

МРНТИ 18.41.45

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THE BASIC ARCHETYPAL IMAGES IN KAZAKH SOVIET CINEMA

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Abstract. Archetypal images are primary, they lie in the initial basis of myths, folklore and culture in general and form the basis of all arts, especially audiovisual ones. The cinema, being the most popular of all arts, renovates and transforms the main archetypal images, generates characters through which important and exemplary patterns of behavior in society take place. Perception of archetypal images, in turn, depends on the system of social and ideological coordinates existing in this or that society. Archetype is an unconscious transpersonal preform, given a priori the possibility of a particular form of representation, filled with concrete content only when it affects the consciousness. Archetypal images are always correlated with the epoch, which generates them, appearing as a manifest metaphor from the collective unconscious. Examination in the mythological characters and plots of typological features makes it possible to distinguish archetypal characters and motive in the cinematograph. The archetypal character, as a rule, has both traditional characteristics of the hero and personal characteristics, thus completing the archetypal image of the hero, which allows the cinema to experiment with genres. Varying the archetypal image and planning the expected emotion from the image, the cinema receives new genres.

In this article, authors consider the main archetypal images most vividly represented in the Kazakh feature cinema of the Soviet period – the archetype of the father as a respected old man, the archetype of a staunch and caring mother, and the archetype of a mischievous boy / teenager.

Key words: archetypes, the image of the hero, Kazakh cinema, Soviet cinema.

Introduction

The archetype in the cinema is a semantic and constructive unit, through which, at the stage of the script, the dramatic narrative of the film is calculated and evaluated. The correspondence of a movie to an archetypal plot, the so-called cinematic archetypal sequence, allows the viewer to self-identify, following the archetypal motivation of individuation, conditioned by specific archetypal patterns of behavior demonstrated through specific archetypal images. The archetypal image in the cinema is an essential element that forms a «role model» for whole generations of people.

Kazakh cinema of the Soviet period is a huge cultural heritage. Today, more than a quarter of a century after the collapse of the USSR, it is time for a full scientific rethinking, reassessing the cinematic heritage in general, archetypal images in particular, based on modern de-ideologized realities. A detailed, comprehensive study of the evolutionary processes of archetypal images, their specifics in the Kazakh feature cinema of the Soviet period is one of the most urgent tasks in the national art studies, since this problem is still under research.

Methods

The hypothesis of the study suggests that analysis of screen heroes in archetypal categories in the dynamics of development will allow the most detailed analysis of the evolution of archetypal images in the Kazakh feature cinema of the Soviet period and systematize it into a single concept.

In order to reveal interest in the Kazakh Soviet-era feature films among contemporary viewers in general, as well as their interest in the main images of national films of the Soviet period a survey was conducted on the theme: «Images in

Kazakh cinema of the Soviet period».

The survey consisted of 10 questions that touched upon various aspects of the perception of the images of the Kazakh feature cinema of the Soviet period among the population: 1) Your sex; 2) Your age; 3) Your education; 4) Your profession / occupation; 5) How often do you watch Kazakh films of the Soviet period? 6) What, in your opinion, is the main message of the Kazakh films of the Soviet period? 7) Do you think that the image of the hero influences the spectator's world view? 8) Which male images do you remember from Kazakh Soviet films? 9) Which female images that you remember from Kazakh Soviet films? 10) Which children images do you remember from Kazakh Soviet films?

Results

According to the survey, 36 people took part in it. The majority of the respondents were women – 21 people or 58.33%, the number of men who took part in the survey – 15 people or 41.67%.

The age of the respondents covers 18-65 years. Respondents over 65 did not take part in the survey. The majority of the respondents are 25-45 years old, the respondents aged 18-25 and 45-65 are equally represented:

18-25 years – 6 people, or 16.67%
25-45 years – 24 people, or 66.67%
45-65 years – 6 people, or 16.67%
over 65 years – 0 people, or 0.00%.

The overwhelming majority of respondents have higher education. The fewest respondents have secondary education:

Average – 1 person, or 2.78%
Secondary specialized – 2 people, or 5.56%
Higher education – 328 people, or 77.78%
Unfinished higher education – 5 people, or 13.89%

To question 4 «Your profession / occupation» among the respondents 1 person indicated the phone number instead of his / her profession / occupation, 1 person indicated just «specialist». Among the professions / kind of activities, most were teachers of the university, film experts, musicians, artists, directors. Respondents also provided employees of business, accounting and audit, design, students.

