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**THE IMAGE OF WOMEN IN MOLDOVAN CINEMA**

**ABSTRACT OF THE DOCTORAL THESIS  
SPECIALTY 654.02 – CINEMATOGRAPHIC ART, TELEVISION AND OTHER  
AUDIOVISUAL ARTS (CREATIVE PRACTICE)**

**Doctoral Supervisor:  
Dr., Associate Professor  
Dumitru Olărescu**

**Doctoral candidate: Radu-Dumitru Zaporojan**

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**Scientific supervisor:**

Dumitru Olărescu, PhD in Arts Studies, Associate Professor

**Composition of the Public Defense Committee:**

1. **Svetlana Târțău, Chair**, PhD, Professor, Academy of Music, Theatre and Fine Arts
2. **Dumitru Olărescu, PhD supervisor**, PhD, Associate Professor, Academy of Music, Theatre and Fine Arts
3. **Alexandru Lupaşcu-Bohanţov, official reviewer**, PhD, Associate Professor, Academy of Sciences of Moldova
4. **Violeta Tipa, official reviewer**, PhD, Associate Professor, Academy of Music, Theatre and Fine Arts
5. **Andrei Dumbrăveanu, official reviewer**, PhD, Associate Professor, State University of Moldova
6. **Diana Bunea, secretar ştiinţific, Scientific Secretary**, PhD, Professor, Academy of Music, Theatre and Fine Arts

The public defense will take place on May 14, 2026, at 10:00, during the meeting of the Public Defense Committee at the Academy of Music, Theatre and Fine Arts (Chişinău, 87 Alexei Mateevici Street, Room 52). The thesis and its abstract can be consulted at the National Library of the Republic of Moldova (Chişinău, 78A 31 August 1989 Street), at the library of the Academy of Music, Theatre and Fine Arts (Chişinău, 87 Alexei Mateevici Street, reading room), and on the official websites of ANACEC and AMTAP (<https://amtap.md>).

**Scientific supervisor:**

Dumitru Olărescu, PhD, Associate Professor \_\_\_\_\_

**Scientific Secretary of the  
Public Defense Committee:**

Diana Bunea, Dr. prof. univ. \_\_\_\_\_

**Author:**

Radu-Dumitru Zaporojan \_\_\_\_\_

## CONCEPTUAL FRAMEWORK OF THE STUDY

The conceptual framework of the present research is grounded in the understanding of the historical evolution of gender relations and in the necessity of integrating this dimension into the analysis of Moldovan cinema. From a historical perspective, the process of diminishing gender disparities began to take shape only in the 20th century, with the rise of feminist movements and the assertion of fundamental rights such as the right to vote, freedom of expression, and equality in social and professional life. This process cannot be considered complete; rather, it continues to manifest at both social and cultural levels through the constant redefinition of gender roles and representations in the public and artistic spheres. Cinema, as a major cultural expression of modernity, reflects these transformations while also actively contributing to their formation and consolidation.

In the context of Moldovan cinema, the gender-based analysis starts from the identification of a critical and theoretical gap. Although the history of national cinema has been documented in various studies and publications, it has not been systematically examined through the lens of female representation and women's participation in the filmmaking process. The absence of such an approach has contributed to the persistence of the perception of cinema as a predominantly male domain and to the marginalization of women's contributions within historiographic and critical discourse. The lack of sustained reflection on these aspects has generated a form of invisibility of gender-related issues, making it necessary to articulate a conceptual framework that allows for a re-evaluation of national film history from a broader perspective. The research is based on the premise that the image of women in film cannot be separated from the historical, ideological, and institutional context in which it is produced. During the Soviet period, the official discourse of gender equality functioned as a declarative principle, while cinematic representation was integrated into a normative logic aimed at supporting the ideological project of the state. Accordingly, the proposed analysis investigates how women were represented in documentary and fiction films produced at the "Moldova-film" studio, as well as the conditions under which women participated in the filmmaking process. Conceptually, the research addresses the discrepancy between formal equality and the reality of representation and access to positions of artistic decision-making.

