

ANNOTATION
to the dissertation of Bozheyeva, Aibarsha Muratbekovna
“Tendencies of director`s methods of reality reproduction in documentary
cinema of Kazakhstan (1985-2015)” submitted for the degree of Doctor of
Philosophy (PhD)
on the specialty 6D041600 - Art Criticism

The relevance of the study is due to the special significance of director`s methods of reality reproduction in documentaries as continuously developing and perfecting phenomena.

The experience of the past demonstrates the oblivion and transformation of senses, the shift of emphases and the recoding of signs in relation to documentaries of past epochs. The image of time ciphered in the subjective preferences of the director, expressed in the choice of director`s methods of reality reproduction, moves to the forefront. The subjectivity of seeing with the course of time becomes the most veracious witness of reality, uncatchable trace of genuineness, which remains in the memory of the viewer - especially if the reality reproduced by the director possesses signs of a work of art.

The tendencies of director`s methods of reality reproduction are an indicator of the state of documentary cinema and determine the directions for the reproduction of all the features of the past epoch and the existing reality.

The evolution of director`s methods is considered from different perspectives:

- in correlation with the aesthetic aspects typical for art movements of avant-garde, modernism, social realism and postmodernism;
- in conditions of the dynamically changing external world view and a stable “internal” world view of film directors of the author's documentary cinema.

The polemic on the objectivity and subjectivity of reproduced reality in documentary cinema during the XX - early XXI centuries was studied by the author of the dissertation in the works of such scientists, cinema theorists as D. Vertov, S. Eisenstein, V. Shklovskiy, V. Mikhalkovich, S. Loznitsa. The problem of relations of the concrete reality and the reality reproduced in art was studied in the works of philosophers O. Schpengler, M. Heidegger, E. Fromm, C.G. Jung, Yu. Lotman, M. Bakhtin, S. Smirnov, A. Leontiev, and others.

Owing to the aesthetics of modernism and postmodernism, new concepts came into existence in the art of cinematography, belonging to R. Arnheim, R. Barthes, G. Deleuze, J. Derrida: «theory of visual thinking», «film as text», «metatext», «image-time», «image-space», etc., which influenced the evolution of director`s methods.

The object of the research is Kazakhstani documentary cinema (1985 – 2015).

The subject of the research is the tendencies of director`s methods of reality reproduction as indicators of artistic processes in the most significant films of the author's documentary cinema of Kazakhstan (1985-2015).

The purpose of the dissertation research is to determine the dominant tendencies in the creation of a philosophical-aesthetic portrait of the era in Kazakhstani author's documentary cinema for the period from 1985 to 2015 through a multifaceted analysis of director`s methods of reality reproduction as continuously

developing and perfecting cinematographic phenomena that represent a visual trace and face of the epoch in the context of contemporary artistic trends, in the conditions of the new screen reality and the transformation of the world view.

The tasks of the dissertation research:

- to determine the conceptual basics and the methodological framework of the research;
- to consider the phenomenon of director's methods of reality reproduction, to designate the role and the functions of director's methods of reality reproduction in the context of the expressive means of the cinema language;
- to systematize director's methods by periods of work with film;
- to study the specifics of formation of director's methods of reality reproduction in the Soviet period up to 1985, and to reveal manifestations of the aesthetic of avant-garde, social realism, and modernism;
- to discuss reality reproduction in the documentary cinema of Kazakhstan in the context of tendencies of tradition and innovation in use of director's methods of reality reproduction in the transitory period from social realism to modern art movements and trends from 1985 to 2000;
- to discover dominating tendencies of director's methods of reality reproduction in the Kazakhstani documentary cinema in the conditions of the new screen reality in the epoch of post-modernism from 2000 to 2015;
- to make comparative analysis of tendencies of director's methods of reality reproduction in Kazakhstani documentary films united with the common theme, even, phenomenon in the context of the dynamics of the overall world view;
- to investigate the autonomy of the author's world view through the tendencies of director's methods of reality reproduction in films belonging to art-cinema and to determine the principles of the creative methods of a certain director;
- to reveal the potential of deep and philosophically meaningful reproduction of screen reality in the conditions of opposition of documentary art-cinema and mass media of the digital epoch.

