

FEATURES OF EDITING IN CINEMA OF THE «NEW KAZAKH WAVE»

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Annotation. The article considers the montage tool in the cinema of the «Kazakh new wave». Studied and identified directorial techniques for creating a film with the help of illustrative examples of films of the artistic direction from the point of view of directing the montage. On the basis of a comparative analysis of world and domestic editing, an attempt was made to structure national identity in the process of work of leading directors on their films. As a result of the study, it was found that editing is the leading tool in creating a national identity in the cinema of the «Kazakh new wave». The material also contains an attempt to predict the use of montage in future works of Kazakh directors. It can be assumed that the study and application of montage will bring additional artistic value to the Kazakh cinematography.

Keywords: directing, structure, character, hero, film, montage, montage solution, frame, gluing, rhythm.

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Introduction

In connection with the study of American cinema of independent Kazakhstan, more and more attention is being paid to film scholars, and film scholars have problems associated with the need for identification and flowering, which contribute to the development of the big screen in modern realities. Any ancient art, including modern art, is not only a response to social events, but in most cases can anticipate problems that await society in the future, and which, without any cultural environment, will not immediately be comprehended.

Film editing is not only a technical process, but also a method of creative thinking. Editing is subordinated to the dramaturgy and thematic structure of the film. Frames in a film are combined into large and small groups, montage phrases and entire episodes, making up the composition of the film. The main function of film editing is to find a certain tempo rhythm for alternating frames and place accents in accordance with the director's intention. The editing style of a film is highly dependent on its genre and the creative aspirations of the director. Montage vision has become a new aesthetic category, one of the characteristic properties of cinema.

This is facilitated by human psychology. According to Walter Murch, human consciousness works according to the assembly principle. As an example, Murch cites dreams and memory, which work according to the montage principle, connecting individual fragments into a single story through the placement of accents. Accents are the emotions that a person remembers best (Murch 34).

Human dreams are very similar to the interaction of images in film editing. Humans process continuous visual information in chunks. For this reason, editing films of a particular era differs from films of our time and requires the study of both the basics and the latest technologies

in conjunction with the modern socio-cultural environment.

The article discusses the editing tool in the cinema of the “Kazakh New Wave”. Director's techniques for creating a film have been studied and identified using illustrative examples of films from the artistic direction from the point of view of editing direction. Based on a comparative analysis of world and domestic editing, an attempt was made to structure national identity in the process of leading directors working on their films. As a result of the study, it was established that editing is the leading tool in creating national identity in the cinema of the Kazakh New Wave.

The material also contains an attempt to predict the use of editing in future works of Kazakh directors. It can be assumed that the study and application of editing will bring additional artistic value to Kazakh cinema.

Methods and materials

As research methods, the author uses an analytical review of the literature on the history of cinema in Kazakhstan, as well as a study of films by representatives of the “Kazakh New Wave”. These methods are intended to emphasize the significant role of editing in the creation of films by representatives of the “Kazakh New Wave”, which continues to have a profound influence on the development of modern cinema. The author also uses deductive and inductive reasoning to explain the concepts of film language. This approach helps to formulate precise definitions and understanding of the editing tool. This study also uses historical and logical methods to determine the main features of editing techniques in the films of the “Kazakh New Wave” in the process of creating national identity in the cinema of Kazakhstan and its influence on modern films of the festival direction.

The study found that the films of “the Kazakh New Wave” are based on “three fundamental things” (Rakhimova 3):

1. subjective reality
2. form
3. dramatic structure.

Consequently, the main questions that the “director” (as the author) answers, first of all for himself: “what is the film about?” and “how to show it?”.

Subjective reality is the worldview of the author/controlling organization (state/commercial), a prism that is decisive in the creation of a work, and which consists of his environment, society, ideology, upbringing, beliefs and principles, preferences, character, etc.

A form or image is a kind of perspective of the shooting plan: from below, from above, through a detail in the foreground, in the rapid change of moments of developing action (object movement), where the rhythmic pattern of the subject is expressed.

Dramatic structure is a way of organizing a narrative. There are two levels at which structure is usually discussed: as an act system and as the organization of history in space/time.

Discussion

The understanding of pressing problems and the trajectory of development of Kazakh cinema in the post-Soviet years was brought by the figures of the “Kazakh New Wave”. Their work was a reaction to “perestroika” (rearrangement, reconstruction) and a search for their own place in the world, and raised the issue of self-identification for citizens of a young, independent country. This is a considerable merit of Sergei Solovyov. According to the recollections of the workshop directors, “the master wanted to help reveal their inner world, become who they already were, and find their own style. Understanding national culture was important for Solovyov. He insisted that the new Kazakh

cinema should have the Kazakh language and that all future filmmakers should learn it” (Abikeyeva 25).

The term “Kazakh New Wave” itself refers to the “French New Wave” - a movement in French cinema of the late 1950s and 1960s. The main feature of such “waves,” which arose not only in France, but throughout the world, was the rejection of the established and already exhausted commercial style of filming and the predictability of the narrative. Artists were looking for new ways to create, capturing the spirit of the times and freedom on film, taking to the streets, inviting non-professional and ordinary people to act as actors, experimenting with editing solutions, and looking for new ways of distribution and distribution.

Therefore, when young filmmakers brought a program of Kazakh films under the general title “Kazakh New Wave” to the Moscow festival in 1989, Moscow film criticism easily picked up and spread this term in the public space, “raising the status of young Kazakh filmmakers by writing brilliant articles” (Abikeyeva 87). Later, the term will become a kind of banner that will mark many subsequent Kazakh films until 2001. “The success at the festival of the Kazakh Alma-Ata group’s productions brought recognition to Eurasian cinema’s attempt to integrate contemporary European Russian culture with the moderate pace and philosophy of Asian civilization” (Zebrina Pruner 791).

Films by representatives of the “new wave” are varied in theme and genre. For example, Rashid Nugmanov in his film “The Needle” (1988) expresses the ideas of gaining inner freedom and preserves the aesthetics of cinematic postmodernism, the so-called “rock films”. Ardak Amirkulov in the films “The Death of Otrar” (1991) and “Farewell, Gyulsary!” (2008) explores the historical past of the Kazakhs. Darezhan Omirbaev’s film “Zhol” (2001) demonstrated the internal state of a new hero for Russian cinema, capable of

deep reflection. Abay Karpykov in the film “Headlight” (1999) followed the path of the crime genre, raising the theme of the “dashing 90s”. Amir Karakulov developed and explored the poetics of film language with his film “The Homeowner” (1991). Likewise, many other representatives of the “Kazakh new wave” were looking for their own creative paths, and in their works they tried to invent a new film language, using the wide capabilities of one of its main tools – editing.

Despite the precise statements of Western cultural scientists about the transformation of space (demonstration of landscapes and urban textures) and the use of native speech in the cinema of post-Soviet countries as an attempt to search for national identity, it was the directors’ masterly understanding of the basics of editing that made it possible to emphasize identity through the emotions experienced by the viewer while watching the film. It is the rhythm of cinema that is the primary factor in involving the viewer into the world of the film.

And the worlds of the “new wave” films immersed the viewer in different environments, touched on different topics, from social problems (drug addiction, alcoholism or crime) to environmental disasters (the tragedy of the Aral Sea and nuclear tests), but were similar in their common ideological content - violation of taboos and protest. For this reason, the film language also changed, denying the old canons and aesthetics of the old time. Editing also changed, acquiring more and more associative, comparative, comparative and contrasting functions.

“To my regret, the simplest tricks produce the greatest effect,” said one of the founders of cinema, the French director Georges Méliès (Nikulín 43). The director meant editing techniques as so-called simple tricks, to the intensive development of which he had a hand. From the first years of its existence, cinema acquired two lines of development, called the “Lumière

line” and the “Méliès line,” respectively. The first is associated with documentary, and the second with entertainment. The Watered Waterman (1895), a film from the Lumière Brothers’ program, consists of one long shot and tells a complete story without intertitles. While “A Trip to the Moon” (1902) by J. Méliès consists of 30 frames and uses an editing arsenal, which in the future will receive a fixed association in the viewer’s perception. An example is the editing technique “dissolve” (“mixing”), the use of which will become one of the identifying signs when it comes to dreams and hallucinations (Razlogov 24). In the first case, the viewer is drawn into the film through the plot and the acting, and in the second through a montage narrative, which gradually draws the viewer into the world of the film and allows him to believe in even the most fantastic spectacle. “The Méliès Line”, over time and the contribution of other outstanding directors, determined that the main strength of cinema lies in the joining of two or more independent images, the composition of which gives rise to additional meaning and emotion. “Kuleshov Effect”: “one shot by another would alter the apparent meaning of the component shots” (Kovacs 34). According to S. Eisenstein, the images in the frame should be independent short pieces that can be assembled to create a plot. From disjointed and sometimes contradictory shots, a coherent, emotional story is born. This paradox underlies the equation “film + editing = cinema” (Crittenden 8). R. Bresson says the same thing: “We must strive to ensure that the film is built from combinations of shots. One frame - then another, and a relationship arises between them: that is, if the first frame is neutral, then in combination with the second it suddenly begins to vibrate, life bursts into it. And this is not so much the life of the plot and characters, but the life of the film itself. From the moment vibration is born in the frame, one might say the movie begins” (63).

Results

Representatives of the “Kazakh wave” follow the precepts of R. Bresson, which in turn determined the artistic identity of that time not only through landscapes and content, characteristic only of the country’s geography, but also through the pace of visual storytelling and the directors’ mental perception of the reality in which they created.

The film “The Needle” (1988) was watched by more than 25 million viewers. It was a new, free and daring art, where the protagonist Moro, played by Viktor Tsoi, was radically different from the image of a hero familiar to the average person. Moro was an anti-hero, with his own moral guideline, not yet formed principles of life, but with strong principles and faith only in his own strength. A bully with charisma. According to the behests of R. Bresson in matters of selecting “sitters”, Viktor Tsoi really played almost himself - strong-willed, mischievous, brave, but behind all this bravado - a deeply sensitive person.

According to the plot, Moro comes to Alma-Ata in order to return the money that an acquaintance named Spartak owes him and stays with his old friend Dina. Watching her strange acquaintances, Moro realizes that she has become a drug addict, and her apartment has turned into a brothel. Moro takes Dina to the Aral Sea, where she begins to free herself from drug addiction through “withdrawal”, but after returning to the city everything starts all over again.

The synopsis of the film corresponds to the spirit of the time. With perestroika, different types of entrepreneurship appear in the country, often not constrained by morality, and therefore - scammers, lost youth, sad old people.

In the film, the leitmotif of slow extinction runs like a red thread - and this is not only the end of the Soviet Union, but also the dying of nature, which no one cares about now. The deserted landscapes

of the dried up sea resemble the dead sands of Mars, and it is impossible to believe that there was once large water here if not for the frozen skeletons of ships. As noted by award-winning screenwriter Andrew Horton: “The young couple etched against this modern ecological disaster presents an ominous sign of the times for the Soviet Union and the world” (33). However, in the film there is hope for rebirth - a very painful and slow rebirth, in the process of which you can both be reborn and die. And the director leaves the choice to the viewer - it’s not for nothing that it is not known what happened to Moro...

The director uses a fairly impressive arsenal of editing techniques in the film and clearly sets the rhythm of each scene. The music of the Kino group heard in the exhibition and the accompanying voice-over text prophesize the plot of the film. The viewer already understands on a subconscious level who Moro is. Long introductory shots, accompanied by credits and a musical composition, set the mood - the scorching sun, capable of both warming and burning to the ground.

The director also skillfully plays with intra-frame editing, creating closed suspense in the scene where Dina has a visitor. Moro watches, peeks, like the viewer, in the mirror until Dina closes the door. In the scene before this, the passage of time is also resolved by intra-frame editing as long television programs follow. Moro begins to watch during the day, and wakes up at night, but without stitching the frame, one gets the feeling that Moro was not sleeping - he is waiting.

The film also contains associative editing. The viewer is shown a desert, the sun has burned the entire earth, drying it up - here a lonely tumbleweed rolls. Gluing, close-up - vein and injection. Cut to the desert and the merciless sun again...

At the end of the film, the composition of the “Kino” group “Blood Type” is heard almost completely, until the very end of the credits, completing the plot and

leaving hope for the viewer. The editing decision during the composition is a video sequence with the events of the film, so that the viewer remembers Moro's path from beginning to end. And everyone believed that this was not the end.

Thus, Rashid Nugmanov uses a wide variety of installation solutions, which were quite innovative at that time. This decision fully serves the idea of the film - it's not for nothing that this is a "rock film".

But there were other creative searches, of a more ascetic nature. In the film "The Homewrecker" (1991), the plot tells of a dramatic conflict between two brothers. Adil falls in love with a girl whom his older brother Rustem loves. Dalmira reciprocates Adil's feelings. Complex emotional experiences in the "love triangle" end with the death of one of the heroes. Editing from the first frames of the exposure sets the rhythm of the entire picture. An SUV drives against the backdrop of the endless steppe, the heroes have a leisurely philosophical conversation about the inhabitants of the Garden of Eden accompanied by classical music, performing a "pagan" Mongolian ritual after a stop. The frames are edited throughout with standard gluing, and the intra-frame unhurried editing of the video sequence immerses the viewer in a trance. The dance ritual is interrupted by a sharp shot from the hunter, which occurs off-screen without interrupting the rhythm of the visual narrative. This episode, lasting until the credits are glued to the title, refers to the ending of the film, where the characters throughout the entire running time go to a sharp, sudden and tragic ending, performing the same "Mongolian" ritual of seducing a girl in the course of the plot. There is detachment and doubt in everything in the film. The characters are careful in their words, gestures and attempts. Meditative detachment is filled with a feeling of painful love and returns to detachment again. The characters in "The Homewrecker" are people without God, expelled from Paradise. Therefore,

the exposition of the film shows tall grass and the sky hidden by clouds, in a leisurely editing rhythm, but as the plot progresses, city alleys, old parks and streets accelerate the rhythm, enhanced by music, forcing the heroes to experience all the sorrows of earthly passions, but they do not have time, like the viewer, realize them.

The film "Zhol" ("The road", "The way", 2001) directed by Darezhan Omirbaev uses mainly intellectual editing. The purpose of intellectual editing is to display a person's thoughts, memories, and aspirations. Sometimes in intellectual editing they use techniques for specially highlighting the imaginary - for example, dreams or imaginary stories can be highlighted in black and white. This editing technique was necessary for the implementation of the author's idea in the film "Zhol", since the plot tells about a film director, on the way to his sick mother, thinking about his new project. During the course of the plot, the main character remembers his past, dreams and comes up with scenes for the film. "Omirbayev uses the most precise cinematic language since Hitchcock and Bresson to illuminate the mental landscape of his troubled hero" (Jones 56). This picture is about returning to your roots, about reflecting on your life and finding peace. In addition to the main plot, the film consists of the author's self-quotation of himself - which is expressed not only in the director's use of takes of his previous film "Killer" (1998), but also in the exact editing and stylistic repetition of the *mise-en-scene* of violence against the hero in the films "Killer" and "Zhol" (Nogerbek 355).

Unlike previous examples, Darezhan Omirbayev does not use music. Instead, the rhythm is created using sound engineering and voiceover. The viewer resonates with the feeling of the protagonist, observing from the first person the road along which he is driving. During this, the text is heard on the radio, and the viewer, as if he himself becomes a hero, begins to think and feel

the same as he does. As Nicolas Rapold, former editor-in-chief of *Film Comment*, wrote about Omirbayev's editing: "It is downright bracing; he knows when an eliding cut, a track-in, or a well-turned pause will clinch a scene" (6).

Despite the difference between the themes and genres of the films given as an example above, it is possible to trace the main outline of the director's style of the "Kazakh new wave". Style lies in the author's intention, in creating an individual worldview and expression through a visual narrative that does not seek to please the mass audience. However, the editing decisions made by the masters during the work involve them in viewing and ensure that the viewer's consciousness is transported to that difficult time - a time of fundamental disappointments and crazy hopes. In the works of directors of the "Kazakh new wave," the rhythm of editing is clearly visible as a reflection and search for self-identification of the Kazakh people in the first years of the collapse of the Soviet Union.

Main provisions

The directors of the "Kazakh New Wave" sought to create a film through an editing combination of shots. The editing solutions of the films complemented the drama of the plot and the acting. Editing decisions determined the artistic identity of films from the period of the birth of Independence of the Republic of Kazakhstan not only through landscapes and plot content, but also through the pace of visual storytelling and the mental perception and reaction of directors to the environment.

Despite the use of editing techniques previously developed in Western countries, the directors of the "Kazakh New Wave", through the dramatic content of their films and reaction to the surrounding reality, managed to create a unique style and editing tempo that determined the

appearance of the cinema of Independent Kazakhstan. Editing plays a key role in creating the artistic and national identity of "Kazakh New Wave" films.

Conclusion

The "Kazakh New Wave" characterized the entire post-Soviet reality and reflected the transition from the Soviet space to independence in the work of an entire generation of filmmakers, setting the vector of direction for modern authors. The direction of these films, film language and editing set the standards for aesthetics and intellectuality, which is confirmed by numerous world film awards. The reason for this is following the canons not of cinema, but of cinema, and editing solutions in "new wave" films serve as a tool for resonance between the director and his viewer, erasing any boundaries.

In our time of the dominant position of the commercial mainstream throughout the world and the widespread use of clip, emotional editing, turning to the works of the "Kazakh new wave" and studying its editing solutions can bring domestic cinema to the rank of high art, on a par with the immortal works of world classics who formed the very essence of cinema.

The directors of the "Kazakh New Wave" sought to create a film through an editing combination of shots. The editing solutions of the films complemented the drama of the plot and the acting. Editing decisions determined the artistic identity of films from the period of the birth of Independence of the Republic of Kazakhstan not only through landscapes and plot content, but also through the pace of visual storytelling and the mental perception and reaction of directors to the environment.

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Editing plays a key role in creating the artistic and national identity of “Kazakh New Wave” films.

Contribution of authors:

R. A. Alzhanov – processing, editing the main text, the abstract text, the literature data analysis and generalization, preparation and accomplishment of the research part of the text.

A. A. Mashurova – analysis of scientific literature, work with foreign sources, preparation of a literary review, consulting and scientific advising.

Авторлардың үлесі:

Р. А. Әлжанов – негізгі мәтінді жазу, аңдатпа мәтінін өңдеу, редакциялау, әдеби деректерді талдау және жинақтау.

А. А. Машурова – ғылыми әдебиеттерді талдау, шетелдік дереккөздермен жұмыс жасау, мәтіннің зерттеу бөлігін дайындау және орындау, әдеби шолуды дайындау, кеңес беру, ғылыми жетекшілік.

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Р. А. Альжанов – обработка, редактирование основного текста, текста аннотации, анализ и обобщение литературных данных, подготовка и исполнение исследовательской части текста.

А. А. Машурова – анализ научной литературы, работа с зарубежными источниками, подготовка литературного обзора, консультирование и научное руководство.

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ҚАЗАҚ КИНОСЫНДАҒЫ «ЖАҢА ТОЛҚЫННЫҢ» МОНТАЖДЫҚ ЕРЕКШЕЛІКТЕРІ

Аңдатпа. Мақалада қазақ киносының «жаңа толқыны» атанған ұрпақтың монтаждық құралдары қарастырылады. Монтажды қою тұрғысынан көркемдік бағыттағы фильмдердің иллюстрациялық мысалдары арқылы фильм жасаудың режиссерлік әдістері зерттелді және анықталды. Әлемдік және отандық монтажды салыстырмалы талдау негізінде жетекші режиссерлердің өз фильмдеріндегі жұмыс процесінде ұлттық бірегейлікті құрылымдауға әрекет жасалды. Зерттеу нәтижесінде монтаж – «Қазақтың жаңа толқыны» киносында ұлттық болмысты қалыптастыруда жетекші құрал екені анықталды. Материалда қазақ режиссерлерінің болашақ шығармаларында монтажды қолдануды болжау әрекеті де бар. Монтажды зерттеп, қолдану қазақ кинематографиясына қосымша көркемдік мән береді деп болжауға болады.

Түйін сөздер: режиссерлік, құрылым, кейіпкер, қаһарман, фильм, монтаж, монтаждық шешім, кадр, желімдеу, ырғақ.

Дәйексөз үшін: Әлжанов, Райымбек, және Машурова Аида. «Қазақ киносындағы «жаңа толқынның» монтаждық ерекшеліктері». *Central Asian Journal of Art Studies*, т. 9, № 2, 2024, с. 244–255, DOI: 10.47940/cajas.v9i2.886

Авторлар қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қайшылығы жоқ екендігін мәлімдейді.

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(Алматы, Казахстан)

ОСОБЕННОСТИ МОНТАЖА В КИНО «КАЗАХСКОЙ НОВОЙ ВОЛНЫ»

Аннотация. В статье рассмотрен инструмент монтажа в кино «Казахской Новой Волны». Изучены и выявлены режиссерские приемы создания фильма с помощью наглядных примеров кинокартин художественного направления с точки зрения режиссуры монтажа. На основе сопоставительного анализа мировых и отечественных монтажных практик, проведена попытка структурирования национальной идентичности в процессе работы ведущих режиссеров над их фильмами. В результате исследования установлено, что монтаж является ведущим инструментом в создании национальной идентичности в кинематографе «Казахской Новой Волны». В материале также содержится попытка спрогнозировать использование монтажа в будущих произведениях казахстанских режиссеров. Предполагается, что изучение и применение монтажа принесет дополнительную художественную ценность в казахстанское киноискусство.

Ключевые слова: режиссура, структура, персонаж, идентичность, кинофильм, монтаж, кадр, склейка, ритм.

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