

ENVIRONMENTAL, NATURAL AND MAN-MADE DISASTERS REFLECTED IN KAZAKH ECO- DOCUMENTARY FILMS

Bauyrzhan Abdikassymov¹, Aida Mashurova¹

¹ T. K. Zhurgenov Kazakh National Academy of Arts
(Almaty, Kazakhstan)

Abstract. The subject of this article is “Environmental, Natural and Man-Made Disasters Reflected in the Kazakh Eco-Documentary Films”. The research’s aim is to consider the ecological state of Kazakhstan via the national ecodocumentary. The research is performed on the basis of the national cinema art materials of the Republic of Kazakhstan of the XX–XXI centuries.

The set objectives were achieved by using comprehensive research methods: theoretical analysis, visual analysis, SWOT analysis, comparison and collation, film analysis, historical film analysis, analysis and synthesis, abstraction, classification and categorization.

Kazakhstan is keeping pace with the world on the environmental crisis, and is waiting to address a number of environmental catastrophe issues. One of the most important topics is the former nuclear test ground, which is located in the city of Semipalatinsk. The next problem is the mismanagement of irrigation projects, which has led to a drop in the level of the Aral Sea, to the point of its disappearance. The shrinkage of the Aral Sea has permanently altered the climate of the area, rendering millions of hectares of land unusable. Air pollution in Kazakhstan is another serious environmental problem. One striking example is the dense smog that covers large megacities like: Astana, Almaty, Semipalatinsk, Ust-Kamenogorsk, Karaganda and other cities. The nature of our country is threatened by human activities, some species of animals such as wild rams, snow leopards, tigers, saigas, fish, birds and various kinds of insects and plants are at risk of extinction.

All these local environmental events have their own history and should be presented to the world through the prism of eco-documentary film.

Considering all the above-mentioned problems, it can be concluded that the use of cinematographic materials as the basis of this research is indeed relevant, given that cinema has a great impact on the consciousness of both the individual and society as a whole. Through the art of cinema people express their emotions, innermost secrets and desires, cinema is able to respond to the questions raised by the public, while at the same time shaping the outlook and the consciousness of an individual. In this regard cinema gives an opportunity to look at the above-mentioned problems of people from aside, to assess the damage and to give a prognosis of the inevitable damage.

Keywords: ecology, technogenic, art, disaster, cinematography, ecodocumentary.

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Introduction

By serving as an authentic representation of reality, documentaries allow us to see current problems that require attention. Documentaries show cinematographic perspectives on the world which pose social problems and possible solutions. “Soon after 1930 a new word began to appear in various publications with a certain regularity... This new word was the “documentary”... It first appeared in a review written by Grierson for the New York Sun in February 1926. The term “documentaire” used by Frenchmen for films about journeys” (Aristarko 172). All the above-mentioned specific characteristics make documentary an ideal genre to recreate ecological (“Greek roots oikos (“house, dwelling”) and logos (“science”) combined to give a name to a new science – ecology” (Borisovich 10).

Nature itself is silent, at least in terms of human language and speech, and so in order for it to express itself, politicians, leaders, environmentalists, the media – claim the right to speak on behalf of nature, where they usually put their own interests in the world. Of all the aforementioned factors – water pollution, deforestation, ecosystem imbalance, species decline, climate change are some of the most important and also one of the most debated topics of our time and a phenomenon that needs to be communicated to humanity. “The German biologist and philosopher Ernst Haeckel (1834–1919) is globally recognized as the founder of the referred science. He used the term ‘ecology’ for the first time in his work of *The General Morphology of Organisms*, which later

became the name for an entire scientific field. This event is dated 1866” (Borisovich 10).

The awareness of environmental issues, such as climate change, has increased significantly over the past decade. This is mainly due to the growing media attention and the emergence of the eco movie genre. Films belonging to the eco-film genre can promote an understanding of ecosystems and all the components of nature, and they also have an educational approach to inspire care, inform, educate and motivate people to act on the knowledge they gain. Unlike feature films on planetary ecology (especially Hollywood films), eco movies as a genre seem particularly suited to portray environmental issues such as climate change, as well as to promote a general change in people’s behavior and relationship with nature. As mentioned by ecologist K. Chu: “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’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” (11). Eco-films are also mentioned in other articles such as: “*Eco Film and Audience: Making Ecological Sense of National Cultural Narratives*” by Culloty E. and Brereton P., “*The Face of the Environment: Environmental Human Rights on Screen*” by Baker D.

In Kazakh documentary filmmaking, the themes of ecological nature became more relevant only in the early 1990s. The ecological problems of our country overlap with the considered theme and constitute one of the most acute problems of non-fiction cinema. “In 1986-1991, the USSR went through drastic changes in its political and social life, which came to be known as Perestroika. Democratization of the society, the formation of open critical view on social-economic and ecological situation stimulated Kazakh documentary filmmakers to turn to environmental problems: “*Zhamankum*” (by Yuri Litvyakov, 1987), “*Rekviem po Aralu*” (*Requiem on Aral*) (by S. Makhmutov, 1988), “*Nevada-Kazakhstan*” (by Yuri Shavkun, 1989), “*Zhoktau. Hroniki mertvogo morya*” (*Zhoktau. Chronicles of The Dead Sea*) (by S. Azimov, 1989-1990), “*Aral – sud’ba moy*a” (*Aral – My Destiny*) (by G. Emelyanov, S. Makhmutov, 1991) and others” (Berkova 94). All documentaries discussed below fully correspond to the classification of local technogenic and natural disasters, where one can observe such elements as powerful explosion of nuclear warheads (the former Semipalatinsk test ground), the sea dried up due to human fault (the Aral Sea), water pollution of the Caspian Sea and Balkhash, strongest earthquakes (the Vernyi earthquake), fires, floods, landslides, chemical substance harmful to human health that is released by rockets (Baikonur), extinction of animals, air pollution in large cities, waste and disposal problems, etc. All the above mentioned and other points give this genre depth and calls for attention.

