

ABSTRACT
to the text of the dissertation of Azat S. Khakimov
«DOCUMENTARY AS A MEANS OF FILM LANGUAGE IN
KAZAKHSTANI FEATURE MOVIES (1945-2019)», submitted for the degree
of Doctor of Philosophy (PhD) in the program 6D040600 – Directing

General description of work.

In the thesis "Documentation as a means of cinematic language in feature films in Kazakhstan (1945–2019)", the analysis of director's cinematic techniques, including documentary in feature films in Kazakhstan.

The main research problem focuses on theorization and systematization of documentary technique of directing in Kazakhstani feature films from 1945 to 2019. The system of directorial techniques of documentary in feature films contributes to a deep, better understanding of the cinematographic process in modern Kazakhstan as a whole and allows making forecasts regarding the further development of directing, in particular.

Relevance of the research topic.

There is a large stratum of directorial techniques of documentary in feature films, the study of which is of significant practical (for film directing, film language) and theoretical (for cinema theory, film studies) interest. This reveals a certain **contradiction**: in the cinematographic environment (cinematographers and film experts) actively use the chronicle in the discussion and practice of feature films, but this process (method) has not been theorized in any way.

From the above, **problematic issues** arise:

- ✓ What is the importance of documentary in the artistic space of a feature film?
- ✓ How is the goal of the author formulated, who uses documentary in fiction films?
- ✓ What possible future development does documentary have in feature films?

Moreover, these directorial and film studies questions pose problems for us in various spheres: a **cultural problem** - the relationship between a document (fact) and a second nature; **art history problem** - the relationship between a document and a work of art; **aesthetic problem** - the aesthetic relationship between a document and a work of art; **philosophical problem** - reality problem.

Consideration of the above problems and contradictions, and the research carried out by our colleagues, determined the relevance of our research and the research topic: "Documentation as a means of cinematic language in feature films in Kazakhstan (1945 - 2019)", which made it possible to put forward the following **hypothesis**: *documentary techniques in feature films have a certain impact on the moviegoer, the systematization of these techniques can make it possible to determine their role in filmmaking and scientifically substantiate the ways of their further development within the framework of the film language.*

We are investigating the directorial techniques of documentary in the feature films of Kazakhstan in the following sequence:

- ✓ **from 1945 to 1970** - the period of formation, development and the beginning of the flourishing of national direction;
- ✓ **from 1971 to 1997** - this period includes two sub-periods: 1971-1985 flourishing of Kazakhstani direction of the Soviet period; 1986-1997 period of socio-cultural transformation of Kazakh society, stages of the "Kazakh new wave" and "first independent studios";
- ✓ **from 1998 to 2019** - stages of "cinema of independence", "children of independence" and the cinema of modern Kazakhstan.

The study of directorial techniques within the framework of the historical and cultural method and through groups of dramatic and screen aspects makes it possible to systematize the reception of documentary into a single concept. Analysis of modern methods of work of directors with a documentary technique provides an opportunity to suggest ways for the further development of directing methods in the national cinema of Kazakhstan.

The purpose of the study is a comprehensive study, theoretical description and systematization of documentary reception in feature films in Kazakhstan for the period from 1945 to 2019, created at the Kazakhfilm film studio named after Sh.Aimanov.

Object of study.

The object of the research is the feature films of Kazakhstan in the period from 1945 to 2019, created at the Kazakhfilm film studio named after Sh.Aimanov.

Subject of study.

The subject of the research is documentary in the feature films of Kazakhstan in the period from 1945 to 2019, as a director's method of embodiment.

Research objectives:

- 1) Consider various concepts for the study of documentary science in the social sciences;
- 2) Explore the forms, properties and functions of documentary in feature films;
- 3) Explore the means of documentary as an expression of the director's cinematic style in feature films and systematize the director's techniques of documentary in feature films;
- 4) Describe the directorial techniques of documentary in feature films and analyze them in feature films in Kazakhstan from 1945 to 2019;
- 5) Explore the system of views about reality in philosophy and culture, reflecting the phenomena of the Postmodern era;
- 6) Reveal trends in the development of documentary techniques and their reflection in the film language.

The degree of elaboration of the problem.

The theoretical basis for our research is presented by the works of theorists and practitioners of cinematography of the past and present. These are studies in the theory of cinema and in the fields of philosophy, aesthetics, film criticism, sociology and psychology, related to cinema or the visual arts in general: Z. Krakauer, T. Elsesser, L. Manovich, A. Bazin, M. Marten, R. Bresson, S. Eisenstein, S. Yutkevich, L. Kuleshov, E. Razlogov, B. Nogerbek, G. Abikeeva, N. Berkova, D. Omirbayev, I. Smailova, O. Boretsky and others.

The works on the theory of cinema under consideration have different directions of research. This is how some view cinematography as a whole, while others analyze only non-fiction (documentary) cinematography, or vice versa, only fiction films.

However, with a large amount of scientific research in the world and domestic cinema, the system of directorial techniques of documentary in the fiction cinema of Kazakhstan from 1945 to the present is not a special subject of a comprehensive scientific art history, film study analysis. This indicates that in the domestic art history there is a need for a detailed scientific study and systematization of directorial techniques of documentary in feature films.

