

**ANNOTATION**  
**to the text of the thesis written by**  
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**on «Traditions and manifestations of spiritual values in Kazakh**  
**Cinema Art»**  
**recommended for the degree of Doctor of Philosophy (PhD) in**  
**6D040600 - Direction**

**The relevance of the research topic.**

Today the Kazakh cinema is the main source of spiritual renewal and modernization in the country, focusing on the history and ethnography, traditions and customs of the Kazakh people. Nevertheless, the function of determining the national identity and the identity of the cinema, the national color and its basic character, which has been aimed at explicitly identifying the most important issues in society and human life, has not been scientifically integrated. It is true that the display of spiritual values through the screenplay is still unrecognizable. Therefore, the main purpose of this scientific work is to determine the idea of films based on national idea in cinematography, analyzing the place of traditions in them and meta-symbolic directions in filmmaking. Also, this doctorate thesis has a great impact on the above mentioned gaps.

Traditional customs and traditions which have taken place in domestic cinematography during Soviet and Independence years have been thoroughly studied as part of the spiritual culture of the Kazakh people. The folk nature of the Kazakh cinema has been thoroughly explored and the creative search for the reconstruction of national and cultural values were deeply analyzed. At the same time, the restoration of traditions in Kazakh cinema was considered as the main factor of spiritual development and national consciousness. The main point of the dissertation is that the principles of reproductive education through cinema art, historical and traditional phenomena, national traditions and rituals, as well as the traditions of the steppe population from ancient times are different from other countries. Nevertheless, the cinematography which has been transformed into a stage of innovation, development and modernization with the society should be investigated in due time. Because cinematography which is different from its structure is influenced by the society, education and science, the process of the upbringing of the offspring. The relevance of the research is derived from such socio-political, artistic and creative requirements, spiritual needs and cultural demands. Similarly, scientific analysis of the process and screening of literary works plays an important role as a modern phenomenon. It is also important to identify the spiritual and cultural values and origins of the independent country. Therefore, this thesis is a

fundamental work that deals with the common problem of cultural studies, sociology and cinema science.

**Object of the research.**

The Kazakh cinematography during the Soviet and Independence years.

**Subject of the research.**

Reflection of traditional customs and rituals in domestic cinema which are the integral part of the spiritual culture of the Kazakh people.

**The purpose of the thesis** is to define the features of the traditions and spiritual values of the Kazakh people in the domestic cinema. At the same time, the main purpose of this fundamental work is to consider the main category of national spirituality through concrete facts and recognition of the sense of consciousness in Kazakh cinema.

**Objectives of the thesis:**

- the discovery of folk nature of Kazakh cinema, comparative analysis of the works of the Soviet era and independence;
- to analyze the features of the screen mirroring of national and universal values reflected in Soviet and domestic cinema;
- evaluation of the contribution of domestic cinema to the promotion of Kazakh history, culture and philosophy, religion and ethnography;
- to consider the appearance of national traditions as a key factor of spiritual development;
- a comprehensive analysis of the historical content of the feature films, which clearly reflects the spiritual culture and everyday life of the Kazakh people;
- scientifically systematization of factors and features of development of national consciousness in Kazakh cinema.

**The problem of the thesis.**

In the Kazakh cinema there are a lot of films shot in different directions (action, digital 3D). Obviously, the entrusted traditions and customs to the generation are important for the future of the nation. However, during today's global development, it is hard to show the national values through cinema art. In the present research work such issues were thoroughly considered.

**Hypothesis of the thesis.**

In the classical, historical and modern films that have been filmed in Soviet times and in the years of independence, popular traditions and customs must be the main focus of the nation's future.

**The research level of study.**

Opinions and conclusions of foreign, Russian and domestic cinematographers like B. Balaash, Z.Krakauer, P.Pazolini, O.Aronson, V. Fomin, K.Siranov, K.Smailov, B. Nugerbek, K.Ainakulova, N. Aimbayeva, N.Rakhmankyzy, G. Abikeeva and others have been

announced in press and collective monographs. In this dissertation the contribution to the Kazakh science of cinema was promoted by the works of these scientists: C.Kackabakov, B.Kokumbayeva, H.Argynbayev, C.Kehenhaehmetovich, B.Amanov, A.Mukhambetova, A.Tuleubayev, E.Tursunov, C.Ayazbekova, E.Jjelbyldin, A.Seydimbek, K. Smailov. Also fundamental studies of domestic historians, literary critics and cinematographers have been used. There also have been widely used works of the researchers who have analyzed their own principles and trends of Kazakh cinema, features of Kazakh history and ethnography. At the same time the scientifically-theoretical works of philosophers such as Sh.Ualikhanov, Sh. Kudayberdiev, Zh.Moldabekov, K.ZHalykov, S. Nurmuratov were used as well. Some of the information required for the study has been extracted from archives, newspapers and magazines.

Similarly, domestic scenes shot down in different years and taking place in the Kazakh cinema's gold fund have been used as the main source of research. The study of the national consciousness and the recognition of the existence, its spiritual strength and the problem of screening folk rituals has been taken as a theoretical and methodological basis. «Nomads», «Tulip» and other films, which were shown at international film festivals such as «Cannes» and «Oscar» have also become a major source of the research. It is obvious that the subject of this thesis is related to cultural studies and artistic, historical and ethnographic studies. Therefore, historical-cinematographic, comparative approach to studying the traditions and customs of Kazakh traditions and customs in the domestic cinema is the main methodological basis of the scientific work.

#### **Research methods.**

The thesis is based on comparative qualifying, scientific systematization, complex research and differentiation.