The problem: the dynamically changing world view in the condition of the new screen reality is characterized with the tendency of intensively replicated mediocrity of mass media production, which resulted in the problem of transformation of the concrete reality in the primitive world view. As an alternative, the creation of an aesthetic world view in its deep philosophic conceptualization is necessary. Solution of this problem is feasible for documentary art-cinema.

The hypothesis: for the preservation of the image of the epoch, it is necessary to pay special attention to highly artistic documentary films, belonging to the works of art (art-cinema) distinguished by the author's view and creative principles.

The degree of the theme elaboration

The director's methods and expressive means of the cinema language were studied in the works of M. Marten «Language of Cinema», B. Balash «Cinema: Formation and Essence of the New Art», K. Razlogov «Film Structure», Yu. Arabov «Cinematograph and Theory of Perception».

A.Tarkovsky, M.Yampolsky, S.Drobashenko, R.Ebert, N.Chernysheva, N. Samutina, M. Bezenkova, L. Dzhulay, E.Rutten, J.Fedor, V.Zvereva, B.Nurzhanov, N.Mukusheva, A.Martonova, M.Yergebekov, J. Sperling, T.A.Bredehoft, J. McGann, S. Voegelin, Sh. Bernar, A.Klevan, G.Prozhiko, S.Potemkin, A.Novikova, S.Sychev, R.Shirman, and a number of other authors investigate perception of objective reality and its subjective transformation under the influence of different factors; problems of authentic reproduction of a fact in documentary cinema; creative principles and methods of imprinting of reality, and also its reproduction; influence of modernism and post-modernism upon the cinema language; reflection of social time in documentary cinema; cinema and the globalization process; traumatic memory and its expression in the conditions of post-empire transformations; text evolution; reproduction of the internal semantic significance of the screen image and attitude of the author to the reality; criteria of selection and evaluation of a cinema work.

To reveal and systematize director's methods, course ware of S.Medynsky, M.Rabiger, memoirs of cameramen and producers of newsreels R.Karmen, A.Peleshyan, scientific works devoted to director's methods of V.Orelev, Ye. Savelyeva, V.Spirin, V.Latyshev et al. were used. Researches of Kazakhstani film experts, cinema theorists and public figures in the area of documentary and fiction films K.Siranov, A.Kananin, K.Ainagulova, K.Alimbayeva, B.R.Nogerbek, B.B.Nogerbek, A.Aidar, G.Abikeyeva, A.Uvalzhanova, O.Borestky, N.Berkova are important for general understanding of the specifics of the Kazakhstani cinema in different periods of its development.

The analysis of domestic and foreign sources indicates that the degree of elaboration of the theme of the research is insufficient.

Research methods– principle of historicism and complex approach, combining comparison and crossing of different methods: structural, hermeneutic, comparative, and in-depth non-structured interview.

Scientific novelty

– The term of “director's methods of reality reproduction” is introduced in the scientific circulation; for the first time it is theoretically substantiated that, in the context of the concept of the screen reality, the choice of director's methods in the documentary cinema is directly related to the director's world view.

– The fundamental role and the author's character of director's methods of reality reproduction in the work with expressive means of the documentary film and their functions in reality reproduction are determined.

– For the first time, the main director's methods of reality reproduction are systematized, brief characteristics on all stages of work with documentary film is given to them.

– The review of tendencies of director's methods of reality reproduction is made in the context of the period of social realism, manifestations of modernism and post-modernism are revealed up to 1985.

– The analysis of the tendencies of director's methods of reality reproduction for the period of “perestroika and glasnost”, gaining independence and

strengthening of the national identity of the Republic of Kazakhstan, typical for the period of from 1985 to 2000, was made.

– For the first time, the specifics of the tendencies of director's methods of reality reproduction in the conditions of the new screen reality from 2000 to 2015 in the epoch of postmodernism.

– For the first time, the tendencies of director's methods of reality reproduction were examined from two sides: in the context of the dynamics of the general world view and in the context of the author's world view.

– For the first time, the tendencies of relatedness of preferences in selection of director's methods of reality reproduction with the principled autonomy of personal world perception of directors were traced holistically. The principles of the creative method were revealed.

– The problems and perspectives of development of the Kazakhstani documentary cinema in the conditions of the new screen reality were determined in the context of opposition of art-cinema and mass media.