At the same time, the study extends its conceptual framework to the post-independence period, marked by structural transformations and the redefinition of the cultural identity of the Republic of Moldova. In this context, the analysis focuses on the contribution of female filmmakers active after 1991, examining the themes they explore, the aesthetic directions they adopt, and the ways in which female experience is translated into cinematic discourse. The aim is to identify a specific thematic spectrum, without assuming the existence of a unified or essentialized “female perspective,” but rather understanding films made by women as an integral part of the diversification of national cinematic expression. Thus, the conceptual framework of the research is anchored in the analysis of the relationship between gender and representation, between ideological context and cinematic construction, as well as in the necessity of recovering an insufficiently explored dimension of Moldovan film history. The study proposes a critical reconsideration of the notion of “conventional equality” during the Soviet period and an evaluation of the transformations that have occurred in the contemporary stage, offering an interpretative framework that contributes to the consolidation of research on the image of women in Moldovan cinema and to its integration into the broader field of European cultural studies.

#### **Aim and Objectives of the Thesis:**

**The aim of the thesis** is to provide a theoretical foundation for the presence of women in Moldovan cinema.

**The objectives of the thesis** are closely related to the various aspects of female presence in the local cinematic space:

- Analysis of female representation in Moldovan documentary films produced during the activity of the “Moldova-film” studio.
- Identification of women’s presence in the filmmaking processes during the period of Moldavian SSR productions.
- Highlighting the contribution of female filmmakers active at the “Moldova-film” studio, whose work has been insufficiently studied and analyzed.
- Analysis of the portrayal of female characters in Moldovan fiction films produced at the “Moldova-film” studio.
- Documentation of the national cinematic space from a gender perspective.
- Analysis of Moldovan cinema from independence to the present, focusing on films created by women and identifying the main thematic and aesthetic directions.
- Analysis of the image of women and modes of representation in films made by women, through the examination of character typologies and their comparison with the dominant models of the socialist period.

- Argumentation of the relevance and necessity of a female perspective in national cinema as a distinct and authentic voice in cinematic creation.

**The scientific and practical novelty and originality** of the concept consist in establishing a solid foundation for documentation and information intended for both national and international researchers, as well as for the general public, regarding gender-related aspects within the Moldovan cinematic space. The study represents a first theoretical attempt to examine the models and stereotypes of female representation throughout Moldovan cinema during the period of the Moldavian SSR. Furthermore, for the period following the independence of the Republic of Moldova up to the present, the research provides an initial comprehensive overview of women's presence in the national cinematic space, both in front of and behind the camera, within a context marked by the revival of film production.

The practical component of the study consists in the production of the documentary film *The Image of Women in Moldovan Cinema*, which documents and translates the key aspects of the research through cinematic language. This film serves as an accessible audiovisual resource for the general public, highlighting the main issues related to female representation throughout Moldovan cinema, as well as in a broader, universal context. The film is constructed through documentary interviews with personalities and specialists in the field, combined with a narrative illustration based on archival footage from the "Moldova-film" studio.

### **Theoretical and methodological framework**

The methodological and scientific-practical foundation of the research was determined by the aim and objectives of the thesis. In examining the image of women within the national cinematic landscape, the study draws upon international feminist film criticism, as developed by key scholars such as Laura Mulvey, Claire Johnston, Teresa de Lauretis, and Molly Haskell. These figures have laid the groundwork for the analysis of female representation in cinema, particularly in the context of the so-called "second wave of feminism" that emerged in the 1960s. This feminist approach to film studies is complemented by the works of national researchers who have contributed to the development of specialized literature in the field, including Dumitru Olărescu, Ana-Maria Plămădeală, Violeta Tipa, and Alexandru Lupașcu-Bohanțov.

