

**Annotation**  
**of the dissertation of Mashurova Aida Abdrakhmanovna**  
**“Female images in the feature cinema of the historical genre of Kazakhstan and Central Asia” submitted for the degree of Doctor of Philosophy (PhD)**  
**on the specialty 6D041600 – Art Studies**

**The relevance of the research topic**

The thesis is devoted to the consideration of the evolution and transformation of female images in the feature cinema of the historical genre of Kazakhstan and Central Asia based on historical film criticism and comparative analysis and a number of other research methods, including, in particular, visual analysis.

The screen images of the heroine characteristic of the cinema of modern Kazakhstan and Central Asia have not been studied sufficiently, the problems of displaying the female image in the feature cinema of the historical genre in these regions did not become the object of special scientific research, and therefore consider this research to be expedient and relevant.

**Object of study** is a historical genre of domestic, Central Asian and world cinema.

**Subject of study** is female images in the feature cinema of the historical genre of Kazakhstan and Central Asia from the end of the 1920s to the present.

**The purpose of the study** is a comprehensive study of female images in the historical genre of feature cinema of Kazakhstan and Central Asia in the aspect of their evolution and transformation.

**Objectives of the study:**

- to consider the specifics of historical cinema as a genre of feature cinema;
- to establish the characteristic features of typological female images from the point of view of traditionalism and feminism in the heroic and common episodes of historical films;
- explore in various aspects of female images in the historical cinema of Kazakhstan in the Soviet period;
- to reveal female historical images in the Central Asian cinema in the period of the totalitarian regime;
- to identify the process of evolution and transformation of female images in the historical genre of the Kazakh feature cinema of the post-Soviet period;
- to determine the dominant development trends of the female image in the historical genre of modern cinema of the Central Asian region in the years of independence.

**Hypothesis**

The study of women's images in the feature film of the historical genre of the Central Asian region will allow us to trace the path of their transformations that have occurred in the film industry for almost a hundred years of development, to identify a number of dialectical positions, especially traditionalism and feminism, to determine the problems of their visualization, as it will contribute to the further adequate embodiment of women image on the feature films of the historical genre of

Kazakhstan and Central Asia, and also contributes to filling the gap in film studies relating to this problem, which at the present stage is still little investigated.

### **The degree of knowledge of the problem**

The thesis work is based on an extensive film critic, art criticism and scientific material.

Very important in the dissertation research are the works of Russian and foreign film critics: S. Eisenstein, L. Delluc, A. Bazen, S.I. Freilich, K.E. Razlogova, R. A. Rosenstone, J. Stubbs, M. Hughes-Warrington M. Rouland, B. Beumers, S. Filippov etc.

Particularly valuable sources are the works of national scientists K. Siranov, B.R. Nogerbek, K. Alimbaeva, K. Ainagulovoy, G. Abikeyeva, N. Mukusheva, I. Smailova, B.B. Nogerbek.

Of great importance are the works of the interdisciplinary nature of the modern period, the increasing attention to the problems of historical and patriotic consciousness, the historical poetics of Soviet cinema A.B. Karaganova, L.A. Parfenova, L.K. Kozlova, N. Stanimirova, N.I. Kleiman.

When analyzing individual provisions, in the work the dissertation rely on the works of R.N. Yureneva, V. Muriana, N.P. Tumanova, M.E. Goldenberg, M.P. Vlasova, G.A. Kapralova, V.N. Zhdana, I.A. Rachuk, E.S. Dobin, V.S. Kolodyazhnoy, V.V. Shabrov, T.F. Selezneva, M.I. Andronikova, E.N. Kartseva, V.I. Fomina, A.V. Machereta, R. Bergan, N.A. Agafonova, V.V. Vinogradov.

In accordance with the goals and objectives of the research, the works of M. Auezov, E. Gul, M. Tokhtakhodzhaeva, E.D. Tursunova, M.V. Soloveva, R. Abazov, S. Rakhimov, G. Tolomusheva, K. Nurlanova, S. Abashin, G. Gachev, A. Khalid, S. Akiner, R. Souni devoted to the study of the culture, art and cinematography of the Kazakhstan and Central Asian regions.