Methods

Environmental problems lead to major disasters, and disasters are echoes of the coming small apocalypse

and there are areas of post-apocalyptic character on the territory of Kazakhstan where human beings are missing, buildings and houses are decaying and machinery is abandoned. This is where Kazakh documentary films play a very important role, particularly historical events and facts that were documented and occurred on Kazakh soil have a significant place in world history. The nature of Kazakhstan is rich not only in minerals and oil, but also in different landscapes, flora and fauna, from green forests to desert areas. Ecological themes are explored through the natural and anthropogenic disasters that have occurred and are still occurring in Kazakhstan, and documentary filmmakers of Kazakh cinema have taken part in these events. The predictions of environmental occurrences in Kazakhstan at this point in time force people to think and look deeper into these problems. In order for people to understand the value of nature and realize their mistakes, it is necessary to develop ecotourism in our country. The ecotourism’s share around the world is growing every day: “Among several segments of tourism, ecotourism is becoming one of the most developed with estimates indicating a share of 10–15% of global tourism growth and more recently 30–40% equivalent to nearly 474 million travelers” (Zacarias, Loyola 133). We agree with the opinion that: “Kazakhstan possesses numerous tourism attractions based on its post-Soviet times, nomadic culture and a variety of unique landscapes” (Tiberghien, Bremner, Milne 306).

Results

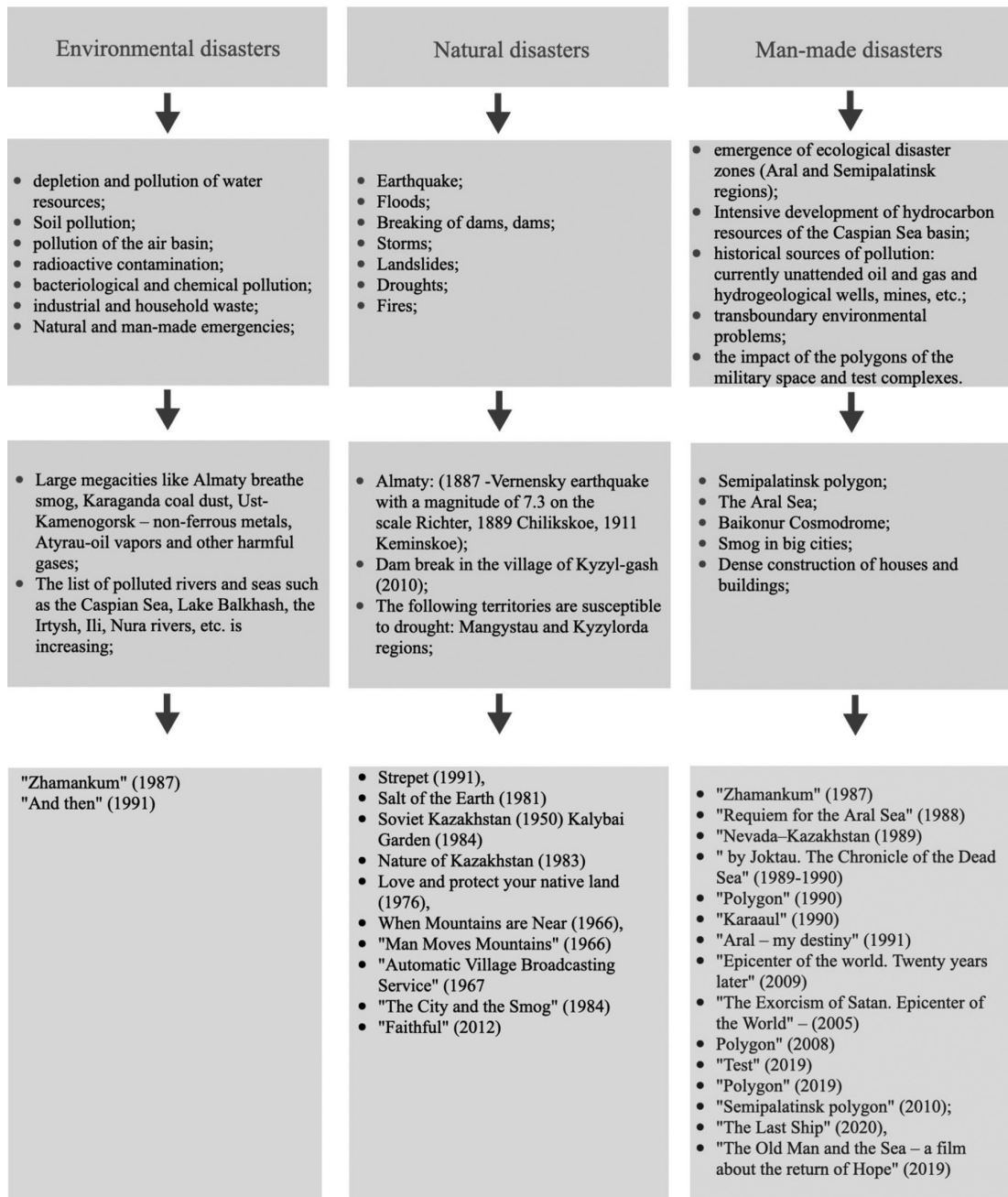
Documentary filmmakers in the 1980s started to massively reflect the environmental state of the country in their works, for example: “Directors, non-fiction cinematographers I. Vovnyanko,

