh film studies, the apocalypse or the end of the world remains an unexplored topic. Therefore, this topic needs to be deepened from the point of view of cinema. In the article we consider Kazakh films with elements of the apocalyptic genre; however, in comparison with global cinema, the theme is reflected narrowly with elements of degraded ecology.

Keywords: apocalypse, post-apocalypse, ecocinema, famine, art, ecology, element, disaster, cinematography.

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Introduction

The word Apocalypse is translated from the ancient Greek as “Revelation” (Oxford Reference). Throughout the centuries, the apocalypse has taken different forms, ranging from negatively-minded religious interpretations to rich representations that depict the apocalypse in the realm of all kinds of art. The actualization of the theme of the end of the world has gained great momentum in recent years, if we speak of the apocalypse as an eschatological phenomenon.

At this stage, humanity was vulnerable to global problems like pandemics, to world and local wars, anthropogenic, natural and environmental disasters, social, economic, political problems. And in the subject under consideration, as apocalypse, the above phenomena are vividly reflected in the history of art, in the form of classic script solutions, which leads humanity to death and oblivion.

Today, Eco-cinema vividly reflects the world’s environmental, man-made and natural problems, signaling a person to change the way of life for the better side, because we can suffer bad consequences. The genre of cinema of the 21st century knows no boundaries, one of these genres is apocalyptic and post-apocalyptic which is closely intertwined with the theme of Eco-cinema. “The first use of the term ‘ecocinema’ may be traced back to Roger C. Anderson’s *Ecocinema: A Plan for Preserving Nature* when he proposes to film all living organisms in the world and show them in theatres with simulated conditions that resemble natural environments, as a way of preserving nature (Anderson, *BioScience*, 25 (7), 1975, first published in 1966). Anderson’s proposal was more of a sarcastic criticism towards modern people’s growing detachment with the physical world, but it suggests the possibility of connecting the study of ecology or the environment with cinematic texts” (Chu 1).

Methods

The authors used the following methods in research: theoretical, visual, film and comparative analysis. In the search and collection of world and domestic films with apocalyptic elements were used chronological and systematic methods.

In the art of the 19th–21st centuries “revelations” of apocalypticism are among the most expressive and powerful images in mass culture and appear as one of the popular topics: in music, visual arts, theater, literature and cinema. As noted by candidate of philosophy Petev Nikolai Ivanovich: “Apocalyptic ideas became especially popular in the 20th–21st centuries” (3).

For almost two thousand years the Apocalypse was layered with fantastic and surrealistic images, but, over time, with the development of science there was a demarcation of facts from fantasy and fiction, a deep analysis of the theme of the Apocalypse and the theology of Western European religions finds its dead end by the beginning of the 20th century. Nevertheless, the further fate of the rise from the ashes of the Apocalypse is decided by two world wars, nuclear and other tests, technical and technological progress that has had a detrimental effect on the state of nature, and of course, all these events have caused fear, anxiety, and worry in the hearts of people around the world.

Results

The cinematic image in this issue is relevant, given the psychological and educational effect of cinema on the consciousness of society in the 21st century, cinema is a synthesis of painting, music, theater and literature. Pictures with apocalyptic and post-apocalyptic subjects awaken food for thought in the audience. The relevance of cinematic material can be viewed

from several perspectives, first – films with elements of apocalyptic and post-apocalyptic are massive in film culture, this means that box office figures are high, and Hollywood filmmakers have a primacy in this niche, second – these are acute environmental problems, which remain unresolved to this day.

Currently, the situation of the ecosystem can be considered critically vulnerable, the planet is in ecological decline. The words of senior lecturer and Professor Nadezhda Berkova are just as opportune in this case, “The ever-deepening ecological crisis demonstrates the negative consequences to which humanity’s ambitions have led. The assault on nature, ignoring its laws, its rights to sovereign existence turn against man, threaten life on earth” (153).