#### **Scientific novelty of the research.**

For the first time in the thesis a full and systematic artistic analysis of the Kazakh national traditions in cinematic scenes, the aesthetic significance of the screening is made. For the first time, in this work the problem of satisfaction of the nation's demand for spiritual and cultural values of the films published in the Soviet times and in the years of independence were studied. For the first time, a broad scientific analysis of the rituals and customs of classical, historical and modern films has been made. Among them are «Kyz Zhibek», «My name is Kozha», «Beware of the ninth boy», «Nomads», «Gauchartas», «Baksy» and others. These films have not been systematized scientifically, although publicist reviews have been only published in national press and in separate scientific and theoretical conferences and individual monographs. The novelty of the doctoral thesis is the absence of a full-

fledged scientific work of full value that analyzes the place of national tradition and the public significance. It is the first scientific research in the history of the Kazakh cinema that systematized the way of development of the historical development and the creative tendencies in the modern world.

As the results of the complex research, the following scientific discoveries were achieved:

- reviewing the theoretical concepts related to the national traditions of the Kazakh people, the role of domestic cinematography in the process of time and in the modern society was first considered in cinema;

- the essence and content of the special influence of folklore on the formation and development of Kazakh cinema;

- considering national traditions of socio-cultural development of the Kazakh people;

- the main trends of the national traditions and customs of Kazakhstan in the cinematography of Soviet and independent times were identified;

- the importance of popularization of folk traditions in cinematography has been proved to be the development and preservation of national culture and spiritual values;

- modernization of the Kazakh cinema, which is characterized by renewal and globalization, has been summarized in the context of social changes in today's society.

#### **Guidelines for the thesis:**

- traditions in cinematography are a good ground for national identity which helps to preserve the identity of the people. It is considered as a powerful force not to divide the traditions and culture of the Kazakh people from the historical roots;

- it is determined that the objective of the traditions of the people in the cinematography reflects the spiritual culture of any nation in the interests of the nation. The content-idea of films released during the years of independence deepens the principle and process of re-presenting the majority with spiritual values;

- the ideas of contemporary compositions in the modern era of globalization on social issues are reflected in the combination of scenario and filmmaking solutions;

- the representation of national customs and traditions through cinematography is a very important aspect of national culture preservation and unique development in the future;

- folk traditions have a great didactic function and cinematography is the best way to translate spiritual values into their synthetic nature;

- the appearance of the national traditions on the screen is characterized by the spiritual and aesthetic significance of propagation of nationwide culture.

### **Theoretical and practical significance.**

Scientifically-theoretical significance of the dissertation work is valuable in the analysis of the specificity of image in traditional cinematography of Kazakhstan. The scientific result of the research is very important for art critics and cinema directors who are considering experimental studies on art criticism including cinema science as well as illustration of national traditions. Therefore, the scientific-methodological value of this thesis is high. The theoretical conclusions of this doctoral thesis can be used as an additional course in the subjects of «World cinema history», «History of Kazakh cinema», «Film criticism», «Cultural study» in higher educational institutions and colleges of art. You can also read lectures on special courses such as «Film History», «Cinema Directing», «Today's Cinema Process» for film studios and students of private art schools.

**Approbation.** Key findings, conclusions and guidelines from the research have been published in journals recommended by the CASS of the MES RK, in the scientific journals included in the Scopus database and at international conferences in Kazakhstan and abroad.

**Introduction of work results.** Particular sections of the thesis materials are included in the curriculum of the Department of Directing Art of the Department of Cinema and Television of the Kazakh National Academy of Arts named after T.K. Zhurgenov. The doctoral candidate has prepared a training course for disciplines «Direction», «Television Making», «Entertainment Direction».

**Structure of thesis.** The research consists of introduction, three chapters, six paragraphs, conclusion, the list of references and the application. Total volume of work - 136 pages. The list of used literature has 143 names.

### **The main content of the thesis.**

In the first part of the so-called «Cultural-theoretical foundations of the study of spirituality in the Kazakh cinema art» the importance of national traditions starting with people's lives, for the country, the spectator and the generation, is analyzed by considering the history of that individual nation and its current social development. Also, this work sings out the influence of the transformation process of cinema production in Kazakhstan to the formation of other cultural spheres (literature, theater, fine art, music, etc.). The process of scientific and technological upgrading of the world sharply and radically in the second half of the XX century, the dominance of «psychological effects» of movie creations at present, and the broader influence of cinema in the formation of a personality than other types of art are analyzed by concrete conclusions.

**The second part** of the thesis «Kazakh Soviet cinema's manifestation of national values» is devoted to the recognition of national identity in Soviet era films and the differentiation of the main ideology of that time. During the research, it is possible to introduce the presentations of the film «Beware of the ninth boy», «Kokserek» which promotes the spiritual taste and culture of the younger generation and the inclusion of such tendency in the curriculum of a particular class. It is also important since the early years of independence that a great deal of attention has been paid to the knowledge of national history in all the spheres of literature, art and culture, the discovery of the truth of the white pages, more than a quarter of a century that has gained sovereignty, with a new look at the roots of national identity and patriotism of the Kazakh nation.

**The third part** of the film titled «The Art of the Kazakh Cinema's Independence» explores the great contribution of cinema to education and culture, as well as cinematography for the development of national consciousness, identity and interethnic relations. It is worth noting that here it is based on modernization of the Kazakh art based on the modern requirements of national culture and the use of the necessary methodology in the world art practice in accordance with the national historical and cultural trends. It should be noted that the Kazakh people should strive to preserve their heritage by complementing one another by cooperating with the standards of Western European culture, contributing to global development.

**In conclusion,** the main findings and principles of the research were studied and many important issues were sorted out. On the same basis the conclusion was made.