S. Makhmutov, A. Shazhibayev, O. Rymzhanov, B. Mustafin, S. Azimov, and V. Roerich made publicistic, hard-hitting and relevant documentaries known to the cinema community and the audience: “Kumshagal’skaya istoriya” (*Kumshagal Story*)(1987), “Rekviem po Aralu” (*Requiem on Aral*) (1988), “Saty. Hronika tihogo sela” (*Saty. a Chronicle of a Quiet Village*)(1988), “Strasti po Alzhiru” (*Passions for ALZHIR*)

(1989), “Zhoktau. Hronika mertvogo morya” (*Zhoktau. Chronicles of The Dead Sea*) (1989–1990), “Poligon” (*Testing Ground*)(1990). These non-fiction films were not subject to censorship edits” (Nogerbek 266).

It is possible to classify Kazakh non-fiction films related to environmental, man-made and natural disasters into the following blocks (see Table 1).

Table 1. Classification of local environmental, natural, man-made disasters in Kazakh feature films.



Discussion

Man-made disasters

Semipalatinsk nuclear testing ground.

Kazakhstan's ecology began to suffer seriously during the Soviet era. The country now faces an urgent need to eliminate the Soviet legacy of environmental irresponsibility. Between 1949 and 1991, the Soviet government conducted about 70% of all nuclear tests in Kazakhstan, mostly in the northeastern part of Semipalatinsk. About 500 nuclear explosions occurred both above and below ground, and more than 40 nuclear explosions took place at other test grounds in western Kazakhstan and in the Kyzylkum desert. More than 1 million people in Kazakhstan were exposed to dangerous levels of radiation because the Soviet government did not evacuate or even warn nearby settlements with thousands of people. In the late 1980s, the population held mass demonstrations calling for an end to nuclear testing; in 1991, the government of Kazakhstan put an end to this practice. The Nevada-Semipalatinsk organization, which led the campaign against nuclear testing in the 1980s, turned its attention to educating residents of the contaminated areas about how to avoid the consequences of nuclear contamination. One in three children born in the Semipalatinsk region is mentally or physically handicapped, and about half the population has immune system deficiencies.

The documentaries on nuclear testing started their way back in the late 1980s. One of the first documentaries to represent the anti-nuclear movement was Nevada-Kazakhstan, released in 1989 by Sergei Shafir and Oraz Rymzhanov. The documentary shows events that became a kind of ground for creation of anti-nuclear movement, which was headed by famous writer Olzhas Suleimenov. Other films such as "Karaaul" (*Black village*) (1990),

"Nevada-Semipalatinsk" (2003) by Sergey Shafir and Oraz Rymzhanov, "Poligon" (*Testing Ground*) (1988) by Oraz Rymzhanov and V. Roerich, "Nebo v oblakah" (*Sky in the Clouds*) (1989) by Sergey Shafir, "Shag ot propasti" (*A Step from Abyss*) (1988) by Oraz Rymzhanov (1987). One of the documentary filmmakers who made a great contribution to making documentaries about environmental problems of the country is Oraz Rymzhanov, and in one of his articles B. Nogerbek tells about the personality of Oraz Rymzhanov: "For some people he is a talented and highly professional cameraman and documentary director... For others he is a public figure who took active part in Nevada-Semey anti-nuclear movement" (87), he goes on to describe his famous film "Poligon" (*Testing Ground*), made with Vladimir Roerich: "This film, telling of the unfortunate people, the Semipalatinsk nuclear test ground victim's of the long-suffering land of Abai, subjected to years of nuclear attacks in peaceful Soviet times, is made with deep tact, a sense of respect for the disabled people, and a heartfelt love for the people who were forced to become the living target of a nuclear weapons test" (Rymzhanov 90). It is known that after the screening of the film, the deputies of the Supreme Soviet made the final decision on closing down the test ground: "As it is known, the screening of the film "Poligon" (*Testing Ground*) to the deputies, members of the Supreme Soviet finally decided the fate of the Semipalatinsk nuclear test ground" (Rymzhanov 90).

If we talk about the 1990 film of Karaaul, the viewer can see the indignation of the villagers in this film. At the same time the US also had military bases where atomic bombs were tested, there were traditional peace rallies in Nevada and Hiroshima, Japan, on 6 August 1989. On the same day, another spot on the anti-nuclear map of the world

appeared in Karaaul, 1989. After establishment of Nevada-Kazakhstan anti-nuclear movement, Semipalatinsk Test ground authorities for the first time admitted mass media to demonstrate underground explosion. The film author was among the journalists. And on August 6-9 of the same year, first international protest meeting was held near the Karaaul village close to the test ground. The film tells the story of these events. As one can notice from the first shots the sky, covered in clouds and cawing of crows, moves smoothly to a frame where one can see the border of the testing ground stretched with barbed wire, accompanied by Alfred Schnittke's heart-rending symphony. It reminds one of post-apocalyptic world, abandoned and forgotten. But this brooding silence is interrupted by the voices of the Karaaul protesters, who are in turn taking bold steps against the system. Head and initiator of the movement Olzhas Suleimenov gives encouragement and hope to his compatriots: "We are gathered here to prevent this horror from repeating, but while the atomic weapons are still being developed, the threat of nuclear war is alive". Besides Mr. Suleimenov, the public is addressed by inhabitants of these villages, small children, elders, men, women, who received big doses of radiation, which crippled their future and future of their children. The speech of a little girl amazed the whole world, here are her words: "We are grandchildren of Shakarim, Mukhtar Auezov, Abai, we are children of those children, who forty years ago inhaled poisonous air of landfill, today we say resolutely no. We are convinced by big people that the landfill is harmless, then tell me why cripples are born and why there is no milk in the mother's breast? And children die in agony?" Even landfill workers spoke: "I have come to you from the landfill and the first minutes of my speech I would like to say a minute