Discussion

In the history of cinema, the first experimental and fantastic film about a global catastrophe with an apocalyptic plot is the film directed by August Blom *Verdens Undergang (The End of the World)* (1916), the same sense of the film was made by the French director Abel Gans, *La Fin du monde, End of the World* (1931), but already with the sound. In the fifties, the apocalypse stories evolved into science fiction, where the main ideas are the invasion of aliens, one of the most striking examples is the film *The Day the Earth Stood Still* (1951), most of the film illustrates the deteriorating relations between the USSR and the United States. The topic of the danger of nuclear weapons, and the possible start of already the third large-scale world war and the possible destruction of the planet are also raised in other films of that period: *The World, The Flesh and The Devil* (1959), *On the Beach* (1959), *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964), *Fail Safe* (1964),

The Last Man on Earth (1964), *Testament* (1983), *The Day After* (1983), *Threads* (1984), *Dead man’s letters* (1986). Byron Haskin, who made a film adaptation of the work of Herbert Wells *War of the Worlds* (1953), also followed in these footsteps. Haskin’s film, which was formulaic in its script at the time, won popularity and found its audience thanks to excellent special effects and a perfect sci-fi world where aliens on their tripods exterminate humans. There was also Chris Marker’s *La Jetée* (1962), a somewhat experimental film that consisted of slide shots of World War III and a crisis in the human race.

On August 6 and 9, 1945, the Americans dropped two atomic bombs – *The Little Boy* and *The Fat Man* – on the Japanese cities of Hiroshima and Nagasaki. The explosions destroyed most of these cities, and the exact number of deaths is unknown: on average, it is believed that there are at least 200 thousand. Even more people were maimed and left homeless: “Japan. At 8:15 A.M. on 6th of August, the Enola Gay dropped the first atomic bomb over Hiroshima, whose population of approximately 350,000 included 43,000 troops... Three days later, on August 9, the United States dropped a second atomic bomb on Nagasaki, with a population of 270,000” (Selden 6). For many decades, millions of Americans believe that it was *The Little Boy* and *The Fat Man* who were able to stop the war and thus saved the lives of both Americans and Japanese. However, the survivors do not agree that the world needed such sacrifices. The Second World War greatly influenced post-war Japanese cinema also give birth to different subgenres, especially the nuclear explosion at Hiroshima and Nagasaki. It is in this decade that the first films with elements of apocalyptic and science fiction appear as *Gojira* by Ishiro Honda, “Godzilla is a mutation created by nuclear fallout, and is a symbol of fear and horror

because of his monstrous appearance and uncontrollable power” (Tanaka 140). After *Gojira* the Japanese film market was flooded with films about monsters terrorizing cities and versus between enormous creatures as *Mothra*, *Radon*, *Kingu Kongu*, etc.

The Soviet Union cinema was inferior to its American, European and Asian counterparts in terms of the number of films released and in terms of the semantic load reflected a slightly different world with deeper philosophical and religious overtones, such as Tarkovsky’s *Stalker* (1979). It is also important to note *Dogs* (1989) by Dmitry Svetozarov where the cornerstone of the problem becomes the drying up of an entire sea, Aralsk, with an apocalyptic world where people escape the feral dogs in the background. The Chernobyl disaster of 1986 also added to the list of Soviet films dealing with man-made disasters, for example the film *Decay* (1990). Dmitry Sych says in his article that: “In fact, *Decay* started the tradition of concentrating not only and not so much on the technogenic aspect of the tragedy. The picture perfectly conveys the atmosphere of the late Soviet Union’s bureaucratic negligence and a kind of stagnant indifference, as well as a succession of small accidents that add up to one big disaster” (Sych). After the first apocalyptic films appeared, the theme began to unfold more globally than just *New Testament* prophecy.

The beginning of the 21st century has given the world of cinema many wonderful films about the end of the world and has expanded the horizons of apocalyptic so much that they are classified according to the principles and blocks. Temporal, Territorial and Worldview. According to the temporal principle, stories are divided into two genres: apocalyptic and post-apocalyptic. To the first one we can refer the films: *Melancholia* (2011), *2012* (2009), *The Day the Earth Stood Still* (2008), etc. To the second: *The Book of Eli* (2009),

Mad Max: Fury Road (2015), *The Road* (2009), etc. In the territorial principle, the apocalyptic plot can be local or global. An example for the local character is the film *Lo imposible* (2012), where a giant tsunami washes away everything in its path.