To question number 5 «How often do you watch Kazakh films of the Soviet period?» one of the respondents did not give an answer.

The survey data show that respondents watch Kazakh films of the Soviet period rarely:

- do not watch at all – 3 people, or 8.57%
- very rarely – 10 people, or 28, 57%
- rarely – 13 people, or 37.14%
- often – 6 people, or 17.14%
- very often – 3 people, or 8.57%

The answers to question number 6 «What, in your opinion, is the message that the Kazakh films of the Soviet period carry?» showed that the majority of the respondents indicated kindness as the main message that carried Kazakh films of the Soviet period. Six of the 36 respondents indicated in their answers – «I do not know». One respondent wrote in the answer column – «do not watch».

To question 7 «Do you think that the image of the hero influences the viewer's worldview?» answered 34 of 36 respondents, missed the answer – 2 respondents. The overwhelming majority of respondents believe that the image of the hero in the film influences the viewer's worldview. About a quarter of respondents believe that the image of the film's hero influences the viewer, but only insignificant. Only 1 respondent believes that the image of the hero does not affect the world view

of the viewer:

- yes, affects – 25 people, or 73.53%
- no, not affected – 1 person, or 2.94%
- has an impact, but not significantly – 8 people, or 23.53%

To question number 8 «Which male images do you remember from Kazakh Soviet films?» answered 34 of 36 respondents, missed the answer 2 respondents. The majority of the respondents indicated in the answer the images of the old man from the films «The Land of the Fathers», «Our Dear Doctor», as well as the heroic images – the scout from the film «The Ataman's End».

The question number 9 «Which female images do you remember from Kazakh Soviet films?» were also answered by 34 of 36 respondents, and two respondents missed the answer. The majority of respondents indicated in the answer images of the mother from the films «Tale of the Mother», «Angel in the skullcap». In addition, the image of young beautiful brides Zhibek («Kyz Zhibek») and Gaukhartas («Keep your star») was named.

To question number 10 «Which children images do you remember from Kazakh Soviet films?» answers were given by 33 out of 36 respondents, they missed the answer – 3 respondents. The overwhelming majority of respondents in the answer indicated the image of Kozha («My name is Kozha») and Alpamys («Alpamys goes to school»).

Discussion

The analysis of the data obtained as a result of the sociological survey allows us to conclude that among contemporary viewers there is an interest in Kazakh films of the Soviet period, which, in the opinion of the majority of respondents, carry the idea of good, positive. Most respondents

believe that the image of the protagonist in the film can influence the viewer's world view.

From the answers to the last three questions of the sociological survey, it can be concluded that the most vivid images of Kazakh films of the Soviet period are the image of the elder (father), the image of the mother and the image of the mischievous teenager.

All the above data indicate the scientific hypothesis of the thesis, namely that the main interest among the images in the Kazakh Soviet-era feature cinema is the father's archetype as a respected old man, the archetype of a staunch and caring mother, and the archetype of a mischievous boy / teenager.

Now we should briefly dwell on the analysis of those films and images that were mentioned most often in the respondents' answers.

One of the leading places among the respondents was the film «The Tale about Mother» (1963) directed by Alexander Karpov, which presents the archetypal image of a staunch mother. The actions take place during the II World War in one of the villages of Kazakhstan. The film tells the story of a simple woman – a mother who lost her husband and her only son in the war, but she found the strength to help people around her. She is illiterate, she does not know how to read or write, but since the only way to be aware of events is to wait and read letters from the front, she independently learns to read and write and starts working as a postman. She repeatedly had to deliver tragic news to the families of her fellow villagers, and she takes upon herself the burden of compassion to mothers, sharing their grief and trying to make it easier. «This film first showed on the screen the unfolded image of the Mother in Kazakh cinema. The