### **Practical value of the research**

The practical component of the thesis lies in fostering a critical and informed perspective on the representation of women in both the history of national cinema and contemporary filmmaking. The study encourages readers to become aware of gender stereotypes, as well as the social and professional limitations faced by women in the field of cinema. At the same time, the documentary film *The Image of Women in Moldovan Cinema* can serve as an educational resource on the topic of female representation in the cinematic environment, while also raising awareness of female filmmakers from the Republic of Moldova and their creative work. For filmmakers and aspiring filmmakers alike, both the theoretical and practical components of the thesis provide a framework of perspectives that can broaden thematic approaches and creative horizons in future cinematic projects. Moreover, the thesis as a whole serves as a motivating factor, encouraging young female filmmakers to pursue and express their creative aspirations. The research also challenges the patriarchal perception of cinema as an exclusively male domain. The concepts developed in this thesis may serve as a reference point for the development of study programs within cinematographic disciplines in the Republic of Moldova.

### **Approval of the results**

The thesis was carried out within the Doctoral School of Arts and Cultural Studies of the Academy of Music, Theatre and Fine Arts of the Republic of Moldova. It was evaluated, discussed, and recommended for defense by the supervisory committee and the Doctoral School Council. The main research directions were reflected in 6 publications, including 5 scientific articles published in journals listed in the National Register of профиль journals, 3 abstracts of scientific communications, as well as 3 papers presented at national and international scientific conferences. The structure and volume of the thesis include: annotations, introduction, three chapters, general conclusions and recommendations, 79 bibliographic sources, and 2 annexes. In total, the thesis comprises 122 pages of main text.

### **Summary of the thesis content:**

The doctoral thesis consists of two components: practical and theoretical. The practical component involves the production of the documentary film *The Image of Women in Moldovan Cinema*. The theoretical component includes the introduction, three chapters, general conclusions, and recommendations. The introduction outlines the topic, relevance and

importance of the research problem, the aim and objectives, the novelty and originality of the artistic concept, the theoretical and scientific framework, research methods, theoretical significance, applied value of the work, as well as the implementation and validation of the research results.

Chapter 1, *Feminism in World Cinema*, provides the theoretical and conceptual framework necessary for analyzing the image of women in cinema through a diachronic approach to feminist film theories and the main female typologies constructed throughout the history of world cinema. The chapter establishes the analytical tools used in the subsequent sections of the thesis, placing the representation of women in direct relation to the social, ideological, and cultural developments of the 20th and early 21st centuries.

Subchapter 1.1, *Theoretical Foundations, Stereotypes, and Objectification*, examines the emergence and consolidation of feminist film criticism, from early claims for gender equality to the formulation of key concepts defining feminist cinematic analysis. It addresses the mechanisms of sexual objectification and the principal female archetypes established in cinema, highlighting how female identity is simplified and subordinated to symbolic, moral, or commercial functions. The dimension of violence is also explored as a constitutive element of representation.

Subchapter 1.2, *Protagonists of the New Millennium and the Struggle for Equality*, analyzes recent transformations in the representation of women in contemporary cinema, emphasizing both the diversification of female characters and the persistence of traditional narrative structures and industrial constraints. The discussion also considers women's access to positions of creative authority and the relationship between representation and institutional power.

Chapter 2, *Women in the Cinema of the Moldavian SSR*, proposes a critical reading of female representations within the ideological, aesthetic, and institutional context of Soviet Moldovan cinema. It examines both on-screen representations and women's participation in film production, highlighting the constraints imposed by the political and cultural system.

Subchapter 2.1 analyzes documentary productions of the "Moldova-film" studio, including newsreels, thematic documentaries, and portrait films, where women are predominantly depicted as disciplined labor forces integrated into agricultural, industrial, and social activities. Their identity is largely reduced to productive and symbolic functions within the collective. The

chapter also addresses the representation of childhood, official rituals, and the symbolic instrumentalization of the female body.

Subchapter 2.2 focuses on fictional cinema, emphasizing the predominance of conventional female typologies, often subordinated to male protagonists and defined by moral, familial, or ideological roles. Even when central, female characters remain constrained by the normative frameworks of Soviet ideology.

Chapter 3, *Women in the Cinema of the Republic of Moldova*, analyzes post-independence cinema, marked by institutional restructuring and the redefinition of national cinematic identity. It explores the emergence of female filmmakers as authors with distinct artistic visions.