of silence in memory of all victims of Hiroshima, Nagasaki, Chernobyl and other victims that we do not know but who fell from the peaceful and not peaceful atom from our inability to handle it or from our barbaric attitude to it and I ask for a minute of silence." The key speech was made by Mr. Suleimenov: "Address to Mr. Gorbachev, Chairman of the Supreme Soviet of the USSR, and to Mr. Bush, President of the United States: "We organized the Nevada-Semipalatinsk anti-nuclear movement to strive for an end to nuclear weapons testing in Kazakhstan. To defend our birthright to peace and safety at home. Today August 6, 1989, we gathered at the Semipalatinsk test ground near the Kazakh village of Karaaul, in the heart of the middle steppes, which connect the East and the West, and on the day of international solidarity of the fighters for the nuclear-free world, to declare that it is time to make a decisive step toward safety for all, to sign a mutual moratorium on underground testing of nuclear weapons and to withdraw from the agenda the threat of annihilation of life on Earth. Nevada-Semipalatinsk, Karaaul village, Semipalatinsk Oblast, August 6, 1989." But the most frightening thing about this documentary was the underground ordeal, which went on despite the rallies, and one could see the ground shaking under the cameraman's feet. The climax of the events was the throwing of stones into the pit where the tests were done, a kind of ritual for locals to hate nuclear bomb, like the ritual done in Mecca, where people throw stones at the "Devil", and the devil for the Kazakh people was the testing ground. Most documentaries consist of statements and speeches.

The problems of the nuclear testing ground were raised in Beyssenov T. "Ekho pervogo krika" (*An Echo of the First Scream*)(2002), the author also

raised the shutdown issue of the nuclear testing ground, the film consists of personal photographs and materials collected from the archives. By the way, the cinema also focuses the viewer's attention on what was left at the ground after its closure. One of the most complicated environmental problems is radioactive contamination of the Kazakhstan territory. As seen in the footage, the viewer can see the ruins of village houses left behind after the test, which is very reminiscent of a post-apocalyptic world. All the above-mentioned films are of great value and new ones must be added to their lineup. Young filmmakers should pay attention to the most terrible problem of that time, one that haunts inhabitants of eastern Kazakhstan to this day. Genetic mutations and all kinds of cancers are the order of the day in the region. The Semipalatinsk testing ground, the Aral Sea, a tragedy for our country, and documentary filmmakers overpowered all these disasters on our TV screens. I would like to summarize with the words of Bauyrzhan Nogerbek: "Zhoktau. Hronika mertvogo morya" (*Zhoktau. Chronicles of The Dead Sea*) by Azimov, "Poligon" (*Testing Ground*) by Rymzhanov and Rerikh are in essence a film-lament, a film about the dead earth, the dead sea and the dying people. These films are modern and folkloric, national and universal" (173). In addition to the above-mentioned films, there are a number of others which are dedicated to the Semipalatinsk testing ground: "Epicentr mira. Spustya dvadcat let" (*The Epicentre of Peace. Twenty Years Later*) (2009), "Izgnanie satany. Epicentr mira" (*Expulsion of Satan. The Epicentre of Peace*) (2005) "Zharylystan koz ashpagan dalam-ai. Deti Poligona" (*The Land Torn by Explosions. Children of the Testing Ground*) (2008), "Ispytanie" (*The Test*) (2019), "Poligon" (*Testing Ground*) (TV series – 2019), "Semipalatinskiy poligon" (*Semipalatinsk testing ground*) (2010).

The Aral Sea, a local disaster.

Another environmental disaster zone in Kazakhstan is the Aral Sea, which is shared between Kazakhstan and Uzbekistan. The Aral Sea has shrunk to less than half its former size since the early 1960s, when the Soviet government initiated a campaign to increase cotton yields in arid areas of Central Asia. Over-irrigation significantly reduced the inflow to the Aral Sea and the Aral Sea coastline began to recede rapidly. This caused serious environmental problems in the Aral Sea Basin, including the destruction of wildlife habitat through desertification (a process by which previously inhabited or arable land becomes desert). The Aral Sea crisis is also associated with a number of health problems, including respiratory infections and parasitic diseases. This problem has left such a large mark that the effects the people who messed with the Aral Sea can be seen from outer space. We have become so powerful that we can now drain whole seas that have been in place for millennia without difficulty, over a period of dozens of years. Perhaps the drying up of the Aral Sea is not less talked about than the consequences of the Semipalatinsk testing ground.

