

Trends in Film Studies in the Context of Modern World Cinematography

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Abstract: This article is devoted to the questions of the history of the Kazakh film studies development and further prospects in comparison with the dynamics of world film studies. The authors have analyzed the typical issues of film studies development in the Central Asia region, studied the specifics of film schools in five countries: Kazakhstan, Kyrgyzstan, Uzbekistan, Turkmenistan and Tajikistan. Conclusions have been drawn on the development of film studies in this region.

Overall, the evaluation of development prospects, given in the conclusion of the study, can certainly have a beneficial impact on the development of the Kazakh films, its popularization in the world, and also help surmount potential obstacles in the way of its flourishing.

The main objective of the survey is to demonstrate the regularities of utilizing the experience of international film schools in the national schools of film studies and focus on the similar means of development of the Kazakh and Russian film studies from Soviet times. Subsequently, Based on the research, the authors suggest practical measures to develop national film studies and its integration into world film studies.

Keywords: Film studies, Kazakh cinema, film studies in Kazakhstan, development of national film studies, film history, film theory, film criticism, archival film studies.

INTRODUCTION

Today, Kazakh cinema is developing at a rapid pace. Independent films are winning the attention of the world's prestigious film festivals, receive authoritative awards, and make filmmakers around the world pay attention to our country. Producer's films have also achieved great heights in terms of attracting the attention of the audience. The local audience does not treat Kazakh films with skepticism, as it was 10-15 years ago, the viewers are happy to go to national films of different genres. The question of the quality of these films is still open, but the promotion of the Kazakh films is carried out in both directions. Just a few years ago the Kazakh films could be clearly divided into the independent and commercial; there was a big difference in the artistic representation of the theme and idea. The content of the films was at the lowest level; the director's work was dismal; the scripts were not good with many plot holes. Indeed, professional acting often elevated the level and quality of these films. Although now, some of these issues remain relevant, Russian movies are developing, prospering, and using the experience of foreign filmmakers.

On the other hand, many successful producers are interested in independent films. A striking example is

the creative union of director Adilkhan Yerzhanov and producer Asel Sadvakasova while working on the movie "Atbai's fight". The picture turned in the style of Yerzhanov, but there are features of commercial cinematography. Besides, the Kazakh viewer accepted the picture very warmly.

Film festivals play a significant role in the development of Kazakh cinema. The number of film festivals in Kazakhstan has grown, and their goals and hopes are clearly identified in the mission of the festivals (IFF "Eurasia", "Shaken's Stars", "Almaty Film Festival", "Bastau", "Ushkin", Action Film Festival "Astana", and many others). International cooperation, creation of co-productions, exchange of experience, holding of masterclasses, pitching and contests - all these events are of great importance in festivals. The Kazakh filmmakers desire to develop, learn new things, look at the development of Kazakh film industry globally. In this situation, we need to find out how national film studies are developing. Sometimes some economic or social issues hinder the making of films and the disclosure of painful topics. It is in such crisis moments the work of film scholars can influence the situation. The popular work "Theory of Cinema: from Eisenstein to Tarkovsky" by S.I. Freilich begins with a similar thought: "As soon as obstacles are created in the way of art, it begins to rush, there is a danger of degradation associated with the crisis of society - these are the moments when theory comes to the front because it can objectively see the process, unlike

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society itself, which is in a hurry to blame artists and even the whole directions. In these periods, theory brings forward new ideas, because it can find the discoveries in the "mistakes" that lead out of the crisis of traditional aesthetics (Freilich 2009; Nogerbek 1998; Fljajsher 2005; Rahmankyzy 2017).

In this regard, we need to define the role of film studies in the overall development flow of the modern Kazakh cinema and identify specific prospects for growth of the national film science. Indeed, film studies cannot go parallel to film production. Thus, the article will outline the dynamics of the modern national film process, demonstrating the interlacing of creativity and science of the contemporary period.

This work does not pretend to be the only possible solution to the problem; the authors only offer their own vision of the issue outlined in the topic. Further in-depth study of the subject is expected, with close supervision of the development of the national film process and national film studies. The work can be useful to active filmmakers, in particular, to film experts, in studying questions of development of modern Kazakh cinema, and also will be attractive to a wide range of readers and fans of cinematography.