Subchapter 3.1 maps the trajectories and filmographies of women filmmakers active after 1991, highlighting production conditions and professional challenges.

Subchapter 3.2 examines recurring themes and representations of women, particularly in documentary cinema, which becomes a key space for exploring memory, identity, social trauma, migration, and the female condition in the post-Soviet context.

Subchapter 3.3 discusses the importance of female perspectives in both national and international cinema, emphasizing their contribution to the diversification and revitalization of Moldovan film culture. It also includes a detailed analysis of the creative process behind the practical component of the thesis.

In conclusion, Chapter 3 demonstrates that the post-independence period marks a gradual affirmation of women filmmakers as authors of discourse and artistic vision. Contemporary female characters acquire new expressive values that enrich national cinema. The thesis concludes with general conclusions and recommendations, as well as annexes that complement the theoretical research with relevant documentary materials.

## GENERAL CONCLUSIONS AND RECOMMENDATIONS

As a result of the research conducted within the doctoral study *The Image of Women in Moldovan Cinema*, the following conclusions have been drawn:

- 1) The female presence in a significant part of the “Moldova-film” filmography is characterized by the subordination of feminine identity to communist ideology, which promoted an idealized model of female conduct integrated into all social processes of the community, yet devoid of realistic individual concerns.
- 2) Most of the analyzed filmography, both documentary and fiction, reflects patterns of female representation constructed from a male perspective, in accordance with traditional patriarchal norms. The behaviors and actions of female characters are conditioned and largely confined to supporting the male protagonists.
- 3) In fiction films produced by the “Moldova-film” studio, female characters are predominantly constructed through the lens of a dominant male perspective, superimposed upon the communist ideological discourse. In most cases, women appear as relational figures, maternal figures, or victims of the social context, and are only rarely configured as autonomous subjects of action, decision-making, or narrative transformation.
- 4) By analyzing feminist theory in correlation with Moldovan cinema, it has been concluded that the phenomenon of the male gaze is applicable to the film production of “Moldova-film,” particularly in fiction films that shape the image of women according to stereotypical desires.
- 5) Women’s access to positions of creative authority within the “Moldova-film” studio was extremely limited. Throughout the studio’s activity, only two female directors, Olga Ulițaia and Ana Iuriev, produced documentary films, highlighting a structural gender imbalance in the organization of film production.
- 6) During the Soviet period, there was no model encouraging women to aspire to key positions in cinematography, as the field was largely considered suitable for men. Women

who succeeded in engaging in film creation were rather exceptions than part of a normal process of professional development.

- 7) Following the analysis of the filmography of directors Olga Ulițkaia and Ana Iuriev, it can be deduced that beyond the ideological framework of their films, a deliberate thematic orientation can be observed. Both directors engaged with themes related to children's education and made attempts to place women at the center of their films as primary subjects.
- 8) In post-Soviet Moldovan cinema, a gradual reconfiguration of the female perspective can be observed, marked by the increasingly visible presence of women filmmakers who assume the role of authors and engage critically with the social, historical, and identity-related realities of the national context. The analysis of film production from the independence of the Republic of Moldova to the present highlights that this female artistic involvement manifests predominantly in documentary cinema, where women filmmakers benefit from greater expressive autonomy and thematic freedom. At the same time, fiction films produced during this period present female protagonists situated within contexts shaped by patriarchy, migration, and economic precarity, with their trajectories functioning as critical reflections of contemporary social realities rather than as failures of female representation.
- 9) Overall, the image of women in Moldovan cinema functions as a sensitive indicator of power relations, dominant ideologies, and the level of cultural maturity of society, while the absence of a systematic gender-based critique has contributed to the perpetuation of reductive models of female representation.
- 10) The presence and creative activity of women filmmakers contribute significantly to the diversification and enrichment of the national cinematic landscape, by addressing themes, subjects, and perspectives that are often overlooked or marginalized in productions shaped by a predominantly male viewpoint. Films created by women are distinguished by their exploration of sensitive, meaningful, and, in some cases, courageous issues, which expand the thematic and expressive range of national cinema. In this context, it becomes necessary to encourage the participation and involvement of women in cinematic creation processes, not only to ensure formal gender parity, but also to guarantee genuine and

comprehensive opportunities for artistic expression capable of reflecting the complexity of contemporary social and cultural experience.