Perhaps one of the pioneers who dedicated their documentary films to the Aral Sea was G. Novozhilov and A. Ananeyv with their "Aralskoe more" (*The Aral Sea*) film (1963). The authors raised the issue of sea preservation. Quite positive film shows the life of the Aral Sea that before its man-made demise was the breadwinner for the people of this area. The idea that documentary filmmaking should expose environmental problems of the Aral Sea was continued by E. Dilmukhamedova in 1978 with the film of "Na ostrove Barsakelmes" (*On Barsakelmes Island*). The authors acquaint the viewer with Barsakelmes Island and its natural beauty that is located in the northern part of the sea. It is home

to poppies, round-headed lizards, gazelles, kulans, saigas, Persian gazelles, pelicans and others. This film is a kind of guide that introduces the local natural life, which at that time was in a very good stage of development, but the disappearance of the sea worries that the unique natural world of the island could be destroyed and turn into a post-apocalyptic world. The “Solenye slezy Turana” (*The Salty Tears of Turan*) film (1988) tells about wildlife of the Aral Sea, which can vanish from the face of the earth. The film is about the Aral Sea area, an environmental disaster zone, where the unique fauna is under threat of extinction. The film features gazelles, tugai deer, kulans, saigas.

From 1988 to 1990 Sergey Azimov and Makhmutov dedicated one of the significant documentaries to the Aral Sea, it is “Zhoktau” (*Mourning*), “Rekviem po Aralu” (*Requiem on Aral*) where they tell about one of the biggest ecological disasters of the 20th century, about the result of irrational management of the planet earth by the human race. Also in 2011 Sergey Azimov made a film “Zhoktau, spustya 20 let” (*Mourning, 20 Years Later*). Here is what B. Nogerbek writes about it: “Yes, this is the lament of people and the lament of Asimov for the land of his ancestors, for the sea, which is already dead. The Aral has gone away for tens of kilometres, a new generation of children has grown up who have never seen the fabulous blue sea. But the dying Aral lives on in people’s souls, in their stubborn determination not to become migrants in their own land. Kazakhstan is big, but they will not go anywhere – they will wait for the sea to return. And people bury not old men, but newborn children, their grandchildren, to the old cries of the mourning. And the land, soaked in the waters of the dying sea, does not accept them” (207). Further, he writes with great sorrow that the film “Zhoktau” (*Mourning*) became a kind of document for the people, a proof

that the people have committed a crime against themselves: “The Mourning film is a pain in the heart. It will live on as a document of impotence before the system of Stalinism, as a shameful evidence of our participation in the genocide of our own people and as a document of the greatness, patience and beauty of the people’s spirit. A mother, who lived by the sea all the time and bathed her first-born son in the sea, and now has to swallow the salt of the Dead Sea and eat canned food instead of fresh fish, says: ‘We should not be pitied. You’d better point out who’s to blame and we’ll ask them, we will march against them barehanded!’ Let’s go. Against who?..” (Nogerbek 207–208).

Ecodocumentaries told not only about the ruined ecology of the Aral Sea itself, but also about the fate of thousands of inhabitants who had to leave the disaster zone or accept to stay in the harsh conditions of the desert. “Takaya dolgaya zhizn” (*Such a Long Life*) (1998) by director Victor Zavidovskiy talks about these problems. It is the story of a family who move to Almaty from Aral’sk. But the next character in the film “V techenii zhizni” (*In the Course of Life*) by Nuradal Balmanov is appropriated to the severe natural trials of the dried-up sea. This film can be called a dedication to “Survivalism”, i. e. surviving in remote corners of our country. Myrzash Issayev lives in the arid region of the Syrdarya in the village of Karateren, where the Aral Sea is located nearby. With all his efforts, he tries to survive and create a comfortable environment in his place of residence, although there is an endless desert around our hero. The next protagonist in the film “Aral – sud’ba moya” (*Aral – My Destiny*) (1991) by S. Makhmutov and S. Yemelyanov is not different from Myrzash as well, he is devoted to the sea with all his heart and is a veteran fisherman who is haunted by the ghost of the dried up sea.

The young generation of documentary filmmakers has also not been left out and continues this tradition of highlighting the Aral Sea and the terrible consequences to show the world about the existing environmental disasters. One of the worthy films was made by Victoria Grudinskaya in 2011, “Uhodim v more” (*Going out to Sea*). The next film is a story told through the eyes of a filmmaker who was forced to find herself in the Aral Sea. In 2016, K. Suvorova and I. Wahlström filmed “Zavtra more” (*Tomorrow’s Sea*), which tells how the sea went away and how one day it may return again. It is good to know that the younger generation has not forgotten these significant issues. It is likely that filmmakers will be addressing this subject time and again. In addition to the aforementioned, there are a number of others: “Aralskaya katastrofa: puti resheniya” (*The Aral Disaster: Ways Out*) (2018), “Aral – eksperimenty na ostrove vozrozhdeniya” (*Aral – Experiments on a Revival Island*) (2019), “Starik i more – film o vozvrashchenii nadezhdy” (*The Old Man and the Sea – A Film about the Return of Hope*) (2019), “Posledniy korabl” (*The Last Ship*) (2020).

Natural disasters.

Natural and Environmental Situation of Almaty City.