One of the elements of the post-apocalyptic is the lack of food and clothing and from 1930–1933, the lack of food in the Kazakh land was so terrifying and catastrophic that there were documented facts of cannibalism, it was a famine of biblical proportions: “From 1930 to 1933, a devastating famine ravaged the new Soviet republic of Kazakhstan. More than 1.5 million people, approximately a quarter of the republic’s population at the time, perished in the crisis. The catastrophe, which was sparked by Joseph Stalin’s policies of radical state transformation, provoked profound social, demographic, and environmental changes in Soviet Kazakhstan, a territory approximately the size of continental Europe” (Cameron 117). In the history of Soviet Union, everyone remembers that Bolsheviks were responsible for the man-made genocide of soviet people, which led to the death of huge part of the people, and this tragedy to this day has no equivalents in the history of mankind. “The Soviet famine of 1932–1933 had calamitous results. Leaving as many as eight million dead, it devastated the principal breadbaskets of the Soviet Union: Ukraine, the Volga Valley, the north Caucasus region, and Kazakhstan” (Engerman 194). One of the first documentary works devoted to famine (or in Kazakh language *Jut*) is the film by V. Karin *Life and lifestyle of Kazakhstan* (1928), and a feature film by Mikhail Karostin, *Jut* (1931). Nowadays young directors like Zhandos Espenbetov raise the theme of *Jut* in the short film *Jut* (2018). Serik Abikenov *A handful of wheat* (2017), in the documentary film by Yerkin Rakishev *Famine* (2018).

Jut is raised in feature films directed by Damir Manabayev *Angel of Death* (1991), Bolat Sharip *Zaman Y* (1991), Slambek Tauekel *Zheruyik* (2011), Bolat Kalymbetov *Talan* (2018), Yermek Tursynov *Zhat* (2015). The famine or “Holodomor” genocide is also was hard to Ukrainian people: “There is still no definite calculation of the number of deaths from famine during 1932–1933. In fact, this is one area of controversy between historians such as Davies and Wheatcroft, Conquest, Mace, Maksudov, Ellman, Tauger and Vardy and Vardy for example. Vasyl Hryshko states in a 1935 study, at the peak of the famine in March 1933, Ukrainians were dying at a rate of 17 per minute, 1,000 per hour and 25,000 per day. He said that the greatest deaths occurred in 1933. The past president of Ukraine, President Yushchenko, used these figures to represent the numbers of death by famine. According to Conquest, the estimated deaths, including those from dekulakization, reached 14.5 million” (Melnyczuk 123). “A research project conducted in the early 1950’s by Harvard University, focused upon Ukrainian refugees and discovered the issue of cannibalism raised during the interviews. Although the researchers were focused upon the life histories being recorded, some unknown and tragic historical material evolved from the stories of the refugee group. Quotations such as the one below were recorded: There was mad woman who killed her children one by one and fed them to the others” (Melnyczuk 174). Here is the list of feature films devoted to Ukrainian *Holodomor* is: Mr. Jones (2019) by Agnieszka Holland, *Bitter Harvest* (2017) by George Mendeluk, *The Guide* (2014) by Oles Sanin, *Malen’ke zhittia [A small life]* (2008) by Aleksandr Jovn, *Golod-33 [Famine-33]* by Oles Yanchuk, In addition, many documentaries reflect the horrors of the Ukrainian Holodomor of 1932-1933 like *The Soviet Story* (2008)

by Edvins Snore, *The living* (2008) by Sergej Bukovski, *Holodomor, le génocide oublié* (2014) by Benedicte Banet, *Hunger for truth: The Rhea Clyman story* (2018) by Andrew Tkach, *Ukrainskaia noch’ 33 [The Ukrainian night of 1933]* (1998) by Vladimir Giorgienko.