## **RECOMMENDATIONS**

Following the investigations carried out on the topics addressed in the present thesis, it is necessary to formulate a set of recommendations aimed at complementing the research conclusions and guiding future directions of analysis, reflection, and practice in the field of Moldovan cinema:

- 1) It is recommended to strengthen and further develop research dedicated to gender studies in Moldovan cinema by integrating it into specialized university programs, academic research, and critical discourse, in order to ensure a systematic and nuanced analysis of female representation on screen and women's participation in cinematic creation processes.
- 2) An important research direction consists in extending investigations into national cinematographic archives, particularly documentary collections, production materials, and underexplored audiovisual sources, in order to recover and contextualize female contributions that have been marginalized or overlooked in the history of national cinema.
- 3) Conducting comparative studies between Moldovan cinema and other East European cinemas would enable the identification of local particularities of female representation and provide a broader framework for interpreting shared ideological, social, and cultural influences.
- 4) Institutional support for women's participation in film production, through cultural policies that ensure equitable access to funding, project development, production, and distribution, can significantly contribute to the diversification of perspectives and themes in national cinema.
- 5) Encouraging the involvement of women in all stages of the filmmaking process, including in decision-making and artistic leadership positions, is essential for overcoming traditional gender divisions and for building a more inclusive and representative creative environment.

- 6) The integration of the results of the present research into educational and cultural processes, through the use of the thesis and the analyzed films as teaching materials in artistic and academic institutions, can contribute to the development of a critical perspective on gender representation in cinema.
- 7) The continued documentation and analysis of contemporary Moldovan cinema created by women remains a necessity, in a context where national film production is undergoing a process of identity redefinition, and female perspectives can play an essential role in the maturation of the national cinematic discourse.

## **PUBLICATIONS ON THE TOPIC OF THE THESIS**

### **2. Articles in Scientific Journals**

#### **2.3 In journals included in the National Register of Specialized Journals (Category B)**

1. **ZAPOROJAN Radu-Dumitru.** Terapia identității naționale prin arta cinematografică. Creația regizoarei Leontina Vatamanu. În: *Învățământul artistic – dimensiuni culturale*, 11 aprilie 2025, Republica Moldova: Notograf Prim, 2025, pp. 267-273. ISBN 978-9975-176-10-1. [https://ibn.idsi.md/vizualizare\\_articol/243964](https://ibn.idsi.md/vizualizare_articol/243964)
2. **ZAPOROJAN Radu-Dumitru.** Contribuția regizoarelor de film din Republica Moldova la dezvoltarea cinematografiei naționale (1991–2025). În: *Revista de Știință, Inovare, Cultură și Artă „Akademos”*, Nr.4 (79), 2025. e-ISSN 2587-3687 [https://ibn.idsi.md/sites/default/files/imag\\_file/173-177\\_52.pdf](https://ibn.idsi.md/sites/default/files/imag_file/173-177_52.pdf)
3. **ZAPOROJAN Radu-Dumitru.** Imaginea femeii în creația lui Emil Loteanu. În: *Studiul Artelor și Culturologie: Istorie, Teorie, Practică*, Nr. 2 (49), 2025, pp. 70-73, AMTAP. [https://ibn.idsi.md/sites/default/files/imag\\_file/70-73\\_55.pdf](https://ibn.idsi.md/sites/default/files/imag_file/70-73_55.pdf)
4. **ZAPOROJAN Radu-Dumitru.** Creația regizoarei Ana Iuriev. *Studiul Artelor, și Culturologie: Istorie, Teorie, Practică*, Nr. 2 (49) 2025, pp.78 - 82, AMTAP. [https://ibn.idsi.md/sites/default/files/imag\\_file/78-82\\_52.pdf](https://ibn.idsi.md/sites/default/files/imag_file/78-82_52.pdf)