The city is threatened not only by pollution and smog but also by earthquakes, which are a very frequent phenomenon in Almaty, although one of the major earthquakes took place back in 1887 and 1911 when Almaty was still called Vernyi. The consequences of devastating earthquakes, mudflows, were shown in “Vernyi” (2012) by V. Kholodov. The film uses fragments of newsreels from the Kazakhfilm film studio. Interesting facts about the Verniy catastrophe are given. The documentary begins with a full history of Vernyi and then of

Almaty. The part “The Earthquake” gives interesting facts about the earthquakes that happened in 1887. “At 4:30 a. m. local time, on May 28, 1887, the inhabitants of Vernyi (then a population of about 30,000 in the city) were awakened by an earthquake of about 5 intensity degrees, accompanied by an underground rumble. At Iliysk station – now flooded by the Kapchagai reservoir – at 4 hours 40 minutes), the main earthquake, subsequently called the Verniy catastrophe, occurred” (Nurmagambetov 68). No sooner had the town residents recovered from the Verniy disaster than: “Two years later, on 12 July, the inhabitants of Verniy suffered another major earthquake. This time its intensity in the city did not exceed 7-8 intensity degrees. This was the third of the strongest of the North Tien Shan earthquakes in the late XIX – early XX centuries, which went down in history under the name of Chilik” (Nurmagambetov 130). But in 1911, 1st January the nature struck again: “this time the power of the underground tremor in the city was again 9–10 intensity degrees. The Kemin earthquake, subsequently named after it, was one of the strongest inland earthquakes of the twentieth century” (Nurmagambetov 130).

It is worth noting that in 1911 there was no electricity, underground utilities, metro, petrol stations and multi-storey buildings. If an earthquake of the same degree were to happen again now, it would be a major disaster for the city. The second part deals with another threat to the city, the mudslides, which have occurred more than once and horrified the inhabitants of the capital. In the 1960s, powerful mudflows brought large boulders down from the mountains, which are still present in the city. The footage shows how the elements can turn the tranquil life of a town’s inhabitants into a disaster. The third part of the documentary focuses on Almaty’s ecological condition

and the changes needed to rid the city of harmful emissions and smog.

The following films, made in different years, raise environmental problems of Almaty. The film “Chelovek sdvigaet gory” (*The Man Moves Mountains*), 1966 by A. Kulakov, tells about preparation and carrying out of unique directed explosion in Zailiiskiy Alatau mountains, which created natural dam, which has forever blocked the way of mudflows to Almaty. Shows Lake Issyk before and after the 1963 mudflow. “Avtomaticeskaya sluzhba seleopoveshcheniya” (*The Automatic Mudflow Alert Service*) 1967 by A. Kulakov. The film shows powerful mudflow prevention devices for the protection of the republic’s capital and its surroundings. In the footage: testing a new system MWR (mudflow warning radio), installation and mounting the transmitting and receiving points MWR, the principle of the system. In the shots – Issyk lake. “Zashchita zivotnyh” (*Animal protection*) film tells about methods of animal protection against means of mass destruction in wartime. On the basis of exercises conducted in the Michurin collective farm in the Alma-Ata region of Kazakhstan shows a set of civil defence measures to protect animals from nuclear, chemical and bacteriological weapons. Residents of Almaty have been talking about the problem of smog since as far back as the 1980s, which was confirmed in a 1984 film by V. Tatenko entitled “Gorod i smog” (*The City and the Smog*), about the struggle against smog in Almaty and cleaning the air basin of the republic’s capital. Zhamankum Y. Lityakov, 1987, about a tragedy connected with a breach of a sedimentation reservoir lake near Alma-Ata, which caused human casualties and raised environmental issues – how to solve the problems of reservoirs. Kazakhstan faces pollution problems in other cities as well, especially

in the eastern regions, which are victims of harmful emissions from lead and zinc smelters, a uranium processing plant and other industries. In recent years, environmental activist groups in Kazakhstan have started asking the state for stricter controls on emissions. Other environmental problems in Kazakhstan include soil contamination from overuse of pesticides in agriculture, pollution of the Caspian Sea and Balkhash.

Global environmental volatility and climate change are increasing in the public eye, with various interesting articles being written about them in the scientific world, such as: The New Human Condition and Climate Change: Humanities and Social Science Perceptions of Threat, Holm, P., Travis, C., Popular culture and the New Human Condition: Catastrophe Narratives and Climate Change Bulfin, A., Internal Wars in History: Triggered by Natural Disasters or Socio-Ecological catastrophes? Lee, H. F., Who’s Afraid of the Ecological Apocalypse? Climate Change and the Production of the Ethical Subject. Fagan, M., Toward a Postapocalyptic Environmentalism? Responses to Loss and Visions of the Future in Climate Activism. Cassegård, C., Håkan T., Climate Irresponsibility on Social Media. A Critical Approach to High-Carbon Visibility Discourse Berglez P., Olausson U., Researching Visual Representations of Climate Change Culloty E., Murphy P., Breerton P., Suiter J., Smeaton A., Zhang D., The Effect of Digitalization on Environmental Safety. Journal Kalymbek B., Yerkinbayeva L., Bekiheva S., Saipanov D.