Propositions for defense

– Reproduced reality is the most suitable term for the documentary cinema. Director's methods of reality reproduction are understood as influence of the director upon the documentary material on all stages of work on the film and the author's selectiveness in creation of the world view. The objectivity of the reality reproduced in the documentary cinema.

– Director's methods of reality reproduction play the role of the fundamental, backbone element, volitional creative act and artistic instrument in creation of expressive means of the documentary cinema (structure, style, image, space-time continuum). The functions of director's methods: conventional (tradition), developing the cinema language (experiment and innovation) forming the principles the creative method (art-cinema).

– Director's methods of reality reproduction can be systematized by periods of work with the film: preparatory, shooting, and film editing period. In films related to art-cinema, each method bears the imprint of the director's individuality.

– The tendencies of director's methods of reality reproduction in the documentary cinema up to 1985 were formed in the conditions of the specificity of the soviet period, which influenced upon the use of certain director's methods of reality reproduction for the purpose of formation of the specific world view. Manifestation of modern art movements and trends of avant-garde and modernism is met in singular events.

– The period from 1985 to 2000 can be conditionally determined as the epoch of ideal-thematic evolution, search of a new cinema language and formation of the author's documentary cinema. The dominating tendencies are tradition and innovation in use of director's methods. Evolution of director's methods in the author's documentary cinema is connected with the technical and technological progress and influence of world art movements and trends.

– The period from 2000 to 2015 is characterized with the tendency of transformation of the world view and development of new director's methods of

reality reproduction in the conditions of the new screen reality. The tendencies of director`s methods of reality reproduction in the modern screen media reality, formed by mass media are determinative in creation of the world view of the postmodernism epoch.

– The tendencies of director`s methods of reality reproduction in Kazakhstani documentary films, united with the common theme, event, phenomenon correlate with the general world view.

– Adherence to own world view regardless of external factors is typical for documentary art-cinema. The principles of the creative method are connected with director`s methods of reality reproduction.

– The analysis of tendencies of director`s methods of reality reproduction permits to reconsider the cultural heritage in the area of domestic documentary cinema for the last thirty years, to reveal problems, and to designate the perspective of development of the documentary cinema in the context of opposition of art-cinema and mass media.

Theoretical and practical significance

Materials of the dissertation can be used as the basis for classroom disciplines on Art Direction of Documentary Cinema or on Motion Cinema Criticism in the educational pedagogical activity of higher education institutions and faculties of the relevant profile, can be used in creation of study guides on cinematographic and film expert specialties. The proposed systematization of director`s methods of reality reproduction by periods of creation of a documentary film has practical significance and can be continued and perfected by any other researchers.

Approbation – some statements and parts of chapters of the dissertation were reported in international scientific and practical conferences, were published in different scientific magazines recommended by the Committee for Control in the Sphere of Education and Science of the Ministry of Education and Science of the Republic of Kazakhstan, in the scientific magazine included in Scopus Database.

Introduction of the work results – a part of materials of the dissertation was used by the way introduction into the curriculum on the Cinema Art Chair of the Faculty of Academy of Cinema and Television of Turan University. Teaching materials in disciplines of “Modern problems of cinema art”, “Director in modern cinema and television production”, “Art direction of serials and documentary films” were developed by the author of this dissertation.

The structure of the dissertation – the dissertation consists of the introduction, conclusion, annexes and the bibliographic list. The total volume of the work is 135 pages, the bibliographic list contains 165 names.

The main content of the dissertation work

The first section “Theoretical basics of the study of director`s methods of reality reproduction” solves problems related to theoretical aspects of reproduced reality, methods of the research, determination of the role, functions, and systematization of director`s methods of reality reproduction.

The second section “Influence of the world artistic processes upon the tendencies of formation and development of director`s methods of reality reproduction” provides the results of the researches of director`s methods of reality

reproduction in the documentary cinema of Kazakhstan in different periods in the context of the world art movements and trends (avant-garde, social realism, modernism, and posts-modernism).

The third section "Dominating Tendencies of Reality Reproduction in the Context of the Subjective World View" provides examples and results of the research of director`s methods in two directions (dynamics of the total world view and formation of the creative method as manifestation of the stable in its creative principles unique author's world view) in the context of the opposition of art-cinema and mass media.

Conclusions are given at the end of each section.

In **Conclusion**, the results of the dissertation research are considered and a number of conclusions and results are given.