METHODS

The following research methods have been applied in this work:

- comparative-historical;
- structural-analytical;
- film analysis;
- SWOT-analysis.

The topic of the study requires the authors to take a thorough approach to the methodology, as it is quite difficult to structure the extensive material gathered for this work. Therefore, we have used the above methods, the application of which should be explained.

The comparative-historical method was used in the initial part of the research, clearly demonstrating that the Kazakh cinematography was a logical consequence of the development of the Russian film avant-garde, the Soviet art in Kazakhstan, the creation of the national cinema in the Kazakh SSR, the appearance of national films.

Russian cinematographers had a significant influence on the formation of the Kazakh cinema, took

a direct part in the creation of films of early years, introduced national directors to poetic cinematography. It is also necessary to take into account the geographical region in which the country is located, as the countries of Central Asia are linked by years of common history, culture and art. In general, cinema came to this region at the same time, which also had an impact on the development of the Kazakh cinema.

Structural-analytical method of research allows to systematize the received historical data in the Kazakh cinematography, and also in the Kazakh film studies, in particular. The Kazakh cinema criticism appeared simultaneously with the national cinema, and the national literature also influenced it: "... the history of the national cinema remembers the glorious times when the classics of Kazakh literature Ilyas Zhansugurov, Beyimbet Mailin, Gabit Musrepov, Mukhtar Auezov, especially in the 30s and then in the 50s, took an active part in writing and creating the first films", - notes B.R. Nogerbek in his book "Cinema of Kazakhstan" (Nogerbek 1998). This research method is also used in studying the next stage of film studies, such as the emergence of professional film studies in Kazakhstan.

The work contains the analysis of films of Kazakh cinematography, mainly the films of the modern period, as it is impossible to speak about national cinematography without touching its main subject such as the Kazakh films.

In the final part of this work, SWOT-analysis is presented, which demonstrates the position of the Kazakh cinema at the moment. The classical version of SWOT-analysis was used, where the advantages, disadvantages of the object under study, opportunities and assumed risks are highlighted. In this case, as written by K. Fleisher and B. Bensoussan, "SWOT-analysis is carried out in order to identify not only obvious trends, but also unobvious features - "pitfalls" (Fleisher 2005; Majsak 2013; Bektenaliev 2015). "The analyst, abandoning factors that are of little significance in isolation, risks not seeing the full picture and not taking into account situations when a factor of little significance in the general list in combination with another factor can potentially justify one of the strategies" (Maysak 2013). In this way, we will try to identify all the factors that affect the prospects for national film studies.

The authors consider the research methods to be the most appropriate for this study.

LITERATURE REVIEW

When collecting material for this study, we relied more on national sources, which is due to the topic of our study. B.R. Nogerbek works "Screen-folklore traditions in the Kazakh fiction cinema" (Nogerbek 2008), "Cinema of Kazakhstan" (Nogerbek 1998), "Kazakhfilm on the screen" (Nogerbek 2007), in which the most significant ideas about formation and development of the Kazakh national cinema are presented, has great importance for the authors.

Fresh and interesting thoughts connected with the theory of Kazakh cinema, history of Kazakh cinema, development of modern cinema process, and also work of festival movement in the Central Asia region were found in N. Rakhmankyzy work "Kazakh cinema: yesterday and today. Researches, articles, reviews, interviews" (Rakhmankyzy 2017) and in I.T. Smailova book "A debate of the film critic with the film meaner" (Smailova 2013).

In researches of G.O. Abikeeva "The Kazakh cinema of the epoch of independence" (Abikeeva 2016), "Cinema of Central Asia" (Abikeeva 2001, 2016), the authors took valuable comments about the development of cinema in the countries of Central Asia region. The authors also used the textbook "Cinema Art in Kyrgyzstan" by E.S. Luzanova (Bektenaliev 2015), where one could see the development of cinema art of the closest country in all aspects to Kazakhstan.