The famine remains one of the least well-known episodes in China’s modern history. This is due to the reluctance of the Chinese to make this kind of information public, and for many people, even the mention of those times causes pain. It is not for nothing that the phrase “Three bitter years” is used to describe this catastrophe. “In China the famine lasted four years, from 1958 to 1962. It began in the fall of 1958, was fought with unequal success from November 1958 to July 1959, and then galloped from the fall of 1959 onward. High death rates continued not over a few months but for two full years (1960 and 1961)” (Bianco 60). If we compare Chinese famine during 1959–1961 with the Soviet famine in 1932–1933 the famine was much more terrible and lingering: “The total number of roughly 34.6 million dead from hunger mentioned her is in the range of the less unreliable estimates at our disposal. According to Li, almost half (17 million) died in 1960 and more than half of the rest in 1961, namely, 8.5 million, for a total of nearly 25.5 million during the two worst years, that is, 73.9 percent, closer to three-fourths than to two-third, of the total number of deaths. Again, more than half of the remaining deaths occurred in a single year, namely, 4.8 million in 1959. We can assume that most of these deaths occurred during the last four months of the year, when the anti-rightist-opportunist campaign raged. The rest were distributed between the first and last years of the famine: 921,000 deaths in 1958 and 3.35 million deaths in 1962” (Bianco 61).

In the Kazakh film industry, environmental issues began to get topicality in the 1990s. Various phenomena,

disturbances and changes taking place in the life of the society, historical facts at this stage are the main topics of cinematography, including documentaries. In the non-fiction films of Kazakhstan, the environmental problems are closely intertwined with the theme of apocalypse and are topical. Kazakh documentary film calls for great attention and deepening of the meaning of these genres by the example of elements of the apocalypse, such phenomena as: the explosion of the atomic bomb, the disappearance of the sea, the eight-point earthquake, radioactive substances emitted by missiles, all these and other factors deepen the meaning of the genre and call for more attention to the environmental condition in general. When studying documentary films of Kazakhstan, it can be noted that the number of films with apocalyptic elements surpasses the number of feature films, as evidenced by the number of films released about the *Semipalatinsk test site*: S. Shaŋir *Nevada-Semipalatinsk* (1989), V. Roerich *Karaaul* (1989), O. Rymzhanov *Step from the Abyss* (1989), S. Shaŋir *Sky in the Clouds* (1989), T. Beisenov *Echo of the First Cry* (2002), K. Nurmagambetov *Polygon*, A. Mansuryan *Test* (2019); *Aral Sea*: G. Novozhilov *The Aral Sea* (1963), E. Dilmukhamedova *On the island of Barsa-Kelmes* (1978), V. Belyalov *Salty Tears of Turan* (1988), S. Azimov *Joktau, Chronicle of the Dead Sea* (1990) and *Joktau after 20 years* (2011), N. Raisov *Requiem for the Aral Sea* (1988), G. Yemelyanov, S. Makhmutov *Aral – my fate* (1991), V. Grudniskaya *We Go to Sea* (2011), K. Suvorova *Tomorrow the Sea* (2016), E. Bekkhozhin *The Aral Catastrophe: Solutions* (2018), A. Mamashuly *The Old Man and the Sea – a film about the return of Hope*, K. Beisekeyev *The Last Ship* (2020); *Ecological Condition of Almaty*: A. Kulakov *Man moves mountains* (1966), *Automatic*

service of mudslide notification (1967), *Animal Protection* (1968), V. Tatenko *City and smog* (1984), Yu. Litvyakov *Zhamankum* (1987), V. Puzyrnikov *And then* (1991). Bauyrzhan Nogerbek, a famous Kazakh film critic notes that documentaries of 1980's opened people's eyes: "In a purely thematic aspect in Kazakh cinema art of Perestroika period the issues of ecology, social unsettlement of inhabitants of the Aral Sea region and Semipalatinsk polygon, tragedy of national intelligence who suffered bloody repressions were first raised by Kazakhstan documentary filmmakers in late 1980s" (266). Sergei Azimov and Makhmutov's documentaries *Joktau, Chronicle of the Dead Sea* and *Joktau after 20 years, Requiem for the Aral Sea* (1988–1990), about the problems of the Aral Sea, a major ecological disaster as a result of unreasonable human management of the land. These chronicles of the dying lake, showed keenly the universal tragedy of the Aral Sea, which has become heartache for every Kazakh. This is how Bauyrzhan Nogerbek talks about these films and filmmakers: "Director Sergei Azimov had the courage to put the concept of the film into the title. Yes, this is the lament of the people and the lament of the artist Azimov for the land of his ancestors, for the already dead sea" (207). In these films, one can notice a direct relation of natural and man-made disasters to the theme of the apocalypse, because a local disaster is fraught with the possibility of turning into a global one, as it was with the *Chernobyl nuclear power plant* in 1986.