Below are films that call for the protection of nature and avoiding an environmental disaster that could turn into a minor local apocalypse. In addition to documentaries that focus only on environmental disasters, there are animalistic films that are as good

as National Geographic or Discovery films. They are designed to ensure that we protect our precious nature, which in itself is priceless. If we remember what happened as a result of the Aral Sea's irrigation, it becomes clear how fragile the natural world is and how ecological disasters can be caused in a matter of years. In order to prevent such disasters from happening again, it is necessary to teach young people to love, protect and preserve nature. The following authors aim to demonstrate in their films all those beauties and make people fall in love with nature. The list begins in the 1930s with "Pobezhdennaya pustynya" (*The Defeated Desert*) by B. Pumpyansky (1938), "Pokorenie golodnoj stepi" (*Conquering the Hungry Steppe*) by D. Erdman (1940), "Preobrazhennaya zemlya" (*A Transfigured Land*) by O. Abishev (1951), "Byl' kaspiskaya" (*Caspian True Story*) by Y. Smirnov (1958), *Bayan-Aul* by O. Abishev (1960), "Gory i lyudi" (*Mountains and People*) by V. Belyalov (1964), "Tropoi zoologov" (*Zoologists Path*) by M. Olkin (1965), "Flamingo – rozovaya mehta" (*Flamingo – Pink Dream*) by Y. Piskunov (1969), "Zhivotnyi mir Kazakhstana" (*The Wildlife of Kazakhstan*) by A. Kulakov (1973), "Lyubi i okhranyai kray rodnoy" (*Love and Protect Your Native Land*) by M. Vasilyev (1976), V. Belyalov and L. Mukhamedgaliev's "Berkuty" (Golden Eagles) (1976), "Vechnaya zovushchaya priroda" (Eternal Calling Nature) (1983), "Babochki vysokogorya" (*Highland Butterflies*) (1986), "Krasavchik

dzhek" (*Handsome Jack*) (1988), *Flamingo* (1989), "Vesennie plesy" (*Spring Flats*) (1998), *Altyn Emel* (1997), "Shchedrost' Pustyni" (*Desert Generosity*) (1990), "Sol zemli" (*Salt of the Earth*) (1981), "Sad Kalybaya" (*Kalybai's Garden*) (1984), "Kogda gory ryadom" (*When the Mountains Are Close*) (1966), *Kiyanat / Zaisan* (1991), "Den pervyj" (*Day One*) (1990), "A zatem" (*And Then*) (1991).

Conclusion

In all phases of human development as a species, there has been a direct relationship with nature, but since the emergence of societies that live under highly industrialized conditions, the human impact on nature has increased rapidly, the scale of this interference has expanded day by day, and is now finally a global threat to all of the world's population. The ecological, natural disasters that are occurring on the planet can put an end the mankind existence. Documentary films are the main tool for educating and communicating this problem to the viewer. All factors of the man-made ecological crisis affect the ecosystem, the human being and the life in our region. Kazakhstan, like other countries of the world, continues to struggle with difficult ecological, man-made and natural disasters. Thanks to these documentaries these problems become known to the world and these films can become a reason to prevent apocalyptic consequences.

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.

Вклад авторов

Б. Т. Абдықасымов – проведение исследования, компоновка работы, сбор данных и поиск литературы, составление фильмографии, редакция текста, концептуализация результатов.

А. А. Машурова – критический и теоретический анализ, работа с источниками и литературой, редакция текста, подготовка и доработка исследовательской части текста, подготовка статьи для публикации.

Contribution of authors

B. T. Abdikassymov – researching, drafting the work, collection 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 the article for publication.

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Бауыржан Әбдіқасымов

Т. Қ. Жүргенов атындағы Қазақ ұлттық өнер академиясы (Алматы, Қазақстан)

Аида Машурова

Т. Қ. Жүргенов атындағы Қазақ ұлттық өнер академиясы (Алматы, Қазақстан)

ҚАЗАҚ ЭКОДЕРЕКТІ КИНОСЫНДА КӨРІНІС ТАПҚАН ЭКОЛОГИЯЛЫҚ, ТАБИҒИ ЖӘНЕ ТЕХНОГЕНДІК АПАТТАР

Аңдатпа. Бұл мақаланың басты қозғайтын тақырыбы «Қазақ экодеректі киносында көрініс тапқан экологиялық, табиғи және техногендік апаттар» болып табылады. Зерттеудің мақсаты ұлттық экодеректі кино арқылы Қазақстанның экологиялық жағдайын қарастыру болып табылады. Зерттеулер Қазақстан Республикасының XX–XXI ғғ. ұлттық кино өнері материалдарының негізінде жүргізілді.

Қойылған міндеттер келесі кешенді зерттеу әдістерін қолдану арқылы шешілді: теориялық талдау, визуалды талдау, SWOT-анализ, салыстырмалы түрде зерттеу, фильмдік талдау, тарихи-кинотану талдауы, талдау және синтез, абстракциялау, жіктеу және санаттау.

Қазақстан экологиялық дағдарысы әлемдегі көптеген мемлекеттерден артта қалып қойған жоқ және экологиялық апаттардың бірқатар мәселелерін алдына алу бойынша шешім күтуде. Маңызды тақырыптардың бірі Семей қаласында орналасқан бұрынғы атом полигоны болып табылады. Келесі мәселе – ирригациялық жобаларды дұрыс басқармау, бұл Арал теңізі деңгейінің төмендеуіне, оның жойылуына әкелді. Арал теңізінің құрғауы бұл аймақтағы климатты түбегейлі өзгертті, бұл миллиондаған гектар жерді жарамсыз етті. Қазақстандағы ауаның ластануы – тағы бір маңызды экологиялық проблема. Жарқын мысалдардың бірі Нұр-Сұлтан, Алматы, Семей, Өскемен, Қарағанды және басқа да қалалар сияқты үлкен мегаполистерді қамтитын тығыз смог түтіні. Біздің еліміздің табиғатының бұзылуына адам баласының ықпалы басым, кейбір арқар, сілеусін, жолбарыстар, ақбөкендер, балықтар, құстар сияқты жануарлар түрлерінің және әртүрлі өсімдіктер мен жәндіктердің жойылып кету қаупі бар.