screen heroine was recognizable, close, understandable to the domestic audience, because she was reliable in appearance, plasticity of movement. The physiognomy of the outstanding actress of theater and cinema Amina Umurzakova corresponded to the image of a simple, modest, far from “non-heroic” mother from the Kazakh aul» [1, p. 44]. Thanks to successfully played images of mothers in a number of films, Amina Umurzakova became the embodiment of the image of the Kazakh mother on screen and on stage. The heroine of the film «The Tale about Mother» is a collective image of the Kazakh mother of the war years. Film critic Lev Anninsky wrote: «... from Mother's image depended on everything: without this character, a movie could have vapid, like a poster» [2, p. 123]. Through the screen re-creation of its image, a generalized image of the front-line mothers as a whole is transmitted. The authors of the film psychologize the traditional image of a woman who was at that time in the war in the Soviet cinema. Female images in general and in military-patriotic content in particular were presented rather one-sidedly: it must be necessarily brave, persistent, strong, iron not even a woman, but rather a machine devoted to the cause of the Communist Party of USSR, for example, in film «She Defends the Motherland» (1943) directed by F. Ermler. To put it differently, all the female images embodied in Soviet cinema had a huge imprint of Soviet ideology, which served to actively propagate the ideas of the Communist Party of the USSR among the people. The film «The Tale about Mother» (1963) and the screen image of the mother in this film don't carry the ideological propaganda. This is a lyrical film about sorrows, hopes, and inner emotional experiences of the mother. Here the main character – Mother, is not a means of

agitating ideas, she is above all a person who has her own soul, her grief and hope.

Respondents who took part in the survey in their responses to the question about the most memorable male image from Kazakh films of the Soviet period indicated the image of Aksakal from the film «Land of the Fathers» directed by Shaken Aimanov (1966).

In the late 1960s films on the theme of the II World War were shot at the film studios of the national republics. In this series of deep films on the theme of war, the originality of the plot, the conceptuality of the author's idea, stands out the film of Shaken Aimanov «The Land of the Fathers» (1966), shot in the script of Olzhas Suleimenov.

Sh. Aimanov was interested in the poem by young poet Olzhas Suleimenov «...One war ended another...», on the basis of which he decided to make a film. Below is a line from this poem, which briefly but succinctly outlined the plot and the main conflict of the future film:

«The old man, shy, sullen decided,
To drive through half the country
With a hungry grandson to find grave of son
The grandfather did not allow his sons to
lie in a foreign tomb» [3, p. 246].

According to the plot, the film takes place in the first years after the Second World War. A Kazakh aksakal in the war dies a son who was buried in the mass grave of the village of Nosakino near Leningrad, and aksakal with his grandson goes on a long trip by train to bring his son's ashes to his native land. Film critic G. Abikeeva denotes a long trip in this film as «a powerful archetypal code for a nomad» [4].

As for the image of the protagonist of the film-the old blacksmith, he was fresh, and even unexpected: the aksakal read prayer, respected and observed the laws

and traditions of the Sharia and national customs. The image of Aksakal performed by famous Kazakh actor Yelyubai Umurzakov became innovative in the history of Kazakh Soviet cinema. As noted by professor B.R. Nogerbek: «Without his accurate actor's psychophysical characteristics, detailed in the everyday details of the screen portrait of Old man, there would be no authenticity of the cinematic plot in general, a convincing cinematographic environment of action, atmosphere the vitality of all the episodic characters of the film» [5, p. 220]. The central newspaper of the USSR «Pravda» wrote about the film «The Land of the Fathers»: «... in search of the Soviet multinational cinema this work of "Kazakhfilm" seems to be an undoubted success, both in terms of the depth of the topic taken and its creative solution» [6, p. 166].

Generalized, but very specific, archetypal images of Mother and Father from the above-mentioned feature films became major achievements of Kazakh Soviet cinema.

And finally, the most memorable among the children's / teenage images in the Kazakh feature film interviewed indicated the image of a mischievous teenager named Kozha from the film «My name is Kozha» by Abdulla Karsakbayev.

The film is based on the story «My name is Kozha» of Berdybek Sokpakbayev, which has received no less popularity and has been translated into many languages of the world. The writer was one of two authors of the film's script.

«My name is Kozha» – a comedy film about a mischievous teenager, about a daredevil. About such, to which the definition of «difficult child» applies. He is an archetypal image of a mischievous teenager. Kozha either comes up

with different, from its point of view, funny situations, but which cause the condemnation of his comrades and adults. Or he gets into different stories «with help» of his senior friend Sultan. But even in the most reprehensible of his deeds, we see a fantasy, a mind of kindness, the basis of his developing character - direct, open and decisive. This film shows the problems and doubts that worry us in adolescence, as if the protagonist is fashioned in the image of all children / adolescents. This is the first love of a pretty little girl with pigtails, and antics, like putting frogs in a teacher's bag, and the first cigarette smoked with a friend. But, at the same time, left without a father who died in the war, Kozha worries about his mother, becoming a little older. Separate attention can be given to the

scene in front of the mirror, where the skin gets on two sides - good and bad. Our hero as if stands between two stations, which are called «Childhood» and «Adulthood».