With the collapse of the Soviet Union, the domestic feature film industry was looking for new ideas and solutions in order to develop the film industry, which was in a deplorable state. The citizens of the former Soviet republics were devastated, lost and forgotten, in this case it is a post-apocalyptic of many states, cities, villages, as this was an apocalyptic created by the hands of politicians.

In the films of the early nineties, we can see the degradation of society, of human beings. People who lived in the villages in that period drank, begged, which resembles the scenery of post-apocalyptic in the shots of some movies. Analyzing domestic feature films with elements of apocalypse and post-apocalyptic were identified in such directors as: Rashid Nugmanov *Needle* (1988), *Wild East* (1993), Amanzhol Aituarov *Touch* (1989), Yedige Bolysbayev *Sea, Come!* (1989), Satybaldy Narymbetov *Prayers of Leyla* (2002), Bolat Kalymbetov *Ainalayin* (1990), Rustam Abdrashev *Gift to Stalin* (2008), Adilkhan Yerzhanov *Realtor* (2011), Bektybaev Almas *Sea Wolf* (2012), Bakhtiyor Khudoinazarov *Waiting for the Sea* (2013), Zhanna Isabaeva *Bopem* (2015), Zhanna Shuraeva *To the Last Sea* (2017) and many others. Gulnar Abikeeva, a famous Kazakh film critic, describes Bolat Kalymbetov's *Aynalayyn* as follows, "Scorched steppe, clay houses, dilapidated fences are a sign of hopelessness and desolation" (275). According to Bauyrzhan Nogerbek, Bolat Kalymbetov's film: "...easily and organically fits into the series of films about Kazakh aul, the dying Aral, the nuclear test site, into the range of those films that, in a sense, influence the public consciousness" (239). In reality, Bauyrzhan Nogerbek cites those facts that were withheld from society in those years. And because of concealment of facts, people were misinformed by false promises which led to men becoming impotent, women – infertile, of course this is the result of nuclear tests. This film became a kind of symbol of the awakening of the people through the awakening of the hero. One should also note Satybaldy Narymbetov's *Leyla's Prayers* (2002), which became one of the most significant phenomena in Kazakhstan's film industry. As Gulnara Abikeeva writes: "Indeed, the theme of the Semipalatinsk test site and nuclear tests in Kazakhstan is raised for the first time in a feature film. It is not

by chance that the opening credits are dedicated to documentary filmmaker Oraz Rymzhanov whose film *The Test Site* (1991) had a great resonance in society and did much to stop nuclear testing in Kazakhstan" (209).

In local films there are only some elements and details of such a vast and deep theme as the apocalypse, there are some references to sacred scriptures, and besides the realistic apocalypse where the destruction of the local or global scale occurs in the literal sense, there are films with other outcomes of plots such as: the inner experience of the characters associated with different circumstances, and these experiences grow into depression or loneliness, in a way these characters experience a profound inner apocalypse of the soul. The appeal of apocalyptic formulas comes from the fact that they fulfill the most urgent viewer demands of recent decades. They simultaneously spell out and resolve the current conflicts of values inherent in the viewer; they allow the realization of taboo but desirable scenarios without undermining but rather reinforcing their positive attitudes; and, most importantly, they express the value changes of the new era, putting these changes into familiar and pleasing forms. Apocalyptic films are a very interesting phenomenon that combines the signs of mature postmodernism with a sharp demand for the rehabilitation of old values and narrative stereotypes (this is achieved through the appropriation of elements of old and once beloved genres and aesthetics). These films vividly display new ways of perceiving time in a work of fiction; a renewed attitude to the fictional world as such – as an independent virtual playground where anything is possible, and where a variety of ethical and event plots can be realized.