Methodological base of the research.

The analysis of films in our study covers the period from 1945, when the national film studio, the Alma-Ata film studio of feature films and newsreels, was organized, to 2019, when the Joint Stock Company Kazakhfilm named after Shaken Aimanov creates films both independently and in co-production with others. countries with their own national cinematography. The coverage of this period makes it possible to see changes in the director's technique, to analyze the development of the documentary method in feature films in Kazakhstan. Analysis of fiction films, which were created at the largest film studio of feature and documentary films "Kazakhfilm" (Almaty, Kazakhstan).

The problematic of this dissertation work covers the field of historical, cultural and art studies.

The main methodological principle of this dissertation work is an art history approach to the systematization of directorial techniques of documentary in feature films in Kazakhstan. In this regard, the theoretical and methodological basis of this dissertation is represented by four research methods: *historical and cultural research method; comparative historical research method; narrative analysis; structural and semiotic approaches, involving the study, comparison and intersection of various forms of analysis.*

Scientific novelty of research.

In the dissertation work, for the first time, the directorial techniques of documentary in feature films in Kazakhstan are systematically examined, starting from its early period to the present day (2019 inclusive). Also, for the first time, the System of directorial techniques of documentary in feature films and its components: system groups and system elements are presented.

During the study, the following **results were obtained, which are scientific new:**

- 1) The "System of directorial techniques of documentary" in the feature films of Kazakhstan is presented, which includes two interacting groups of twelve elements;
- 2) Elements of the "System of directorial techniques of documentary" in feature films carry functions that add additional meaning to the motion picture or enhance the drama or aesthetics;
- 3) The author introduces new terms into scientific circulation: "audio chronotope" and "integrated space" - which makes it possible to more accurately define the director's technique to achieve the artistic and creative goals of the author-director;
- 4) The concepts of "documentary style in feature films" and "documentary techniques in feature films" are differentiated, these concepts are described as different methods of directing in feature films;
- 5) The tendency of the development of modern director's techniques in feature films is revealed, which makes it possible to propose the term "kinemakhoros" (κινημαχώρος) to describe the possible future of cinematography.

Scientific theoretical significance of the work.

The theoretical significance of the thesis lies in the systematization of directorial techniques of documentary in Kazakhstani feature films. In this work, for the first time, a holistic analysis of the aesthetic originality of directorial techniques of documentary in feature films is carried out, the place of directorial techniques of documentary in cinema theory is determined, and a theoretical basis for further study of this problem is provided.

During the research, the dissertation holder proved the following **provisions for the defense:**

1. Twelve directing techniques of documentary are elements of the "System of directing techniques of documentary" in feature films, which are combined into two groups of this system;
2. Directing methods of documentary in fiction cinematography carry three functions: dramatic and entertainment, information and communication and normative. These functions add additional meaning to the motion picture, enhance drama or aesthetics;
3. The two terms "audio chronotope" and "integrated space" are introduced into scientific circulation, which more accurately define the director's technique for achieving the artistic and creative goals of the author-director;
4. Defined and differentiated the concepts of "documentary style in feature films" and "documentary technique in feature films";

5. The system of directorial techniques of documentary in feature films together with information-digital technologies allow the development and creation of new audiovisual works in accordance with the global transformation of the system of views on reality in philosophy and culture.

The practical meaning of work.

The systematization of directorial techniques of documentary in feature films in Kazakhstan has an important practical value, both for acting directors-directors, and for film studies and theoretical study by researchers, as well as for the educational and methodological process in creative directions.

The structure of the thesis.

In the study "Documentation as a means of cinematic language in feature films in Kazakhstan (1945-2019)", *a director's analysis of cinematic techniques, including documentary content in feature films in Kazakhstan from 1945 to 2019, was carried out.* On the basis of this analysis, we have studied and generalized the process of directing documentary means of expressiveness in Kazakhstani feature films. The dissertation work consists of an introduction, three sections, nine subsections, a conclusion, a list of sources used, a filmography and an application.

The first section "Theoretical and methodological foundations of the use of documentary means in feature films" examines the concepts of documentaryism in the humanities and analyzes the techniques in the period from 1945 to 1970.

The second section "Documentation in feature films as the author's reflection of reality" examines the phenomena as director's style and documentary means in feature films, analyzes the director's premiers of documentary in Kazakhstani feature films in the period from 1971 to 1997.

In the third section "The modern paradigm, its influence on the development of film language and the systematization of directorial techniques of documentary in feature films", conceptual ideas of reality in philosophy and culture in the era of Postmodernism are revealed, the forms of directing techniques of documentary in feature films of Kazakhstan are analyzed in the period from 1998 to 2019 -th years; explores the prospects for the development of the film language through the consideration of documentaryism in feature films in Kazakhstan.

In the dissertation work, along with the list of sources used, the filmography and Appendix A of domestic films are provided, the film criticism and director's analysis of which was carried out in this dissertation work.

In the **conclusion**, the conclusions of the study are presented.