Conclusion

Proceeding from all the above, it should be noted that the survey confirmed the thesis that the most memorable archetypal images are the father's archetype as a respected old man, the archetype of a staunch and caring mother and the archetype of a boy / teenager as a mischievous daredevil. Each of the listed archetypal images requires a separate comprehensive study, which the author intends to continue in her master's dissertation.

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ҚАЗАҚСТАН-КЕҢЕС КИНОСЫНДАҒЫ НЕГІЗГІ АРХЕТИПТІК БЕЙНЕЛЕР

Аңдатпа

Архетиптік бейнелер бастапқы, олар мифтердің, фольклордың және жалпы мәдениеттің негізінде жатыр және өнердің барлық түрлерін, әсіресе аудиовизуалды бейнелердің негізін қалыптастырады. Кино, өнердің ең танымал түрі бола отырып, негізгі архетиптік бейнелерді қайта түрлендіреді және өзгертеді, қоғам үшін маңызды және үлгілі мінез-құлық үлгілерін көрсететін кейіпкерлерді қалыптастырады.

Архетиптік бейнелерді қабылдау, өз кезегінде, белгілі бір қоғамда бар әлеуметтік және идеологиялық координаттар жүйесіне тәуелді. Архетиптік бейнелер ұжымдық бейсаналықтың айқын метафорасы ретінде өзін тудыратын дәуірмен әрқашан өзара арақатынаста болады. Типологиялық белгілері бар мифологиялық кейіпкерлер мен сюжеттерді зерттеу кинематографиядағы архетиптік кейіпкерлер мен сарындарды белгілеуге мүмкіндік тудырады. Архетиптік кейіпкер, әдетте, батырлардың дәстүрлі сипаттамаларымен қоса, жеке сипаттамаларға да ие, сол арқылы кейіпкердің архетиптік бейнесін толықтыра отырып, кинематографқа жанрлармен тәжірибе жасауға мүмкіндік береді. Архетиптік бейнені өзгертіп, бейнеден күтілетін эмоциялар сала отырып, кино жаңа жанрлар жасайды.

Бұл мақалада авторлар кеңес кезеңіндегі Қазақстанның көркем киносында ең айқын көрсетілген негізгі архетиптік бейнелер – құрметті қария адам ретінде әкенің архетипі, адал және қамқор ана архетипі және тентек ұл/жасөспірімнің архетипі қарастырады.

Кілт сөздер: архетиптер, кейіпкер бейнесі, қазақстандық кино, кеңес киносы

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БАЗОВЫЕ АРХЕТИПИЧЕСКИЕ ОБРАЗЫ В КАЗАХСТАНСКО-СОВЕТСКОМ КИНО

Аннотация

Архетипические образы первичны, они лежат в основе мифов, фольклора и культуры в целом, и формируют основу для всех видов искусств, в особенности аудиовизуальных. Кино, будучи самым популярным из искусств, перевоплощает и трансформирует основные архетипические образы, создает героев, проявляющих важные и показательные образцы поведения для общества. Восприятие архетипических образов, в свою очередь, зависит от системы социальных и идеологических координат, существующих в том или ином обществе. Архетип представляет собой бессознательную трансперсональную преформу, учитывая

априори возможность определенной формы репрезентации, наполненной конкретным содержанием только тогда, когда она воздействует на сознание. Архетипические образы всегда соотносятся с эпохой, которая их порождает, выступая в качестве явной метафоры из коллективного бессознательного. Исследование мифологических героев и сюжетов с типологическими чертами делает возможным выделить архетипических героев и мотивы в кинематографе. Архетипический герой, как правило, имеет как традиционные характеристики героя, так и личные характеристики, тем самым дополняя архетипический образ героя, что дает возможность кинематографу экспериментировать с жанрами. Варьируя архетипический образ и закладывая ожидаемые эмоции от образа, кино создает новые жанры.

В данной статье авторы рассматривают основные архетипические образы, наиболее ярко представленные в казахстанском художественном кино советского периода – архетип отца, как уважаемого пожилого человека, архетип преданной и заботливой матери и архетип непослушного мальчика / подростка.

Ключевые слова: архетипы, образ героя, казахстанское кино, советское кино

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