Conclusion

Analyzing all the above films one can come to the conclusion that the themes

of apocalypse and post-apocalypse are reflected in the fiction and non-fiction films of local production. But, many directors of the above films did not resort to the eschatological theme, approaching this issue only from the ecology of the local scale. National life and culture in many ways do not allow to penetrate into this subject, evolve it, and that is why we have only elements of this genre, but the apocalypse in local cinema has the right to life. At the present stage of screen art development in Kazakhstan, it is necessary to solve complex issues concerning the production of feature films, the genre of apocalyptic and post-apocalyptic, including the creation of a deep, meaningful apocalyptic image, which, despite its novelty in our cinematography will match the world of ideas of current society, fulfilling aesthetic and ethical functions, exciting those ideas.

At the same time, we can conclude that mass replication of the topic has in some ways turned it into a cliché and made the apocalypse a cultural event that no longer inspires the same kind of fear in its viewers. The subject of the apocalypse as “the end of history” and at the same time as an opportunity to “rewrite” it is peculiar to American and European perception as an attempt and a desire to escape to the “beginning of time” and nostalgia for the “old world” and simultaneously as a way of psychological “discharge”.

In general, apocalyptic performs a set of functions: therapeutic, simulative, entertaining, ideological, and reflects the main problems of the time.

Modern art affects people's minds and judgments. Considering the present situation in the world in 2021, the modern man is disoriented and frightened that this situation in the world may lead to more sad consequences and humanity will really have to repeat the fate of invented heroes of post-apocalyptic films with different scenarios. As much as man does not want to curb nature and integrate new technologies for the good of civilizations, nature can destroy the century-old culture of people in an instant, although man is guilty of many moments in natural and man-made cataclysms. Everything we do today will have a negative effect on nature, resulting in new ecological consequences tomorrow. The human race must reflect on its actions before the natural world and be more prudent in exploiting the environment and creating a bright future without the consequences of the apocalypse. Will there be an apocalypse?!, and whether or not a post-apocalyptic time awaits us, will we become extinct like the dinosaurs did 65 million years ago, or will someone survive?!, or will everything end in apocalypse like in Trier's film “Melancholia”, it is up to each of us to solve this question...

Авторлардың үлесі

Б. Т. Әбдіқасымов – зерттеу жүргізу, жұмысты құрастыру, әдебиеттерді және дерек көздерін жинақтау, фильмография құрастыру, мәтінді редакциялау, нәтижелерді тұжырымдау.

А. А. Машурова – сыни және теориялық талдау, әдебиеттер және дерек көздерімен жұмыс жасау, мәтінді редакциялау, мақала мәтінін жариялауға дайындау.

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B. T. Abdikassymov – research, implemented drafting of the work, collecting of literature and data, compilation of filmography; revision of the text, conceptualization of findings.

A. A. Mashurova – critical and theoretical analysis, work with data and literature, revision of the text, preparation of the article for publication.

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ҚАЗАҚСТАНДЫҚ ЭКОКИНО АПОКАЛИПТИКА ЖӘНЕ ПОСТАПОКАЛИПТИКА ЖАНРЛАРЫ НЕГІЗІНДЕ

Аңдатпа. Бұл мақаланың басты қозғайтын өзекті мәселесі қазақ кино өнеріндегі апокалиптика және постапокалиптика тақырыбы болып табылады. Ұсынылып отырған мақала отандық кино өнері аясында, қазіргі заманның өзекті мәселелерінің бірі экология және техногенік апаттарды қарастырады. Апокалиптика және постапокалиптика тақырыптары экологиялық және техногендік апаттармен тікелей байланысты, өйткені аталмыш апаттар бүкіл экожүйенің, адамзаттың немесе оның үлкен бөлігінің жойылуына әкелетін кинодағы кең таралған сценарийлердің бірі. Бүкіл адамзатқа төніп тұрған қауып, бұл қоршаған ортаның экологиялық проблемаларының туындауы. Қазақстан басқа әлем елдері секілді ауыр экологиялық дағдарыстарды, техногендік апаттарды бастан кешуде және оларды шешу мәселелері әлемдік проблемалардың қатарында. Мақала Қазақстан Республикасының Ұлттық кинематографиялық өнерінің, американың, еуропаның және азия кинематографтарының, материалдарының тұсында жүргізілді.