### **3. Articles in Conference Proceedings and Other Scientific Events**

#### **3.2. International Scientific Conferences Held in the Republic of Moldova:**

1. **ZAPOROJAN, Radu-Dumitru.** Imaginea femeii în filmul de ficțiune al secolului XXI – între obiectivizare și emancipare. Materialele Conferinței științifice internaționale „Învățământul artistic – dimensiuni culturale”, 23 aprilie 2021, Chișinău. Chișinău, Republica Moldova: Academia de Muzică, Teatru și Arte Plastice, 2021, Vol.2, pp. 41-42. [https://ibn.idsi.md/vizualizare\\_articol/138818](https://ibn.idsi.md/vizualizare_articol/138818)
2. **ZAPOROJAN Radu-Dumitru.** Terapia identității naționale prin arta cinematografică. Creația regizoarei Leontina Vatamanu. National identity therapy through cinema. Film director - Leontina Vatamanu. Materialele Conferinței științifice internaționale „Învățământul artistic – dimensiuni culturale”, 11 aprilie 2025, Republica Moldova: Notograf Prim, 2025, pp. 267-273. ISBN 978-9975-176-10-1. [https://ibn.idsi.md/vizualizare\\_articol/243964](https://ibn.idsi.md/vizualizare_articol/243964)

### 3.3. National conferences:

1. **ZAPOROJAN Radu-Dumitru.** Imaginea femeii în revistele de cronică cinematografică produse în RSSM. Materialele Conferinței științifice naționale a doctoranzilor și conducătorilor de doctorat „Cultura și arta: cercetare, valorificare, promovare”, 08. dec. 2023. Chișinău: AMTAP, 2024, pp. 85–91. ISBN 978-9975-176-04-0 (PDF). [https://ibn.idsi.md/sites/default/files/imag\\_file/85-91\\_30.pdf](https://ibn.idsi.md/sites/default/files/imag_file/85-91_30.pdf)

### 4. Papers presented at Scientific Forums. International Conferences held in the Republic of Moldova:

1. **ZAPOROJAN, Radu-Dumitru.** Imaginea femeii în filmul de ficțiune al secolului XXI – între obiectivizare și emancipare. Materialele Conferinței științifice internaționale „Învățământul artistic – dimensiuni culturale”, 23 aprilie 2021, Chișinău. Chișinău, Republica Moldova: Academia de Muzică, Teatru și Arte Plastice, 2021, Vol.2, pp. 41-42. [https://ibn.idsi.md/vizualizare\\_articol/138818](https://ibn.idsi.md/vizualizare_articol/138818)
2. **ZAPOROJAN, Radu-Dumitru.** Imaginea femeii în filmul documentar de propagandă din R.S.S.M. analiza materialelor de arhivă. În: Patrimoniul cultural de ieri – implicații în dezvoltarea societății durabile de mâine, Ed. 7, 9-10 februarie 2023, Chișinău. Iași – Chișinău-Lviv: 2023, Ediția 7, pp. 173-174. ISSN 2558 – 894X. [https://ibn.idsi.md/vizualizare\\_articol/178759](https://ibn.idsi.md/vizualizare_articol/178759)

3. **ZAPOROJAN Radu-Dumitru.** Terapia identității naționale prin arta cinematografică – regizoarea Leontina Vatamanu. În: Patrimoniul cultural de ieri – implicații în dezvoltarea societății durabile de mâine, Ed. 11, 11 februarie 2025, Chișinău. Iași-Chișinău-Lviv: 2025, Ediția 11, p. 67. ISSN 2558-894X..[https://ibn.idsi.md/vizualizare\\_articol/243964](https://ibn.idsi.md/vizualizare_articol/243964)

**The practical component** of the study consists in the production of the documentary film *The Image of Women in Moldovan Cinema*, which documents and renders, through cinematic language, the key aspects of the research. The film serves as an accessible audiovisual resource for the general public, presenting the main issues related to female representation throughout the history of Moldovan cinema, as well as in a broader, universal context. It is constructed from documentary interviews with prominent figures and specialists in the field, combined with a narrative illustration based on archival footage from the “Moldova-film” studio.



