

**ANNOTATION**  
**to dissertation text of Urazbayeva Sharipa Nurymbetovna**  
**"The gender representations in the Contemporary Kazakh cinema"**  
**submitted for the degree of Doctor of Philosophy (PhD)**  
**on the specialty 6D041600 - Art Studies**

**The relevance of the subject** is a gender concept in world cinema which is classified into historical types in the context of the relative ethnic and religious worldview of the Western and Eastern model and is studied in the Kazakh cinema by the evolution of gender concept and trends in these stages.

The mirror of each nation is cinema. Nowadays, the problem of gender expression in the world cinema is important. In particular, the creativity of female directors is a significant topic that is most discussed in the global cinema. Researches and gender studies in relation to the image, place and role of a woman in society and culture have evolved rapidly in recent centuries in western and near and far-abroad countries, but in domestic science it has started only in the last years of the last century. Therefore, in our research we focused on the personality, ideals and content of the «man» and «woman» image in modern Kazakh cinema as one of the most important areas affecting the psychology of the country in the new society. And we will consider the gender representation in male and female directing films. The relevance of the topic of the dissertation work is closely related to this issue.

**Research Object** is the representation of gender in the Kazakh cinema.

**Research Subject.** The process of gender representation in the Kazakh cinema direction during the Independence period (1991-2016).

**Level of research**

Gender representation in the history of Kazakh cinema has not been studied in terms of scientific term. The works of scientists who studied gender issues in other areas of science is important to take a closer look at the peculiarities of gender representation in the Kazakh cinema. Kazakh scientists began to pay serious attention for the concept of «gender» after years of independence. A.Nysanbayev, Z.Balgimbaeva, G.Yesim, A. Kulsarieva, A.Mastalimova, M.Orynbekov, S.Kondybai, N.Baytenova, K.Sh.Nurlanova, G.G.Solovieva, Z.N.Ismagambetova, Z.A.Mukashev, N.A.Usacheche, Z.Kodar, G.Adaeva, S.Karpykova, S.M.Shakirova, H.Shedenova and others studied this concept in their fields. The theoretical part of the work is devoted to the concept of gender representation in cinema.

To create a methodological excursion on the concept of "gender" in cinema, it was proposed that the English cinematographer Laura Malvi, Theresa de Laurette, Carol J. Klover, Pam Cook, Elizabeth Cole, Barbara Creed, Kaja Silverman, Y.Smirnova- Yarskaya, Y.M.Lottman, N.I.Yakovleva and A.Usmanova have made a huge contribution to the theoretical basis of this dissertation work.

We refer to the theories based on the work of Stuart Hall, Marks Vartofsky, Sean Bern, J.Derrida, N.Hudman, H.N.Zandyukler.

In order to consider the Soviet period of the Kazakh cinema, domestic cinematographers such as Kabysh Siranov, Kamal Smailov, Rosa Abdulakhatova, Raushan Ospanova, Kulshara Ainagulova, Katesh Alimbayeva will be valuable

sources. B.R.Nugerbek, G.O.Abikeeva, D. Omirbaev, N.R.Mukusheva, D.B.Asymova, G.A.Murmuralieva, I.T.Smailova, M.A.Ergebekov, G.B.Kobbek, B.B.Nugerbek, A.M.Aydar and some filmmakers and film critics also considered it in their works.

### **Purpose and tasks of work.**

The main purpose of the dissertation work is to analyze textual analysis of «gender» in world cinematography, to define the peculiarities of gender representation in the Kazakh Art Cinema (1991-2016) based on the theory and concept of feminine cinema:

- The characterization of the concept of «gender» and «representation» in the global cinema science and the cinema, the systematization of the main concepts;
- Theoretical, scientific and psychoanalytical analysis of the «female cinema» trend by studying the artistic level of it in the cinematography;
- Evaluating the manifestations of visual models in the development of the gender policy of the Republic of Kazakhstan in the Kazakh cinema;
- Studying the creativity of female filmmakers in the history of the Kazakh cinema and comparing features of directing films with the near and far abroad films and highlighting the features of their national orientation;
- A new conceptual approach to the artistic and aesthetic nature of the creation of a female image of male directors in the evolution of Kazakh film directing art;
- Identify the trends of contemporary generation and filmmakers' «women's cinema» perspectives.

**Theoretical and methodological bases of the work** are philosophical, historical-cultural, philological, cinematic, comparative analysis and feminist methods. In addition to the theoretical and methodical framework of the thesis, theoretical and practitioners of the above-mentioned cinematography and general genetics, contributing to the development of the social theory of gender concept, there works of the world's modern philosophers such as I.Kant, G.V.F. Hegel, A.Chopenhauer, Z. Freud and psychoanalysts K.G.Yong, A.Adler, E.Baddin, E.Bern, J.Bernard, M.Mid, B.Friedan, K.Millet, I.S. Con, U.Masters, K.Horne, Zh.Lakan, J.Delez, D.Derrida, S. de Bovuar's were used. Their research is important in the psychoanalytic approach to considering the acceptance of gender concept through cinema screening.

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

The presentation of gender in this dissertation is the first in historical and theoretical terms in the Kazakh cinema. The researcher attempted to conduct a holistic systematic study of the creativity of Kazakh filmmakers in the context of gender representation and its manifestation in the context of modern cinema. Dissertation work has achieved the following results with the following scientific novelty:

- The novelty of the research was analyzed in the theoretical approaches to the concept of gene in the world cinema and cinema science in order to fully studying the topic that is still not considered theoretically in the Kazakh cinema;

- The concept of «presentation» is characterized by kinship and its main concepts in world cinema science and the methods of interpretation in Kazakh cinema are systematized;

- On the basis of the analysis of the main features of the «women's cinema», which is the concept of world science, the level of artistic bases and directorial decisions of women filmmakers in the Kazakh cinema has been systematically analyzed.