To confirm some theoretical statements on the art of cinema, the authors studied the textbook "Theory of Cinema: from Eisenstein to Tarkovsky" by S.I. Freilich. This textbook considered to be one of the basic in the study of cinematography theory (Freilich 2009).

The researches "Strategic and competitive analysis. Methods and Means of Competition Analysis in Business" (Fleisher 2005) by K. Fleisher and "SWOT Analysis: Object, Factors, Strategies. The problem of links between factors" (Maysak 2013) by O.S. Maysak was necessary to confirm the possibility and undoubted benefits of using SWOT-analysis in the context of the study.

RESULTS

The goal of this work is to study the peculiarities of the development of national film studies in the countries of the Central Asia region, in particular Kazakhstan, as well as the impact of world film studies

on regions. Thus, this work has the study of very actual, insufficiently studied questions about the connection of teaching cinematography, work of film critics and researchers, development of national cinematography with the growth of prestige of Kazakhstan in the world.

In order to disclose the topic, the following tasks must be solved:

- determining the influence of Soviet film education on the formation of Kazakh film studies;
- comparison of Russian and Kazakh film studies development models;
- study of the influence of foreign model of education on the development of Kazakhstan film studies;
- studying the dynamics of film studies in the countries of the Central Asia region;
- defining the peculiarities of the current situation of Kazakh film studies and film experts in particular;
- compilation of a SWOT-analysis based on available data on the state of national film studies.

The origin of Kazakh cinematography logically proceeds from the Soviet cinematography of the 20s. The birth of Kazakh cinema was greatly influenced by the films of S. Eisenstein, V. Pudovkin, A. Dovzhenko and other Soviet cinematographers.

The first film studio was established in Almaty in 1929, which was a production department of "Vostokkino" trust. The film studio made chronicle newsreels under the general name "Breaking news" (films "Zhailyau", "Turksib"). A few years later, the studio was closed due to poor technical equipment and, most importantly, the lack of scripts for the production of films. Almaty studio of newsreel was opened in 1934. The production of documentary films for the newsreel "Soviet Kazakhstan" was started (films "Collective farm "The Ray of the East", "The Conquered Desert", "Mangyshlak Peninsula").

During the Great Patriotic War, the Central United Film Studio (CUFS) worked in Almaty, created from Almaty Film Studio and evacuated Mosfilm and Lenfilm

studios. After the victory, all the technical equipment of the CUFS remained in Almaty, which was a great help in the development of national film production.

By this time, almost all filmmakers in the country were studying at the main film school of the USSR, the All-Union State Institute of Cinematography. The fact that VGIK was also evacuated to Almaty during the war was also favourable for Kazakh applicants, which certainly influenced the creation of more professional filmmakers among Kazakhstani citizens during this and subsequent periods.

In these years, the Kazakh film studies did not exist. However, this does not mean that film critics did not exist. Many representatives of Kazakh intelligentsia were interested in the new kind of art. Writers Gabit Musrepov and Beyimbet Mailin worked actively in cinema: they wrote scripts for films, which are now part of the golden fund of the Kazakh cinema. "In 1966, the first monograph about the Kazakh cinema was published, the work of Kabysh Siranov, a film dramatist, called "Cinema Art of Soviet Kazakhstan", - writes film critic Nazira Rakhmankyzy in her article "Kazakh Professional Cinema Theory" (Rakhmankyzy 2017). This monograph by K. Siranov, despite its historical value, is descriptive in nature and does not pretend to be a deep analysis of film works. Reviews are often precis articles or essays. In general, Russian film criticism was descriptive. But there were also reasons for this, that's how it is explained by B. Nogerbek in the article "The right for truthful word": "In those years, several critical lines could decide the creative fate of the artist, and therefore the press was filled with complimentary articles. Therefore, the first Kazakh film historians and critics headed by Kabysh Siranov was forced to deal mainly with the history of cinema, rather than with the analysis of the modern film process" (Nogerbek 2007).

As a matter of fact, professional film studies began in Kazakhstan quite recently, in the 70s of the last century, with the appearance of Bauyrzhan Ramazanuly Nogerbek, the founder of professional Kazakh film studies, on the pages of the periodical press. In his works, he was able to give an objective assessment of what is happening in Kazakh cinema.