## ANNOTATION

**Zaporojan Radu-Dumitru.** *The Image of Women in Moldovan Cinema*. PhD thesis in Arts, specialty 654.02 – Cinematographic Art, Television and Other Audiovisual Arts (Professional Doctorate), Chişinău, 2026.

**Abstract:** This thesis explores the image of women in Moldovan cinema from historical, aesthetic, and sociocultural perspectives, focusing on both on-screen representation and women's involvement in the filmmaking process. It analyzes female portrayals in documentary and fiction films produced during the Soviet period at the “Moldova-film” studio, as well as the contributions of women filmmakers in post-independence Moldova. The research highlights the evolution of female representation within shifting ideological and cultural contexts and addresses a gap in national film studies by introducing a gender-oriented perspective. The study is complemented by a practical component - the documentary film *The Image of Women in Moldovan Cinema*, which extends the theoretical findings into an audiovisual form.

**Keywords:** woman, feminism, cinema, Republic of Moldova, documentary film, fiction film, Moldavian SSR, “Moldova-film”.

**Field of study:** History and aesthetics of cinematographic art.

**The aim** of the thesis is to provide a theoretical foundation and documentation of the presence, role, and impact of women in the cinematic art of the Republic of Moldova, analyzed from historical, aesthetic, and sociocultural perspectives. The research seeks to highlight the ways in which women have been represented in national cinema, as well as how female filmmakers have developed their own artistic discourse, contributing to the diversification and enrichment of national cinematic expression. The thesis also aims to outline the specific characteristics of women's artistic and professional expression in Moldovan cinema by analyzing the relationship between identity, gender, and film creation.

**The objectives** of the thesis include identifying and analyzing the portrayal and representation of women in Moldovan cinema during the Soviet period, as well as examining women's contribution to the filmmaking process at the “Moldova-film” studio. The research investigates the presence and function of female characters on screen in Moldovan documentary and fiction films of the Soviet period, in relation to the ideological and aesthetic context of the time. It also identifies female filmmakers who emerged after the independence of the Republic of Moldova and evaluates their contribution to the development of national cinema by highlighting the themes and artistic directions they have addressed. Furthermore, the study establishes the main theoretical and methodological frameworks used in the analysis of women's cinema and examines how these can be applied to the local context of the Republic of Moldova.

**The scientific novelty** and originality of the thesis lie in its multifaceted approach to the image of women in Moldovan cinema, analyzed both during the Soviet period of the Moldavian SSR and in the contemporary period of the Republic of Moldova. Unlike the Western context, where studies on the relationship between women and cinema have a well-established tradition, this topic has been scarcely explored and insufficiently analyzed from theoretical and historical perspectives in the local context. The proposed research thus contributes to filling a gap in

national film historiography and to developing a gender perspective in the study of Moldovan cinema.

**The originality of the artistic concept** consists in developing a theoretical framework for the study and research of Moldovan cinema from a gender perspective, analyzing both the presence and representation of women in the historical context of national cinema and their manifestations in the contemporary period. The research aims to facilitate a deeper understanding of gender perspectives in Moldovan cinema, the challenges faced by women in the field, and possible solutions that may contribute to the development of a more equitable cinematic culture and society. The practical component of the thesis is represented by the research documentary film *The Image of Women in Moldovan Cinema*, which complements the theoretical approach and provides the general public with a visual and accessible perspective on the investigated topic.

**Implementation of scientific results.** The thesis was carried out within the Doctoral School of Arts and Cultural Studies at the Academy of Music, Theatre and Fine Arts of the Republic of Moldova. It was evaluated, discussed, and recommended for defense by the members of the supervisory committee and the Doctoral School Council. Articles derived from the thesis have been published in six scientific journal publications.

## DECLARATION OF RESPONSIBILITY

I, the undersigned, Radu-Dumitru Zaporojan, hereby declare under my own responsibility that the materials presented in this doctoral thesis are the result of my own research and scientific work. I am aware that, otherwise, I shall bear the consequences in accordance with the legislation in force.

Name and surname: Zaporojan Radu-Dumitru

Signature: