

“STRANA PTITS” (THE LAND OF BIRDS) AND OTHER FILMS ON NATURE: INNOVATIONS OF GENRE GENERATION

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Abstract. Since 2011, “Strana Ptits” (The Land of Birds) series has been aired on the Russian Kultura channel. Other typologically similar non-fiction films that appeared in the 00’s and 10’s years of the new century can also be attributed to the theme of reflecting the interaction of nature and society. The timeliness of their release is associated with the understanding of the ecological crisis in the philosophical paradigm of Seed, Naess, Harari, Morton. The work of the project leading directors, Svetlana Bychenko, Tatyana Obozova, is an extraordinary phenomenon in modern documentary filmmaking. Genre generation (according to Shergova’s terminology) of cinema about nature, which has developed over last decade, is not reflected in art history literature. Meanwhile, the poetics of content, narrative, aesthetic forms, popular science approach to the material characterizes the study as relevant. The purpose of this article is to analyse the poetics of auteur cinema, taking into account the methodologies of Bakhtin, Prozhiko, Trukhina. Its tasks are to identify the features of this genre generation. In order to comprehend the evolutionary process, to analyse the diversity of forms of reflection of reality, philosophical methods/styles were used, such as metamodernism in the interpretation of Vermeulen and Akker, metarealism in Andreyev’s explanation, Epstein’s principles of ecological thinking. Particular attention is paid to the aesthetic characteristics of the works and their interdisciplinarity – the synthesis of documentary, popular science and artistic and poetic lines. In the work of Bychenko, the leading feature of style is analysed – the primacy of the tale-poetic beginning, closely connected with the contemplative basis of her cameramanship. The prevalence of the popular science component marked the work of Obozova, Nadezhda Dorofeyeva, and other authors. This approach is associated with the position of the scientist-observer, whose material serves as a rational study of the biology of an animal, the ecological niche of its habitat. In chronological order, Bychenko’s works are considered from projects with scientists to auteur cinema, films of Obozova, who works under the artistic direction of Bychenko, and the individuality of Dorofeyeva’s scientific approach are considered. It is shown that the genre generation has an actual ecological orientation and in the era of the ecological crisis draws the viewer to the enduring values of the nature.

Keywords: “The Land of Birds” TV series, poetics of genre generation, documentary films, popular science films, nature, ecological crisis.

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Introduction

As a result of the analysis of the socio-cultural situation in the Russian film and television production, gaps are found when it comes to the appeal of filmmakers to the issues of interaction between nature and society (Prozhiko, Dzhulai, Shergova, Trukhina).

The very fact of neglecting an urgent problem at a time when the world community clearly states that the environmental crisis is today one of the main dangers threatening the planet and its inhabitants is alarming. The causer of the catastrophic situation in the first place is the man himself! “...The change in the cognitive abilities of Homo Sapiens has turned him into a master of the planet and a nightmare for the ecosystem!” (Harari 4).

The ecological age in which we live “is some kind of apocalypse where our familiar world is totally ripped apart” (Morton 43).

Among the variety of content and forms that reflect environmental problems in cinema, a special place is occupied by documentaries about environmental protection, film publicism about the consequences of environmental disasters, and the planet pollution. The fully underestimated socio-aesthetic load is borne by popular science documentaries about the beauty of nature, the life of its inhabitants, and the contribution of scientists who study nature and popularize knowledge about it.

The main functions of non-fiction ecological cinema – educational and aesthetic (in addition to entertaining, hedonistic, prognostic and others) – indicate the significance of the place that it should occupy in the socio-cultural continuum.

The first most function serves to the cognitive purposes of changing consciousness, understanding that a person is responsible for the life of all beings on the planet. The second – aesthetic – aims to encourage the perception of beauty, unique charm, the value of nature for human life.

Over the past two decades, documentary, popular science films have been made, the appearance of which is obligate and requires analysis, since not only human ideas about the picture of the world are changing, but also the very forms and methods of vision the world.

In this article, we consider “Strana Ptits” (*The Land of Birds*) series, initiated by the Kultura channel (Russia) in the early 2010s, and films that are typologically similar in theme and aesthetic characteristics. The series about birds, which attracted the attention of professionals, viewers and critics, was noted already in the first year of the series. In 2011, the series was awarded with the Grand Prize of the international environmental festival of “Spasi i Sokhrani” (*Bless and Save*), held in Khanty-Mansiysk, in the same year it was awarded Laurus National Prize and was awarded in the nomination of Best Documentary Series at the Artdocfest festival. A number of prizes were awarded to the *Birds and People* films, as part of the overall project of *The Land of Birds*.

The project is connected with the activities of the documentary filmmaker S. Bychenko and her colleague, ornithologist, cinematographer T. Obozova. The scope of the material chosen for analysis can be expanded: not being part of the projects “Strana Ptits” (*The Land of Birds*) series and “Ptitsy i Lyudi” (*Birds*

and *People*) typologically close films of S. Tsikhanovich, N. Dorofeyeva, M. Rodionov can be related.

Extensive film material (about 40 films released on screens over the decade from 2011 to 2022) is objectively covered by the definition of “genre generation”. “Speaking of genre generation, we mean a set of genres that have common features inherent in the everyday culture of a given social space and a given time of levels of aesthetic, social and technical development. An approach to studying the evolution of television documentary film genres should include consideration of the “human dimension” of the art and culture of everyday life, in the space of which both the author and the viewer are in each specific historical moment” (Shergova 35).

It is also appropriate to pay attention to how “the development of technical means significantly expands the arsenal of expressive means of television and cinema”, serves “the formation of the aesthetic diversity of the television film” (Shergova 38). When discussing the aesthetic essence of modern non-fiction cinema, we do not draw a dividing line between a cinema and a television film. Television production is created according to the laws of cinema and produces an aesthetic effect when shown on the big screen, and even more than that, it needs such screenings!

Such a requirement has a logical explanation: “The evolution of filming tools, media and editing was carried out in two main directions of progress, quantitative and qualitative. Quantitative progress has consisted in the miniaturization of cameras, media, and an increase in the amount of information recorded on one media. The qualitative one consisted in a gradual increase in the quality of the recording” (Shergova 119). Not only the subject, but also the quality of the recording, the expressiveness of high resolution distinguishes films of the genre generation.

Operators S. Tsikhanovich, I. Yarovaya speak about the use of the latest equipment in an interview given to the author.

Watching tapes at environmental film festivals in St. Petersburg, Irkutsk, as part of “Razumnyi Kinematograf” (*Reasonable Cinema*) screenings in Moscow, posted online on the Kultura channel, copies provided by the directors to the article author, made it possible to study the available film material and draw certain conclusions.

Before proceeding to the consideration of the main topic, let us note how cultural studies interpret the concept of “ecology of thinking”. M. Epstein writes: “The principles of ecological thinking apply to all new subject areas – not only to nature, but also to society and culture” (Epstein 2017).

Applying this thesis as a focus of scientific thinking to cinema, we ask ourselves questions about what motivates authors to make environmental films, films about the interaction of nature and society, what ideas, thoughts drive them.

Epstein notes: “The noosphere (area of the mind) is polluted with the waste of intellectual production, ideological activity no less than the biosphere with the waste of technical production” (Epstein 2017). The responsibility of filmmakers to make films about nature is their response to those who produce an empty, crude, false film product.

Methods

To determine the author’s beginning, the stylistic features of the directors’ handwriting, the poetics of their films, the necessary art criticism methods are used. Definition of the literary critic M. Bakhtin is valuable, he considers authors to be the creators of “the intensely active unity of completed whole” (Bakhtin 225). We take into account the competent opinion of the film critic G. S. Prozhiko, who sees in the spatio-temporal continuum

of the screen document a kind of chronotope, born by the joint efforts of reality, people with a movie camera and spectators” (Prozhiko 18).

In order to cover the genre generation more deeply, the author uses interviews with filmmakers, noting the interdisciplinary nature of the works, takes into account the importance and place of knowledge from the field of zoology, animal ethology, since they make up a significant part of the commentary in films.

At the metasystem level, the features of the synthesis of documentary and artistic, popular science, scientific types of filmmaking are considered. It is noted that the analysis is carried out in the paradigm of the interaction of anthropocentric and biocentric discourses or the prevalence of one of them. The comparative typological method of V. Propp, the founder of structural studies, and his understanding of the essence of the poetics of a work of art allow us to take a deeper look at the cultural and historical content of films, formal stylistic and compositional techniques (Propp 1998).

For the purpose of critical cultural approach, the author relies on methods of analysis, the tools of which belong to the areas of postmodernism (Epstein 2019), metamodernism (Vermeulen, van den Akker 2010), metarealism (Andreyev 1991).

Supersystemic unity requires a philosophical approach to the poetics study of “Strana Ptits” (*The Land of Birds*) series and typologically close films. This approach is based on Timothy Morton’s definition of modernity as an era of “dark ecology” coinciding with global warming and mass extinction.

It was during this period that films of the genre generation were created, reflecting reality, in part of which the priority is a look at the Earth without a person. The meaning of the name “Strana Ptits” (*The Land of Birds*) series

is organically associated with the imperatives of deep ecology (Syd et al. 1992), the norms of environmental ethics (Boreyko 2013).

Results

The creative work evolution of documentary filmmaker Bychenko, the leading author of the “Strana Ptits” (*The Land of Birds*) series is an example of the continuous creation of original meaningful forms. In 1997, having a higher education in journalism and work experience in her specialty, she graduated from the Higher Directing Courses (workshop of L. A. Gurevich).

For a quarter of a century, Bychenko has shot more than fifty films, and each of them demonstrates the depth of sincere interest in the subject, the meticulousness of the researcher, and the aesthetic expressiveness of form. The genesis of Bychenko’s author style includes disturbing social issues “Vydumannaya Zhizn” (*Fictitious Life*) 2007, “Bezmolvnaya Opera” (*Silent Opera*) 2007, “Niti Nakala” (*Filaments*) 2012, “Territoriya Kuvayeva” (*Kuvaeyv’s Territory*) 2016, “Posledniye Robinzony Okhotskogo Morya” (*The Last Robinsons of the Sea of Okhotsk*) (2018.), innovative documentaries for children with elements of animation.

But nature is a special world for her – exciting, inspiring the creation of “Strana Ptits” (*The Land of Birds*) series. The films of the series are typologically close to the works of Soviet naturalist directors V. Belyalov, Yu. Klimov, R. Maran (Berkova 2016), who have been filming birds and animals in their natural environment since the early 1970s. Ideas and images, the poetics of a new genre generation dedicated to nature, the interaction of nature and society, are the main ones on the agenda of this article.

In the middle of the 2000s, Bychenko for the first time opened the “bird” theme, considering in it not so much the biology

of animals as the social problem of life of birds in an urban environment in interaction with humans. To choose birds was natural: “The iconic idea of a bird is undoubtedly one of the most ancient” (Propp 324). The images of birds in myths, their archetypes are directly related to people’s lives and are of particular interest. The key thesis from the director’s interview should also be taken into account: “Even when I’m filming birds, I’m still talking about people” (Bychenko).

Crows – inhabitants of cities and villages, occupy a significant place in the work of Bychenko. The director’s affection for a big, active, intelligent bird is special. Many films are dedicated to crows: the first is “Tvoi Vorony” (*Your Crows*) (2005), the second is “Moi Vorony” (*My Crows*) (2005), the third one is “Vorony Bolshogo Goroda” (*The Crows of Big City*) (2011). Then the film “Shikotanskies Vorony” (*Shikotan Crows*) (2013) is about the birds of one of the Kuril Islands; “Voroniy Narod” (*Crow People*) (2019) is about the bird image in the mythology of the Chukchi; “Lyubimiy Podkidysh” (*A Beloved Foundling*) (2020) is about the atypical behaviour of crows guarding a cuckoo. The majority of these films are from the “Strana Ptits” (*The Land of Birds*) series.

The obligatory type of bird imprinted in them – a crow and a raven – demonstrates the features of behavior genetics, and a human – features of environmental ethics: from a good neighbourly to an aggressive attitude towards a bird that, against its will, found itself in agglomerations. This attitude is understandable from the point of view of an ornithologist who has studied behavior of crows well: “Traditionally, grey crows are described as unprincipled robbers and thieves, cunning, cautious and at the same time daring. It has been experimentally proven that crows are good at assessing situations, remembering specific people, distinguishing children

from adult, women from men, hunters from fishermen” (Vishnevsky 220).

The ambivalent nature of the bird in the first plots about ravens and crows forms content with an extraordinary artistic structure, with noticeable features of a new stylistic stage in the development of art – metamodernism. “Ontologically, metamodernism oscillates between the modern and the postmodern. It oscillates between modern enthusiasm and postmodern irony, between hope and melancholy, between naïveté and knowingness, empathy and apathy, unity and plurality, totality and fragmentation, purity and ambiguity” (Vermeulen, van den Akker 2010).

In Russian documentary film, oriented towards anthropocentrism, Bychenko herself is like a “white crow” (*rara avis* – Latin). After all, “one of the most sought-after images in art – the image of a person, cinema, and then television, has always sought to capture not only the physical, but also the spiritual appearance of a person” (Yermisheva 22). Directors who are mainly engaged in human problems, S. Miroshnichenko, V. Mansky, S. Loznitsa, M. Razbezhkina, E. Pogrebizhskaya are in honor of criticism and excel at festival parades, they are more famous than authors who shoot nature! Bychenko, Obozova, Dorofeyeva, Tsikhanovich, Rodionov and others remain at the opposite pole.

By 2010, Bychenko is determined with the main direction of creativity – bird watching. Ornithological consultants appear in films, the film crew includes cameramen who specialize in shooting nature. The scientific experience of the consultants, the professional cinematography of the cameramen contributes to intense activity. In just one year, four full-length documentaries were created!

It should be noted that “Kukushkin Sad” (*Cuckoo’s Garden*) (2011) was filmed not within the framework of the Kultura

channel project, but at the S. Bychenko's SLONiKo film factory. Nonetheless, the tape belongs to the genre generation that is being formed in the cultural and historical process. The composition of the film syncretically combines a naive pagan attitude to nature, a rational study of the bird phenomenon marked by positivism (German and Russian ornithologists in the frames), and the reconstruction of the authentic ritual of female hair loss as a sensual-mystical interaction with the natural world.

The filming participants are residents of the village of Foshchevatovo, Belgorod Region. They talk about a homeless cuckoo laying eggs in other people's nests, which has always been considered a prophetic: "By her jerky 'cuckoo' beautiful girls know how many years they have left to live in the world" (Korinfskiy 509). In the speech of the villagers, there are dialect expressions characteristic of the region. "Most of the songs reflect, as if in a mirror, a sensitive soul and keen eye of the ploughman people, before whom the mysterious in its simplicity and simple in its mystery— an immensely great book of nature is always and everywhere open" (Korinfskiy 511).

This wonderful "book" is becoming more and more the object of Bychenko's creativity, and the tale-poetic principle is becoming more and more prevalent in it. The process of personification dominates in the basis of birds portrait films.

Historical and typological connections, comparison with the films of Kazakhstan V. Belyalov, Russian Yu. Klimov are based on anthropomorphization, personification of bird characters (Propp 2022).

There are often no humans in the films.

The operator, as an observer, is filming, he is, as it were, inside the animal world, does not give himself away, and the viewer perceives everything that happens in nature as natural and authentic. The advantage of the material being filmed is authenticity as a basic ontological characteristic of reality that has caught into the frame.

The leading feature of Bychenko's author style is closely connected with the contemplative basis of her camera skills: she penetrates into this world, guided by it, the natural environment, full of secrets, draws her in.

Increasingly, a minimum number of employees are involved in filming. From film to film, Bychenko is scriptwriter, director, cameraman. The selection of musical themes also rest on her.

The author's vision is formed from a rational-intuitive polyphony of points of view, a change in shooting points, a change in foreshortening that contribute to immersion in the metaphysics of nature. A variety of techniques and methods form her poetics.

Changing the vision perspective of the surrounding world from human to bird's eye expands the range of realities. If a consultant, an ornithologist, is involved in the work on a film, then the point of view of a scientist, a researcher of animal ethology, arises. The capabilities of filming equipment make it possible to demonstrate, even imitate an animal look and ...a divine look at the earth from above.

The aesthetics of montage, as part of the overall poetics of the film, brings the visual narrative into a single harmonious whole. Realities multiply with a change in the perspective of looking at the nature of a village or city dweller, shooting from a copter, heaven, macro photography, observing the development of an embryo in an incubation egg using magnetic resonance and computed tomography methods.

New ways, the methods of surrounding world reflection are aimed at the perception of both children's viewers and adults. Researchers define one of the qualities of metamodernism as a phenomenon of "new sincerity", but it is an integral feature inherent to such an author as Bychenko in metamodernism or metarealism! "Perhaps the birds turned out to be the material that just gives you

joy disinterestedly ... Moreover, when you say this about birds, you can talk about any topics that excite you,” says the director (Film of “Bratya i Ptitsy” (*Brothers and Birds*)(Bychenko). The theme of birds in the author’s natural philosophy arises as a reflection of the human soul in nature.

In the work of Bychenko in the 2010s, an ontological turn towards a new direction in modern art – metarealism can be seen.

The director’s acknowledgment explains the choice of themes for the next decade. Oscillations within metarealism occur between positions of anthropocentrism and biocentrism. “All this adds stereoscopicity to the cinematic picture of the world, giving <...> new impulses for further fruitful development” (Trukhina 161).

Bychenko sets the pace, she is a constant leader in the creation of a new generation of genres. From film to film, honing the tools of artistic means, she creates “tensely active unity of completed whole” (Bakhtin 225), moving more and more away from uncharment, rationalization of popular science component, towards poetization, fabulousness, the emotionality of narration, enchanting with a personal lyrical vision of nature.

As a mystery of life in the bird world, the world of insects and other forest animals, she captured a simple tale about dancing birds in “Veselye Kamenki” (*Merry Wheatears*)(2017). “Odinochestvo Kozodoya” (*Loneliness of the Nightjar*)(2016) uses the motifs of the Japanese fairy tale “The Star of the Nightjar” by Miyazawa Kenji (Miyazawa 2009); the film of “Na Kholstakh Leta” (*On the Canvases of Summer*)(2022) was built as a visual-poetic work with a rhythmic repetition of frames-plans. In the latter, there is no author’s commentary, only short movie credits are inserted.

The “bizarreness” (Vermeulen, van den Akker 2016) of ethnic musical fragments, which Bychenko uses to characterize the distinctive features

of birds, can be referred to the structural and compositional formal techniques. In “Ballada o Lesnykh Rytsaryakh” (*The Ballad of the Forest Knights*)(2013), a black grouse with a fluffy tail evokes an association with a creature dressed in kimono at the same time there is Japanese music of the Kabuki theatre.

In the “Glukharinnye Sady” (*Wood Grouse Gardens*)(2014) there is Spanish flamenco motifs, in “Teterevinyi Teatr” (*Theatre of Grouses*)(2015) – folk song “There Was a Black Grouse”.

In film of “Mukholovka i Drugiye Zhiteli Zemli” (*Flycatcher and Other Earth Inhabitants*)(2019), to characterize the swallows soaring in the sky, for the penduline tit, there are the corresponding instrumental themes of new folk, fusion. Irish and Hungarian folk melodies are the best fit for the story of woodpeckers in the film “Lesnye strazhniki. Djatly” (*Forest Guards. Woodpeckers*)(2018).

Director and first-class journalist, Bychenko has a special gift for naming his works, the accuracy of poetic names, uses associative, metonymic, metaphorical images. A garden inhabited by some birds, a theater arranged by others, a paradise where the main singers are the third ones. The film’s sensual title, “Lyubimiy Podkidysh” (*A Beloved Foundling*)(2020), has touching lyricism.

The poetics of Bychenko’s documentary, fairy tale films is connected with poetry, the art of the word, and “landscape music” (Eisenstein 310). In her films, nature appears as non-indifferent, exciting, mysterious, revealing depths of transcendent. Otherwise, why are the shots with blades of grass, fogs, pre-sunset rays between trees in the thicket so marvellous in her films?!

Three years of work on the film “Bratya i Ptitsy” (*Brothers and Birds*)(2013) on the Potudan River in the Voronezh Region, in bewitching places, gave an impressive result. “Miracles happen

there – there are several of them in our film – one of them is rainbows on a chalk-covered mountain, you walk in fog, and around your shadow there is a rainbow, like a nimbus,” says Bychenko.

Poetics Bychenko is imbued with native poetry. Here is the symbolism of modernity “There is a tired tenderness in Russian nature” by Konstantin Balmont, the futurism of the avant-garde – “*naviks*” and “*lyubiki*” by Velimir Khlebnikov, the natural-philosophical “eternal nature press” by Nikolai Zabolotsky. In these images, “the realism of many realities connected by the continuity of figurative image transformations”, called metarealism by Epstein (2017).

All this is said about genre generation, where Bychenko sets the tone: “There is a reality open to the eyes of an ant, <...> and a reality about which it is said – “and the heavenly angels fly” (Epshtein 2016, 190).

Analysing Bychenko's films, you find, following the scientist, that “the leading genre-forming force here is artistic imagery. The frame has greater aesthetic complexity, acquires compositional isolation, <...> polysemy of intra-frame content” (Prozhiko 56). The statement of L. M. Roshal is applicable to her work, denying the possibility of the existence of any established system of genres, proclaiming that “creating each new screen work means creating a genre every time” (Roshal 14).

In the imagery of films as the basis of Bychenko's creative method, one can notice the features of metarealism. It is characterized by the perception of things, noted by D. Andreyev – “perception is penetrating, distinguishing through the layer of physical reality other, other-material or spiritual layers. Such a worldview will be far from deliberate optimism, afraid to violate its own serenity by paying attention to the dark and tragic sides of life” (Andreyev 21).

Together with Bychenko, artistic director and mentor, Tatyana Obozova shoots

the birds of the countryside in “Solovyinyi Rai” (*Nightingale's Paradise*)(2015). In film “Bespokoynoye Leto v Grankinom Lesu” (*Restless Summer in Grankin's Forest*)(2018), shooting nature, the beauty of landscapes poeticize the environment in a Bychenkov way, encourage you to plunge into the captivating rural world. Obozova, an ornithologist, started with Bychenko on the “Shikotanskies Vorony” (*Shikotan Ravens*)(2013). She arrived on Shikotan Island with the expedition of the Faculty of Biology of Moscow State University to study the ethology of the unique population of big-billed crows.

In succeeding years, the birds from distant countries attract the researcher. She goes to China (“Krylatye Rybaki” (*Winged Fishermen*), 2015), Georgia (“Sokolinaya okhota” (*Falconry*), 2017, “Okhotniki za Okhotnikami” (*Hunters after Hunters*), 2017), India (“Khraniteli Gnezd” (*Nest Keepers*), 2018), Bangkok (“Ptitsa Udachi” (*Bird of Fortune*), 2019), Malaysia (“Beloye Zoloto Chernogo Strizha” (*Black Swift White Gold*), 2021). The scientist goals and objectives of Obozova underlie her collaboration with the Laboratory of Physiology and Genetics of Animal Behavior of the Department of Higher Nervous Activity, Faculty of Biology, Lomonosov Moscow State University.

Obozova's scientific interests, her activities as a cinematographer have an artistic result: films about birds are shown on Kultura channel, they are part of the “Strana Ptits” (*The Land of Birds*) series. “A good artist, just like a scientist, aptly singles out the key features of a situation/behaviour. It's just that the artist gives it a visual description, and the scientist gives it a verbal description,” Obozova explains her position in an interview given to the author.

The theme of our study – the poetics of the genre generation of films about animals – is characterized by a gender

aspect, since most of the directors who methodically shoot birds are women. They also combine a number of creative functions in the filming process. The imperative of their activity is dedication to their work (from an interview with Obozova: “I love everything I do”). Their predecessor, “a woman with a movie camera,” admits: “I always filmed what I wanted” (Goldovskaya 70); “I can’t entrust anyone to shoot my pictures. Only I can see it the way I see it, the way I want to see it. <...> For me, the camera is my eye, ear, nose. These are all my sense organs. I cannot explain to anyone else what I want” (Goldovskaya 77).

The choice of women filmmakers can be associated with ecofeminism, but not with its radical direction, the fight against male chauvinism, violence against nature, but with the one where “spiritual ecofeminism is not associated with any one particular religion, but is focused on the values of care, compassion and nonviolence” (Eisler 24). And that means that it adheres to environmental ethics. It is natural to see the female principle prevailing in the works of Bychenko and Obozova. “Such art, masculine in its fearlessness and feminine in its abundance of love, a wise combination of joy and tenderness for people and for the world with a keen knowledge of its dark depths, could be called penetrating realism or meta-realism,” writes the mystic Daniil Andreyev (Andreyev 22).

According to Epstein, metarealism ended in the 90s. In the book *Rose of the World*, written in the middle of the twentieth century, Andreyev prophesied his future in the last third of the century. Where the feminine principle prevails, care, abundance of love, metarealism does not recede: highly humane qualities, turned to nature, do not disappear anywhere.

Let’s add Nadezhda Dorofeyeva to the list of brave women. A zoologist,

scientist: the discourse of her observations of birds corresponds to scientific filmmaking. In the specially protected natural areas of the Kandalashksky, Nizhne-Svirsky nature reserves, with cameraman and director Sergei Tsikhanovich, she filmed works “*Morskaya Soroka*” (*Sea Magpie*)(2012), “*Madam Gaga*” (*Madame Eider*)(2013), “*Ozero v More*” (*Lake in the Sea*)(2014), “*Nizhne-Svirskiy Zapovednik*” (*Lower-Svirsky Reserve*)(2016). Here the author with a camera follows the behavior / ethology of lake birds, meticulously surveys the bird world of protected areas.

The creators of the tapes do not build an entertaining plot, do not personify animals. Birds are an object of study, an individual of interest to an ornithologist. In solving scientific goals and objectives, Dorofeyeva goes further than Obozova.

Structural generalizations, basing them on the structure consideration of the bird’s organism, the authors come out in the full-length “*Karnaval Klyuvov*” (*Carnival of Beaks*)(2021), mostly filmed in the Black Lands nature reserve of Kalmykia. Visually, work with director and cameraman M. Rodionov, cameraman S. Tsikhanovich is a new page in the genre generation of cinema about nature, marked by hyperrealism.

Digital filming equipment contributes to capturing vivid images of birds, close-ups of their constitutions, coloring of feathers, and plastic structures of beaks. The photographic realism is at the service of scientists and filmmakers. This method allows you to see the difference in Bychenko’s poetics and Dorofeyeva’s creative solutions. In most of the “*Strana Ptits*” (*The Land of Birds*) series the tale-poetic style of narration with the personification of animals prevails. Dorofeyeva’s scientific approach is rationalistic, her filmmaking is characterized by consistency.

“Just as science strives for poetic elegance, artists might assume a quest

for truth. All information is grounds for knowledge, whether empirical or aphoristic, no matter its truth-value. We should embrace the scientific-poetic synthesis and informed naivety of a magical realism” (Turner).

Discussion

A comparative analysis shows how long-term the series “Strana Ptits” (*The Land of Birds*) are: for more than ten years, film after film has been released on television. Regularity, methodicalness, breadth of approaches to topics within the genre generation put the authors of the series in the position of leaders. Artur Ryabitsev’s local project “Zapiski Sibirskogo Naturalista” (*Notes of a Siberian Naturalist*) (Russia) was terminated, Vitaly Chernov’s “Nature’s Kingdom” program, aired on the Caspionet channel (Kazakhstan) was closed (Berkova 2013, 81–83).

Obviously, the most important task for the directors of the group under consideration is the super-task: “Art is the only activity that meets the task of discovering, expressing and communicating the personal meaning of reality” (Leontyev 237).

The work of directors-naturalists, considered in this study, falls on a period when “the general (cultural, social, spiritual, economic, political, technological, etc.) conceptually comprehended context of mankind is radically changing” (Mitroshenkov 174). Their innovative poetics does not lose its attractiveness and originality.

As individuals, the creators of films about nature were formed during the period of awareness of the danger of the ecological crisis. In the 70–80s of the twentieth century, the main ideas of the philosophy of deep ecology were formed, set out in the book in Russian “Thinking Like a Mountain” (Sid et al, 12–13).

The new generation is issuing the radical Dark Mountain Manifesto (Kingsnorth).

The image of the eternal mountain, which inspired environmental thinkers decades ago, is becoming bleak. Changes in the minds of millions are taking place, but very slowly. “We really are making this Earth unlivable for ourselves and other lifeforms” (Morton 19). Man is responsible for the mass extinction. “In fact, even when we shout “Save the planet!”, we mean: “Save us people!” (Zurkov 2012).

In a situation of anthropocentrism that retains its positions, the radicalism of the Kyiv ecologist V. Boreyko, who defends the principles of environmental ethics and calls to moderate the consumer society’s appetite, is appropriate (Boreyko 7).

The generation of young philosophers is “the first to be born in a new and previously unknown age – the age of ecocide. Ecocide demands a response” (Kingsnorth). Philosophers call for help from artists, who are able to change the paradigm of meanings, who are able to create the art of DE-CIVILIZATION, in another translation – non-civilization. “The artistic way of working with ecology is good because we can use the language of emotions, ironize, generalize, mythologize, play – everything that is inaccessible to scientists and public figures” (Zurkova).

What the art of decivilization might look like in Russian transcription can be imagined by referring to the work of Bychenko.

The first stage in the realization of Bychenko’s creative ambitions coincided with the era of postmodernism of the 1990s, which “discovered the reality of the Other, the value of differences, widened the cultural horizon of mankind, introduced a variety of traditions and mentalities, and responsiveness to the styles of different eras and peoples” (Epshtein 2019). The reality of the Other was formed into an interest in animals, opened up the cultural horizon wider than penetration into the human world.

Through the world of nature, the director soul was revealed, which cannot imagine life without contemplation of nature, understanding the world of animals. The poetics of films by Bychenko, Obozova, Dorofeyeva shows what a useful work for the spiritual healing of society is performed by women authors who have found their way in the documentary film. Their work, according to Morton, belongs to contemporary art with ecological imperatives; endowed with the features of metarealism, according to Andreyev, it is the more timely.

A new generation of thinkers, concerned about the scale of the ecological crisis, threatening a catastrophe for nature and humanity, relies on artists! The contribution of creative individuals is important. However, to what extent are they able to change the position of the global ecological system? Politicians vested with power, the public, and business persons should unite the main efforts!

The creators of nature films are aware of the importance of socio-cultural goals of their work; they understand need to connect with audience. In an interview given to the author of the article, they answer the questions: “Who watches your films?”, “Do you know your audience for whom you make films?” T. Obozova says: “Those who care about what happens to nature in the modern world. These are caring people who have not lost their roots” (Obozova).

N. Dorofeyeva gives a detailed answer to the author’s question: “Recently, together with her colleague Andrey Maximov and the Red Four-square media group, we conducted a large sociological survey, in which more than 700 people took part. It turned out that popular science films about nature are in great demand; there is an obvious shortage of it in Russia. Basically, these are people aged 25–44 with higher or incomplete higher education, employed in various fields. Most of them watch movies 1–2 times a month or less

and mostly on the Internet, but would like to go to the cinema. Watch, as a rule, for educational purposes and for family leisure. They appreciate the opportunity to observe the habits of wild animals hidden from eyes of most people and see hard-to-reach places of incredible beauty that are difficult to get into” (Dorofeyeva).

To the question of study’s author: “Where, in what audiences do they watch your movies?” N. Dorofeyeva answers: “They are viewers who are interested in nature, photography, travel and cinema in general. But I often hear good reviews from those who saw the film by chance, for example, on TV. It is especially pleasing when these people, who previously did not pay attention to environmental issues and the life of nature, begin to be interested in other films. Or even more valuable – they begin to look around more carefully” (Dorofeyeva).

Is it possible for enterprising, hardworking, convinced women to influence the morality of the consumer society?!

Conclusion

In a typological homogeneous cinema about nature, poetics, innovative methods of genre generation, and principles of plot construction are analyzed. The generation demonstrates the documentary-fiction tale, popular-science components.

The practical significance of our study is:

- in addressing an important problem of the modern film process, the production of films of actual alternative content of cinema about nature;
- in formulating new approaches to the analysis of cinema about nature / television film about nature and its theoretical problems;
- in attention to the unexplored forms of screen language that appeared along with the new filming technique, which contributed to the formation of a new method/style.

Metarealism is defined as the main method of work. As a result, a new creative direction is formed, which takes shape as an independent genre. Through this method, the aesthetic diversity of film narration is achieved: the latest technical capabilities of digital equipment allow shooting in hard-to-reach locations, penetrating the microcosm, demonstrating realities that were previously inaccessible to ordinary vision.

Based on concrete material, understanding of essence, nature,

structure and evolutionary process of the genre generation of films about nature as a specific artistic, aesthetic and social activity for the formation of a new metareality is determined. Following the culturologist, we express confidence that “to be a metarealist means to feel like a connecting link of many realities, to be responsible for ensuring that this connection does not fall apart, fastening it with a word, thought, deed” (Epshtein 2016, 193).

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«ҚҰСТАР ЕЛІ» ЖӘНЕ БАСҚА ТАБИҒАТ ТУРАЛЫ ФИЛЬМДЕР: ЖАНРЛЫҚ ГЕНЕРАЦИЯ НОВАЦИЯЛАРЫ

Аңдатпа. 2011 жылдан бері ресейлік «Мәдениет» арнасында «Құстар елі» сериалы көрсетіліп келеді. Табиғат пен қоғамның өзара әрекетін көрсететін тақырыпқа басқа жаңа ғасырдың 2000–2010-шы жылдарында пайда болған типологиялық ұқсас көркем емес фильмдерді де жатқызуға болады. Оларды шығарудың дәл уақытында болуы Сид, Наэсс, Харари, Мортонның философиялық парадигмасындығы экологиялық дағдарысты түсінумен байланысты. Жетекші режиссерлер Светлана Быченко, Татьяна Обозованың шығармашылықтары кәзіргі деректі фильм өндірісіндегі ерекше құбылыс. Он жыл бойы қалыптасқан табиғат туралы фильмдегі жанрлық генерация (Шергова бойынша) өнертану әдебиетінде көрініс таппайды. Сонымен қатар мазмұн, нарратив, эстетикалық формалар, материалға ғылыми-көпшілік тәсіл поэтикасы зерттеуді өзекті деп сипаттайды. Бұл мақаланың мақсаты – Бахтин, Прожико, Трухина әдістемелерін ескере отырып, авторлық киноның поэтикасын талдау, ал міндеттері – осы жанрлық генерацияның ерекшеліктерін анықтау. Эволюциялық процессті түсіну, шындықты бейнелеу формаларының алуан түрлілігін талдау үшін Вермюлен мен Аккердің түсіндірулеріндегі метамодернизм, Андреевтің түсіндіруіндегі метареализм, Эпштейннің экологиялық ойлау қағидалары сияқты философиялық әдістер/стильдер қолданылды. Шығармалардың эстетикалық ерекшеліктеріне және олардың пәнаралық байланысына – деректі, ғылыми-көпшілік және көркемдік-поэтикалық жолдардың синтезіне ерекше назар аударылды. Быченконың шығармашылығындағы стильдің жетекші белгісі – оның операторлық шеберлігінің ойшылдық негізімен тығыз байланысты ертегілі-поэтикалық бастаудың басымдылығы талданады. Обозованың, Надежда Дорофееваның және басқа да авторлардың жұмыстары ғылыми-көпшілік компоненттің басымдылығымен атап өтілді. Бұл тәсіл материалы жануардың биологиясын, оның мекендеу ортасының экологиялық тауашасын ұтымды зерттеу қызметін атқаратын ғалым-бақылаушының ұстанымымен байланысты. Быченконың шығармалары хронологиялық тәртіпте ғалымдармен жасалған жобалардан бастап авторлық кинодағы жаңалықтарға, Быченконың көркемдік жетекшілігімен жұмыс жасаған Обозованың таспаларына, Дорофееваның ғылыми көзқарасының даралығына дейін қарастырылады. Жанрлық генерацияның өзекті экологиялық бағыты бар және экологиялық дағдарыс дәуірінде көрерменді табиғаттың мәңгілік құндылықтарына тартатыны көрсетілген.

Тірек сөздер: «Құстар елі» телехикаясы, жанрлық генерация поэтикасы, деректі фильмдер, ғылыми-көпшілік фильмдер, табиғат, экологиялық дағдарыс.

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Автор қолжазбаның соңғы нұсқасын оқып құптады және мүдделер қақтығысы жоқ екендігін мәлімдейді.

Надежда Беркова

Экологическое общество «Зеленое спасение» (Алматы, Казахстан)

«СТРАНА ПТИЦ» И ДРУГИЕ ФИЛЬМЫ О ПРИРОДЕ: НОВАЦИИ ЖАНРОВОЙ ГЕНЕРАЦИИ

Аннотация. С 2011 года на российском канале «Культура» выходит сериал «Страна птиц». К теме отражения взаимодействия природы и общества можно отнести и другие типологически близкие неигровые фильмы, появившиеся в нулевые и десятые годы нового столетия. Своевременность их выпуска связывается с осмыслением экологического кризиса в философской парадигме Сиды, Наэсса, Харари, Мортон. Творчество ведущих режиссеров проекта Светланы Быченко, Татьяны Обозовой – неординарное явление в современной документалистике. Жанровая генерация (по терминологии Шерговой) кино о природе, сложившаяся за десятилетие, не находит отражения в искусствоведческой литературе. Между тем поэтика контента, нарратива, эстетических форм, научно-популярного подхода к материалу характеризует исследование как актуальное.

Целью данной статьи является анализ поэтики авторского кино с учетом методологии Бахтина, Прожико, Трухиной, а задачами – выявление особенностей данной жанровой генерации.

С целью осмысления эволюционного процесса для анализа разнообразия форм отражения реальности использовались философские методы/стили, такие как метамодернизм в трактовке Вермюлена и Аккера, метареализм в объяснении Андреева, принципы экологического мышления Эпштейна. Особое внимание уделено эстетическим характеристикам произведений и их междисциплинарности – синтезу документальной, научно-популярной и художественно-поэтической линий. В творчестве Быченко анализируется ведущая черта стиля – первенство сказово-поэтического начала, тесно связанного с созерцательной основой ее операторского мастерства. Превалированием научно-популярной составляющей отмечено творчество Татьяны Обозовой, Надежды Дорофеевой и других авторов. Данный подход связан с позицией ученого-наблюдателя, чей материал служит рациональному исследованию биологии животного, экологической ниши его обитания. В хронологической последовательности рассмотрены работы Быченко от проектов с учеными к авторскому кино, ленты Обозовой, работающей под художественным руководством Быченко, индивидуальность научного подхода Дорофеевой. Показано, что жанровая генерация имеет актуальную экологическую направленность и в эпоху экологического кризиса обращает зрителя к непреходящим ценностям природы.

Ключевые слова: сериал «Страна птиц», поэтика жанровой генерации, документальное кино, научно-популярное кино, природа, экологический кризис.

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Автор прочитал и одобрил окончательный вариант рукописи и заявляет об отсутствии конфликта интересов.

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