Мақаланың негізгі әдістеріне теориялық талдау, салыстырмалы түрде зерттеу, тарихи шолу жатады.

Орталық Азияның көптеген өңірлері соның ішінде Қазақстан – экологиялық тұрғыдан тұрақсыз болып тұр. Алайда, бүгінгі таңда бұл мәселелер қазақ қоғамында маңызды тақырыптарының біріне айнала алмады.

Кино әлемінде өзіндік тәжірибелері бар ірі мемлекеттер ақыр заман тақырыбын көптеген топтарға жіктейді. Жер-әлем экологиясының бұзылуы, бүкіләлемдік, жергілікті, техногендік және табиғи апаттар сынды ақырзаман элементтері – кинематографтың классикалық сюжеттеріне жатады.

Отандық кинотану ғылымында апокалипсис зерттелмеген тақырыптардың бірі. Сол себепті кино өнері тұрғысынан тереңінен зерделеу керек. Әлемдік кинорежиссурамен салыстырғанда

біздің отандық фильмдер апокалипсис тақырыбын – құлдыраған экологиялық апаттарымен гана көрсетеді.

Тірек сөздер: апокалипсис, постапокалипсис, экино, аштық, өнер, экология, элемент, апат, кинематограф.

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КАЗАХСКОЕ ЭКИНО СКВОЗЬ ПРИЗМУ ЖАНРОВ АПОКАЛИПТИКИ И ПОСТАПОКАЛИПТИКИ

Аннотация. Основой данной статьи является рассмотрение игровых и документальных фильмов с элементами жанров апокалиптики и постапокалиптики в казахском кинематографе. Представленная статья крайне актуальна, если принять во внимание, что рассмотрение апокалиптической тематики происходит в рамках локальных экологических и техногенных проблем. Апокалиптика и постапокалиптика непосредственно связаны с экологическими и техногенными катастрофами, которые становятся причиной краха целой экосистемы, человеческой расы или ее огромной части. Это одно из распространенных классических сценарных решений в мировом кино. Серьезнейшая угроза для всего человечества и современного мира – это реальность глобальных экологических проблем окружающей среды. Казахстан так же, как и другие страны, переживает тяжелый экологический кризис, и вопросы его решения находятся в этом ряду всемирной проблемы. Исследование проведено на материалах национального кинематографического искусства Республики Казахстан, американского и советского кинематографа, стран Европы и Азии раннего, а также современного периодов развития.

Методологическая основа статьи состоит из теоретико-киноведческого, визуального, фильмического и сравнительно-сопоставительного анализа.

Многие регионы Центральной Азии, особенно Казахстан, остаются экологически нестабильными, но на сегодняшний день эти вопросы не стали важной темой для казахского кинематографа.

Мировой кинематограф имеет не только большой опыт кинопроизводства в этом направлении, но и на данный момент классифицирует жанр по группам и субжанрам. Классические сюжеты кинематографа на тему конца света: разрушение экологии планеты, мировые и локальные техногенные и природные катастрофы – относятся к элементам жанра апокалипсиса.

В отечественном киноведении апокалипсис, или конец света, остается одной из неизученных тем. Поэтому данную тему нужно углублять с точки зрения киноискусства. Рассмотрены казахские фильмы с элементами жанра апокалиптики, но по сравнению с мировыми кинорежиссерами тема отражается только со стороны деградированной экологии.

Ключевые слова: апокалипсис, постапокалипсис, экино, голодомор, искусство, экология, элемент, катастрофа, кинематограф.

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