- Systematic modeling of the formation and development of the common gender policy in the independent Kazakhstan society, which took place at each stage of the Kazakh cinema;

- Artistic and aesthetic peculiarities of women's artists in Kazakh art films were evaluated;

- On the issue of increasing the competitiveness of new trends and prospects for development of domestic female filmmakers, the author suggested that the introduction of an international cinema term «female film» in the scientific circulation of the domestic cinema industry as a result of this work.

#### **The main scientific results of the research submitted to the defense**

As a result of the study of the interpretation of gender in modern Kazakh cinema, the following **concepts** are presented:

- The concept of gender is a cultural metaphor. Cinematographer is an important part of the mass culture. The gender representation has become an integral part of the screen art in the world practice. Social groups, especially youth, perceive gender education in the family as a modern social phenomenon. In cinematic science, theoretical approaches to the concept of genes make the video system identifying the characters and viewers on the screen.

- Since the representation is a constitutional function of symbols, the notion of «representation» and «sign» complement each other. The representation is a phenomenon of self-identification by creating different symbols. The movie representation is a link between the language and the concept that can tell us the true world of people, things or events, as well as describe and explain the world of objects or events that are imaginable.

- Since 1970, women began filming as a filmmaker in the world cinema. As a result of their activity, the phenomenon of «women's cinema» was formed. A woman who left her autographs in the history of the world's film industry was able to choose the theme without hesitation. As a result, melodrama, suspenseful thrillers and horror films genre have become a major trend.

- There are industrial and artistic peculiarities of the gender representation in the history of the Kazakh Art Cinema. The production peculiarities are the realization of the gender policy and ideological values that are taking place at every stage of our historical formation. The aesthetic peculiarities of the gender representation in the Kazakh cinema are evolving harmonious implementation of the Western European Gender Principles and Oriental Gender Principles without losing the national reality in. That's why the screening policies in our country are not a direct copy, but a unique ethnic component of the national identity.

- After Dariga Tnalina, the first woman director in the Soviet Central Asia countries, young generation of women's directors such as Leyla Aranysheva, Shapiga Musina, Asiya Suleeva, Ulzhan Koldauova, Aikhan Chataeva, Asiya Baigozhina, Zhanna Isabaeva, Gulshat Omarova, Elya Gilman and others have their own autographs in the domestic cinema. They have contributed to the development of screen directing schools, building on social problems in society in their works.

- The peculiarities of female filmmakers in the field of domestic cinematography have been characterized as part of the humanistic paradigm. The films featured the peculiarities of gender mainstreaming, ethnic psychology, passionate ability of main characters through movie language. The images of the screenwriting women were subject to different ideological systems that emerged at every stage of the historical development of our nation and were transformed to reflect the image of tradition in the symbolic form.

- Today it is necessary to develop the scale of women's directorship purposefully. During the presentation of the genes in the modern Kazakh cinema, we present a series of multidimensional film «Kazakh Women», which is a practical result of scientific work, worthy of a positive attitude to the education of future generations. Not only celebrities, glorious women, but prototypes of modern Kazakh woman with a high moral standing will be in the main form. It will be a collection of art and documentary films.

**The scientific-theoretical and practical significance of the research** is the relevance of the study of gene peculiarities in the Kazakh cinematographic science in the field of cinema science. Also in our research theoretical bases have been developed to investigate the problem of gender representation of the Kazakh cinema with artistic and historical-cinematic analysis. The results of the dissertation research can be used by foreign researchers in the field of gender studies in other fields of the country, gender studies in Central Asia, systematization of gender issues in Kazakhstan, implementation of gender policy in the country and gender training programs in higher education institutions in our country.

#### **Scientific publications and approbation of the dissertation research**

The main content of the research work is news of the National Science Academy approved by the Committee for Control of Education and Science of the Republic of Kazakhstan which were published in the «Indian Journal of Science and Technology», included in SCOPUS list published in India. Series of Social and Human Sciences can be seen articles published in the journal of science and life of Kazakhstan, in the reports of international and republican scientific-theoretical conferences.

#### **Structure the dissertation**

**The first chapter** titled "Theoretical Foundations of Gender Representation Analysis in Cinema Art" focuses on the definition of the concept of gender in the works of prominent domestic and foreign scientists and examined the theoretical views and concepts of gender phenomena in the cinema. During the review of the scientists who analyzed the theory of «representation», the main concepts of world cinema science systematization and interpretation in the Kazakh cinema were analyzed. Also, the concept of «female cinema» in the global cinema and the basis of

the theory of feminine cinema as a part of it are studied and the directions of continuity and innovation were considered.

**The second part of the work** titled «Peculiarities of the Kazakh cinema in the context of gender mainstreaming» focused on the peculiarities of the formation and development of the common gender policy in the independent Kazakhstan society and its visual patterns in the films produced in the country. An attempt was made to analyze the historical basis of the concept of gender phenomena in the Kazakh society and the psychoanalytic approach through the films of famous directors of the modern Kazakh cinema. The creation and development stages of women's filmmakers' creativity in the history of the Kazakh cinema were considered and the focus was on their creative work.

The **third chapter** titled «Trends in creative development of filmmakers in the Kazakh cinema» featured the peculiarities of women's representation in modern Kazakh cinema and the role of a woman in the Kazakh cinema, the image of the Kazakh woman, her outlook, her own place in society. At the same time, the features of social vision of the younger generation of female filmmakers' screen culture were discussed.

**In conclusion,** a concept was approved based on the results of the research.