The thesis also involved the dissertations of Kazakh and Russian scientists:, “The Image of a Family in the Cinema of Central Asia in the Context of the Formation of Cultural Identity in the Region” by G.O. Abikeyeva, “Evolution and transformation of the character’s image in the Kazakh feature cinema (1930s - 2000s)” by B.B. Nogerbek, “Visual female images: the experience of the study of Soviet visual culture” by N.V. Zakharova, “Art space and time in historical cinema” by M.G. Makienko, as well as researches by film critics L. Mulvey, N.G. Karimova, N.R. Mukusheva, I.T. Smailova etc.

Despite all of the above sources, we can say with confidence that all these data together do not fully answer many important questions concerning the female image in the feature cinema. It should be noted that there are no special scientific works in the field of Western European, Soviet history of cinema concerning women's images in the feature cinema of the historical genre of Kazakhstan and Central Asia in terms of its evolution and transformation from the 1930s to the present.

**Research methods are considered to be the follows** systemic historical and clerical approach; artistic and philosophical approach; art-theoretical analysis; comparative analysis; visual analysis; film analysis; inductive method of logical analysis; scientific forecasting method to determine the objectives.

Also in the work of the dissertation were applied such methods as a comparison and synthesis, synthesis, which allowed to provide a sufficient level of detail of the analysis of the problem under study.

### **Scientific novelty of the dissertation research**

In the dissertation work for the first time:

- the genre of historical cinema was considered from the point of view of reconstructing chronicling events and revealing the significance of historical personalities that influenced the formation of national self-consciousness;
- the characteristic features of typological female images are established from the perspective of revealing traditionalism and feminism in the heroic and common episodes of feature films;
- female images in the historical cinema of Kazakhstan in the Soviet period were studied in historical and socio-cultural aspects;
- a comprehensive analysis of women's images was carried out in the historical cinema of the Central Asian region of the totalitarian regime era;
- revealed the transformation of female images in the historical genre of the Kazakh feature cinema of the post-Soviet period;
- on the basis of a comparative analysis, an attempt was made to study the development trend of the female image in the historical genre of the modern cinema of the Central Asian region;

### **The main provisions for the defense:**

1. Historical film - a natural consequence of the reconstructed Chronicles, originated in the early years of cinema, focuses on fixing the most important historical events, as close as possible to reality, thereby demonstrating the close relationship of cinema and reality. The formation of a historical film was marked by the appearance of Soviet historical-revolutionary, historical-biographical films in the 1920s, shot in historical-chronological and heroic-epic genres. The genre of historical cinema, having passed a certain path of development, came to Kazakhstan and Central Asia, where the formation of historical cinema was based on the re-creation of artistic portraits of historical and legendary personalities, as well as related events significant in the course of history, by reconstructing chronicles.

2. The cinema of the USSR, following the decrees of the first Soviet government with the ideas of the policy of state feminism on the platform of equality of rights of women and men, began to look intently at the world of traditionalism and the phenomenon of feminism. The gender profile of one or another historical epoch, illuminated in films, with all its harmonious and contradictory connections, makes it possible to study the symbols of national culture and social existence associated with the female world. In historical films, a woman appears not only as a source of life, but often plays a dramatic role, which for various reasons leads the heroine from a love of tragic death. Female images in historical films of the republics of Central Asia corresponded to the tendencies of the cultural environment and ideology inherent in their canons, developing between two poles: traditionalism and feminism.

3. Female images in historical art films of Kazakhstan Soviet filmmaking were formed under the apparent or hidden pressure of the ideology of Marxism-Leninism, reflected the state policy on the screen, also bringing the strategic direction of the

totalitarian regime to the public consciousness by means of artistic cinema language. Despite the fact that the first female images of the historical and revolutionary cinema of Kazakhstan were superficial and frankly propagandistic, they already showed such a common interesting phenomenon as the desire of women to express themselves more than allowed by the prohibitions of traditional society and specific female fears. In historical films designated period the following main typological images were revealed: mother, unhappy bride, female warrior.

4. The development of cinema in the countries of Central Asia led to the transformation of the movie heroes of the historical genre from the brave and faithful companions of the heroes and anti-heroes of the revolution of women who know the feelings of love and the joys of the family hearth. In the 1970s, there are changes in the character of the heroines, there is a deep psychologism of the female image. In Central Asian films, there is an increasing penetration by directors into the area of the subconscious desires of women; the evolution is carried out from the heroic characters of the Soviet historical-revolutionary cinema to non-heroic natures.