Жоғарыда айтылған мәселелердің барлығын қарастыра отырып, кинематографияның жеке адамның да, жалпы қоғамның да санасына үлкен әсер ететінін ескерсек, бұл зерттеудің негізі ретінде кинематографиялық материалдарды пайдалану шын мәнінде өзекті болып табылады деген қорытынды жасауға болады. Кино өнерінің призмасы арқылы адам өзінің жан тебіренісін, ішкі сырын, тілегін білдірсе, кино жұртшылықтың көкейінде жүрген сауалдарға жауап бере алады, сонымен бірге адамның әлемге деген көзқарасын және санасын қалыптастыра алады. Осыған орай, кино адамдардың жоғарыда айтылған мәселелеріне сырттай қарап, залалды бағалап, болжамын жасауға мүмкіндік береді.

Тірек сөздер: экология, техногендік, өнер, апат, кино, экодеректі кино, экотуризм.

Дәйексөз үшін: Бауыржан, Әбдіқасымов, және Аида Машурова. «Қазақ экодеректі киносында көрініс тапқан экологиялық, табиғи және техногендік апаттар». *Central Asian Journal of Art Studies*, т. 7, № 3, 2022, 44–60 б. DOI: 10.47940/cajas.v7i3.603.

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Бауыржан Абдыкасымов

Казахская национальная академия искусств имени Т. К. Жургенова (Алматы, Казахстан)

Аида Машурова

Казахская национальная академия искусств имени Т. К. Жургенова (Алматы, Казахстан)

ЭКОЛОГИЧЕСКИЕ, ПРИРОДНЫЕ И ТЕХНОГЕННЫЕ КАТАСТРОФЫ, ОТРАЖЕННЫЕ В КАЗАХСКОМ ЭКОДОКУМЕНТАЛЬНОМ КИНО

Аннотация. Предметом данного исследования являются экологические, природные и техногенные катастрофы, отраженные в казахском экодокументальном кино. Цель статьи – рассмотрение экологического состояния Казахстана сквозь призму национальной экодокументалистики. Исследования проведены на материалах национального кинематографического искусства Республики Казахстан XX–XXI вв.

Методологическая основа статьи состоит из теоретического, визуального, историко-киноведческого, фильмического, сравнительно-сопоставительного анализа, классификации и категоризации, SWOT-анализа.

Казахстан так же, как и другие страны, переживает тяжелый экологический кризис. Одной из важнейших проблем является бывший Семипалатинский полигон и последствия испытаний ядерного оружия. Неправильное управление ирригационными проектами привело к падению уровня Аральского моря вплоть до его исчезновения. Высыхание Арала навсегда изменило климат в этом районе, что привело в негодность миллионы гектаров земли. Загрязнение воздуха в Казахстане – еще одна серьезная экологическая проблема. Яркий пример тому – плотный смог, который покрывает большие города, такие как Нур-Султан, Алматы, Семей, Усть-Каменогорск, Караганды и другие. Природа нашей страны также подвергается нападкам со стороны человека, некоторые виды животных – архары, снежный барс, тигры, сайгаки, рыбы, птицы и насекомые, растения разных видов – находятся под угрозой исчезновения.

Все эти события экологического характера локального масштаба имеют свою историю, и они должны быть показаны всему миру сквозь призму экодокументального кино.

Учитывая все вышеуказанные проблемы, можно сделать вывод о том, что использование кинематографических материалов как основы данного исследования является действительно актуальным, если учесть, что кинематограф оказывает большое влияние на сознание как отдельного индивида, так и общества в целом. Через призму искусства кино люди выражают свои эмоции, сокровенные тайны и желания, кинематограф может отвечать на поставленные общественностью вопросы, формировать видение мира и сознание человека. В этой связи кино позволяет взглянуть на вышеуказанные проблемы людей со стороны, оценить ущерб и дать прогноз непоправимого урона.

Ключевые слова: экология, техногенный, искусство, катастрофа, кинематограф, экодокументалистика, экотуризм.

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Авторлар туралы мәлімет:

Бауыржан Төлендіұлы Әбдіқасымов – өнертану магистрі, Т. Қ. Жүргенов атындағы Қазақ ұлттық өнер академиясының кино тарихы мен теориясы кафедрасының оқытушысы, өнертану магистрі (Алматы, Қазақстан)

Аида Абдрахмановна Машурова – PhD, Т. Қ. Жүргенов атындағы Қазақ ұлттық өнер академиясының кино тарихы мен теориясы кафедрасының аға оқытушысы (Алматы, Қазақстан)

Сведения об авторах:

Бауыржан Толендыұлы Абдықасымов – магистр искусств, преподаватель кафедры истории и теории кино Казахской национальной академии искусств имени Т. К. Жургенова (Алматы, Казахстан)

ORCID ID: 0000-0002-8263-0887
email: bauka.time@gmail.com

Аида Абдрахмановна Машурова – PhD, старший преподаватель кафедры истории и теории кино Казахской национальной академии искусств имени Т. К. Жургенова (Алматы, Казахстан)

ORCID ID: 0000-0002-2854-4531
email: aidamashur@gmail.com

Authors' bio:

Bauyrzhan T. Abdikassymov – MA, Teacher, History and Theory of Cinema Department, T. K. Zhurgenov Kazakh National Academy of Arts (Almaty, Kazakhstan)

Aida A. Mashurova – PhD, Senior Lecturer, History and Theory of Cinema Department, T. K. Zhurgenov Kazakh National Academy of Arts (Almaty, Kazakhstan)