It is important that B.R. Nogerbek studied at VGIK (workshop of film studies N.Tumanova). While studying in Moscow, the future professor absorbed all the knowledge that the masters of Soviet cinema passed on to him. In his researches, including the work of his

life "Screen-folklore traditions in Kazakh cinema", one can trace the thoughts close to the Soviet and later Russian cinema historians V.I. Fomin, N. Zorka, K. Razlogov and others. The issues of national mentality in cinema, national traditions and values, the great importance of folklore in cinematography, the study of national cinema and national cinema language have also become paramount for his students. Professor B.R. Nogerbek managed to instil to all his followers the following qualities which became the main precepts in the profession: the study of the national cinematography, sincere love to Kazakh cinema, detached view.

In Soviet times, film art (both cinema and film studies) were highly dependent on ideology and censorship. For example, mythologization of cinema history was widespread everywhere. B.R. Nogerbek writes in his work "Screen-folklore traditions in Kazakh cinema" about the date of birth of national cinema: "As we see, such "selective" approach for the Soviet ideologized historiography as a whole shows the birth of national cinematography as an important historical and revolutionary film, and not the ordinary "insignificant", albeit talented film" (Nogerbek 2008). This was the case in Kazakhstan, Kyrgyzstan, and many countries of the USSR. Today we are watching the independent development, independent from Russian film art. Undoubtedly, the common history left its imprint, but the current situation in Kazakhstan has largely determined the real development of national cinema.

Kazakh film studies are developing together with Kazakh cinematography. An example is the Kazakh "new wave" of the 90s (the beginning of the period of independence of the republic), which opened to the world the names of directors such as S. Aprymov, D. Omirbayev, A. Karpykov, R. Nugmanov, K. Salykov, and also talented film critics Gulnara Abikeyeva, Dilyara Tasbulatova, Asiya Baigozhina. The next generation of film experts, candidates of art history and PhD N. Mukusheva, G. Nauryzbekova, I. Smailova, B. Nogerbek, A. Aidar present their works on social networks, on television and in periodicals. There is an in-depth professional analysis of cinematographic works, extensive knowledge in history and theory of cinema. The opinion of these authors is highly appreciated in the professional environment. This is how the authors approach the issue of the Kazakh film school. There are several generations of film experts who adhere to the same values, but at the same time, pluralism is evident in their books and studies.

The school of cinematography, founded by B.R. Nogerbek, is represented in two main art universities of the country - Kazakh National University of Arts in the capital and T.K. Zhurgenov Kazakh National Academy Of Arts in Almaty on educational programs of Bachelor, Master and Doctoral studies. Every year the government allocates educational grants for "Film studies" speciality, but the unpopularity of a profession also brings its corrections. There are few grants available, and applicants are often poorly prepared, despite the competition for one state-funded place. However, this situation in Kazakhstan looks more advantageous compared to the situation in Central Asia. For example, in Uzbekistan, the specialty "Film studies" is presented only at the State Institute of Arts and Culture of Uzbekistan (Tashkent) on the educational program of master's degree (the bachelor's specialty is presented as "Art History"). In Kyrgyzstan and Tajikistan, there is no specialization in film studies, as well as a specialty in art history, in-state or national universities. It is possible to enrol in related specialties such as "Journalism" or "Culture studies", but there is no highly professional staff in film studies. In Turkmenistan, during the disgrace period, the development of art, including cinema, was actually suspended, so there is no need to talk about film studies.

This situation in education does not directly affect the cinema of these countries. "Modern cinematography," says M. Bektenaliev, one of the leaders of the national film industry, "should be both an art and a business. The United States understood early on the possibilities of cinema as a business, in Europe, it was initially measured by artistic coordinates, in the USSR by ideological coordinates. With these lessons in mind, we are developing clear programmes of action that provide multidimensional support to our cinema. At the same time, in the spirit of the times, the film industry is taking steps on its own to overcome the crisis we inherited from the recent past" (Bektenaliev 2015; Frejlil 2009). In fact, Kyrgyz cinema is developing, and the distinctive feature of Kyrgyz filmmakers is a unique film language, ingrained with the national outlook of the people. As a confirmation of this thought, G. Abikeeva writes: "The active participation of filmmakers both in creating positive images in film and in building the structure of the film industry as a whole in the near future will yield positive results. Kyrgyzstan's cinematography will become a bright phenomenon not only within the post-Soviet space but also in art-house cinematography in Europe and Asia" (Abikeeva 2001; Nogerbek 2007; Smailova 2013; Abikeeva 2016).

It should be taken into account that this situation does not mean that there are no filmmakers or specialists in Central Asia countries; most of them work in exile. Many filmmakers are working without film education or known as critics and specialists in Central Asia and national cinematography. Gulbara Tolomusheva, one of the leading Kirghiz film critics, producer and film expert in the Central Asia region, can be called a remarkable promoter of the national cinema art. Large social networks also influence the development of film art and film criticism. Karim Kadyrbaev, Asiya Bakdaulet, and others have a certain popularity and influence on the internet. Although sometimes they have a biased approach. Few bloggers and journalists in Kazakhstan have special education, have in-depth knowledge of film history, modern film process, etc. It is logical to ask why there are no professionals on the network, television and radio?

Answering this question, we must return to education in the country. Both of the above mentioned higher education institutions in Kazakhstan, where you can get a diploma in film studies, meet the requirements of the Bologna system and work under the credit system, which reduces the number of credits in special disciplines every year. At the same time, examples of academic activity are quite successful, for example, at Almaty university students have the opportunity to study at universities in Europe, the USA, Turkey and many other countries. Almost always the scientific internships of master and doctoral students are paid from the budget, which also has a beneficial effect on education. Students get good knowledge, learn new ways of teaching and studying films.

The Kazakh model of education in art higher education institutions is increasingly moving away from the Soviet, linear model, towards a more highly specialized European model. While the scientific activities of film experts based on film history and theory are quite actively developing. The activity of film critics as a bridge between filmmakers and viewers remain weak. The niche of film experts in journalism, media and social networks is occupied by amateurs; thus the prestige of Kazakh cinema suffers, and there is no correct picture of Kazakh cinema in the country and in the world. This is a big problem with modern cinematography.

The lack of financial gain in the profession is also an adverse factor. As a rule, the majority of Kazakhstani filmmakers are teachers, educators; these specialties can not be called highly profitable; for this reason,

Table 1: SWOT-Analysis of the Kazakh Model of Film Studies

Strengths	Opportunities
No censorship, freedom of speech Strong professional school of film studies Dynamic development of national cinematography Government support of education Providing educational grants	Academic mobility Dynamic development of cinema in the country Integration into the world film process
Weaknesses	Threats
Competition on the labour market between professionals and amateurs in favour of the latter Financial unattractiveness of the profession The unpopularity of the profession	Drop in the professional level of film studies Loss of professional staff Dependence on the modern national film process

many people leave the profession. This becomes a big loss for the development of the Kazakh cinema.

On the basis of the above, it is possible to give SWOT-analysis of the Kazakh model of film studies:

Thus, the table shows the number of favorable and unfavourable factors in the development of film studies approximately the same, but the negative side of the SWOT-analysis is subjectivity, which depends on the degree of study of the problem and the data obtained. We adhere to the positive forecast, given the current state of the Kazakh cinema as the main factor.

Modern Kazakh cinema is represented by the rapid development of producer and independent directions. The first direction is characterized by genre films - films, successful in distribution, often with not very high artistic value (A. Satayev, Z. Poshanov, A. Beisembin, N. Adambai). The second is independent festival films, often unfamiliar to the general public, but highly appreciated at international film festivals, Such films raises acute social problems of modern society ("Constructors", "Masters", "The Gentle Indifference of the World" by A. Yerzhanov, "Harmony Lessons", "River" by E. Baigazin). A separate part of national production is filmed by state order. In 2018, Kazakhstan adopted the Law "On Cinema", which regulates many issues of national film production, distribution, etc.

The dynamics of the development of the national cinema is also clearly visible in the growth of the festival movement in Kazakhstan. While previously there was one International Film Festival "Eurasia", today there are a large number of festivals of different scale and orientation, namely "Eurasia", "Shaken's Stars", "Almaty Film Festival", "Baikonyr Short Film Festival", "Bastau", "Kinostart", "Ushkin", most of which

pay sufficient attention to student works - the future of Kazakh cinematography.

Modern Kazakh cinema differs from the totalitarian and non-totalitarian cinematography of Soviet times and the anti-totalitarian cinema of the early independence of Kazakhstan. Cinematographers, who are free from censorship, are now actively looking for their own cinematic language, which would be bright and recognizable in the world cinema space. I. T. Smailova writes: "Unfortunately, national cinema is spontaneously moving to the creation of its own system of cinema symbols, modelling the mythology of modern Kazakh culture. The system that has not yet developed leads to an unclear reflection of today's reality in contemporary Kazakh cinema.

The importance of the emergence of symbolic plans in national cinema is that a separate plan or scheme modeled from them claims to create their own archetypes of time, space and heroes in cinema. Thanks to the formed archetypes in most films (depending on the frequency of use), the graphic structure of Kazakh cinema will be beneficially recognized in the world cinema space" (Smailova 2013; Nogerbek 2008). Experiments do not always end well, but they do bring certain results. The films by S. Narymbetov, A. Satayev and J. Zhetiruov enriched the gallery of outstanding personalities and have a historically truthful image of the facts. The reflection of the modern situation in the country can be seen in the works of S. Aprymov, D. Salamat, E. Tursunov, A. Yerzhanov, E. Baigazin. The issues of social cinema can be clearly seen in the works of many young filmmakers such as Sh. Urazbaeva, A. Suleimen and others.

It should be noted that the Kazakh cinema today adapts very easily to world cinema trends. For

example, the theme of feminism in cinema was not missed by the national cinematography either. It is gratifying that such global traditions are shown in films through national rethinking. The film "Maryam" by Sh. Urazbayeva, the winner of several international film festivals, is a significant victory for Kazakhstan.

Such a brief overview of the modern Kazakh film process was necessary to show also the development of national film studies. Film experts do not observe such a dynamic development of the national cinema; they actively write about it and promote it. It is the film experts who draw the attention of the authorities and the public to the developing art. In the future, we hope it will bear fruit. "Because history is not written by ideologists or producers, but by artists who, through their work, their films reveal current time" (Abikeeva 2016).

DISCUSSION

This topic is not often addressed in research because of its breadth. Earlier the study of some aspects, especially the development of modern Kazakh cinema, was described in the works of B.R. Nogerbek, G. Abikeeva, N. Mukusheva, I. Smailova.

The complete information on the relationship between film and film studies can be found in critical articles by B.R. Nogerbek and I. Smailova, the issues of Russian film theory have been raised in the studies by N. Mukusheva.

The separate part of research on the formation of the Kazakh professional film studies has been approved as the article on innovative methods of teaching of professor B.R. Nogerbek at the republican scientific-practical conference devoted to the 70th anniversary of the professor.

It was also necessary to analyze films of world and Kazakh cinematography to carry out the research.

Scientific novelty of this research is the versatile analysis of a insufficiently studied topic in the Kazakh science.

CONCLUSION

The following conclusions were received in the conducted research on development of the Kazakh national film studies:

1. Kazakh cinematography appeared as a result of the dynamic development of Kazakh Soviet cinematography;
2. in Soviet times, Kazakh film studies followed the well-trodden path of Russian film studies. Common geography, history and cultural platform, topics and subjects have contributed to a similar approach in film studies.
3. European educational system had a strong impact on education in film studies, and educational programs have undergone significant changes.
4. In the Central Asia region, Kazakhstan has a leading position in the development of film studies. The main reasons for this situation are 1) accessible education in the field of specialization and 2) the dynamic development of national cinema.
5. The current state of national film studies continues to be strongly influenced by various factors that were shown in the SWOT-analysis. These factors indicate the situation from the current film process and the level of cinema professionals to the state of the economy and the standard of living of people in Kazakhstan.

The authors consider it necessary to repeat that the given scientific work proceeds and researchers have not reached its logical end.

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