5. Feature films of the historical genre of the USSR since the end of 1980-ies took liberal features, as a result of which the phenomenon of "Kazakh new wave" was born. The images of modern asocial heroes of men, including female images, come to the fore. On this cut vulnerability, exposure in the rights of women-movie heroines of Kazakhstan unexpectedly opened. In the post-Soviet period in the cinema of the former Soviet republics rapidly increased national consciousness. Historical films aimed at re-evaluation of historical events, the value of cultural heritage and artistic values, the identification of white spots in national history are on the screens of Kazakhstan. However, in historical films shot between 1991 and 2017, women's images were not given due attention, while history knows the names of outstanding women. Women's images in historical films of the named period have a secondary role.

6. Since independence in Central Asian countries, funding for film production has sharply declined, with the result that the overwhelming majority were low-budget films on a modern theme; we can mark only isolated samples of historical films in Uzbekistan and Kyrgyzstan. At the present stage of development of the screen art of Central Asia, it is necessary to solve complex issues related to the production of feature historical cinema, including the creation of a deep, meaningful female image that will correspond to the world of representations of the current society, performing aesthetic and ethical functions, to excite it.

#### **The scientific and theoretical value of the work**

The theoretical significance of the thesis is determined by the fact that it can be qualified as a substantiation of the new scientific direction in the evolution and transformation of the female image in the feature cinema of the historical genre of Kazakhstan and the Central Asian republics on the real basis of the dialectical processes of traditionalism and feminism in these regions of the world. The results of the study fill a gap on one of the topical topics in the Russian film science.

#### **The practical significance of the study**

In the development of cinema theory, the results will contribute to the formation of systematic knowledge in the process of teaching university disciplines on the

history of Kazakh and Central Asian cinema, as well as in general humanitarian courses, cultural studies, modern history of Kazakhstan and Central Asia.

Can be used and continued in the historical and cinematographic works of art historians, cultural studies, in artistic practice and creative activity of cinematographers, used in educational activities, teaching materials of teachers, in research works of students, graduate students and doctoral students.

### **Approbation of work**

The main concepts of the thesis are presented in 7 scientific publications, including an international scientific publication with a non-zero impact factor included in the Scopus database, in various scientific journals recommended by the CCES MES RK and international scientific conferences.

### **The structure of the dissertation**

The material under study, predetermined the structure of the thesis, which consists of the Introduction, three sections, six subsections, the Conclusion, the List of references and Appendix. The amount of text without appendix 125 pages.

In **the Introduction** the relevance of the research topic is substantiated, the purpose and tasks of the thesis, the degree of scientific elaboration and scientific novelty are formulated, and the provisions submitted for defense are presented, the scientific-theoretical and practical significance of the thesis is determined.

**The first section “The formation and development of female images in the historical cinema of Central Asia”** consists of two subsections. The first section deals with historical cinema as a genre of fiction. In the second subsection, as a result of the analysis, the main typological female images in the historical cinema of Kazakhstan and Central Asia are revealed and they consistently analyze the female image in the heroic and common episodes in terms of traditionalism and feminism.

**The second section “Female images in the historical cinema of Kazakhstan and Central Asia in the Soviet period”** consists of two subsections in which the general picture of female historical images in the Kazakh and Central Asian cinema of the Soviet era is revealed. On the basis of historical and biographical, historical and revolutionary cinema, the main typological models of women's historical images in the Kazakh and Central Asian Soviet feature films are determined. Practical material, namely viewing and analysis of films of Kazakhstan and Central Asia, covers the Soviet period of development of women's historical image in feature films from the 1930s to 1991. Taking into account the film studies data, the formation of national identity in Kazakhstan and Central Asian cinema is considered.

**The third section “Modern trends in the display of female images in the feature cinema of the historical genre of Kazakhstan and Central Asia (1991-2017)”** also consists of two subsections and covers the films at almost all the main stages of their creation: idea, scenario, shooting. Fragmentary analyses of the filmmakers' creative work carried out by Kazakh and Central Asian researchers and critics are systematized and generalized. The conclusions, determined the motive of the transformation of the female image in the feature film of the historical genre. Through the prism of modern screen art, the artistic and aesthetic nature of film characters is revealed, the forecast of the development of the image of women in the historical cinema of Kazakhstan and Central Asia is given.

**In conclusion** summarized the research and presented proposals for the further use of its results.