

# ИСКУССТВОВЕДЕНИЕ

## ОСОБЕННОСТИ НАЦИОНАЛЬНОГО КИНО

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### SPECIFICITY OF NATIONAL FILMS

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#### ABSTRACT

This article will focus on a rare topic in Kazakh cinema – national traditions and rituals, especially about the art of baksy (shamans, voodoo), which is not very lovely topic of our filmmakers. Shamans were credited with the ability to contact the forces of the other world, exorcise spirits, cause natural changes, predict the future, and heal. Focusing on fact that in such kind of films, baksy are rarely the main characters, the authors considering this movie could take special place in achievements of national cinematography.

#### АННОТАЦИЯ

В этой статье речь пойдет о не так часто поднимаемой в казахском кинематографе теме - национальных традициях и обрядах, а в ней – об искусстве баксы - шаманов, к которой не очень-то охотно обращаются отечественные кинодеятели. Делая акцент на том, что в таких фильмах баксы довольно редко являются главными героями, авторы считают, что такое кино заняло особое место среди национальных достижений.

**Key terms:** Dramaturgy. Movie. Traditions and rituals. Shamans. Healing. Faith healing.

**Ключевые слова:** Драматургия. Кино. Традиции и обряды. Шаманы. Знахарство.

An art of cinema which has 100-year history, being a strong ideological and spiritual weapon, came to us rather late. Kazakh cinema originate from feature film “Amangeldy” which has produced in “Lenfilm” studio. Afterwards many films appeared on screens of our country, reflecting national identity, fate of Kazakh nation and its past and current history. After getting sovereignty appeared new movies. Some of them have found the way to the viewer’s hearts and left an indelible impression. They gave birth to a new view of life itself and of cinema. For exacting audiences, there are films with good drama, such as “Kyzgaldak”, “Karaoi”, “Baksy”, “Balalyk shagymyn aspany” and “Shal”.

For a feature movie, there must be connection between drama and directing. Its also depends on clear vision and acting skills. The main character should convey to the audience purpose and objectives of the film. Main thought and link with the main character we can observe on love in “Kyz Zhibek” movie, on carefree childhood in “Menin atym Kozha”, on valour

in “Koshpendiler”, on power of faith in “Baksy”. The problem raised in any movie is revealed by the image of the main character. If we can judge carefree childhood by a behavior of young boy Kozha, then valour and love for motherland conveys an image of Ablai Khan. Feelings of power of faith, mysterious forces, features of shamanism and healing can be observed by masterfully conveyed image of Aidai Apa in film “Baksy”.

Let’s focus on the “Baksy”, which is the first film made in the genre of fantasy drama by the director of “new wave” in the Kazakh cinema Gulshad Omarova. First of all, Gulshad known as a cute delicate girl from the film “Suyrik”. Her film “Baksy” was released in 2008. It was highly regarded abroad. At the international festival “Asia pacific awards”, held in Hong Kong, film won two awards at once. One for best actress and one for best editing. The film also won an award at “The women's International Films and TV showcase festival” in the United States. So who is this protagonist – Aidai from the movie “Baksy”? Could the

authors of the film show the secrets of shamanic skill? This innovative film was shown on the screens of our country, as well as in Russia and Germany. The film tells the story of a shaman-woman who lived in the Kazakh steppe. Known among the people for her special healing abilities received from ancestors, Aidai Apa even helps those in need with her healing.

The film begins with Aidai Apa, who at dawn, looking at the sky, calls to the saints and spirits of her ancestors. She worships to the ancestors, spells incantations and asks them for power. This sorceress lives on the sacred ground, in the sand, and conducts her rituals. And many people who came to her for get help are waiting for various types of folk healing. A woman whose legs have failed, she bathes in the warm blood of a newly slaughtered sheep and forces her to stand up. To another woman she predicted that her missing husband would never return. And to the lamentations that she has no money to live on, Aidai says that her husband left her a treasure buried in the yard. She finds lost cattle, predicts happiness. She treats the sick with clay, recites spells, and whips away evil spirits by splashing holy water in their faces. People who turn on a crooked path are punished by putting them in a hole, after which they repent. The culmination of the film is the connection between the boy Khasan, who was born with the help of Baksy Aidai, and the loss of the sacred land given to the shaman by Khasan's father in gratitude for the birth of his son. In this regard, Aidai Apa, in protest, uses spells to bring herself to a condition near to clinical death. Occasions are complicated by the misfortunes that come to the businessman and other people who did not pay attention to the warnings of Baksy. In conclusion, Aidai who left for Turkestan is found and returned home. This says that everything is going back on track anyway.

So what does the word "Baksy" mean, which carries the main thought and idea, as well as being the main character of the film? Kazakhs call Baksy a person who can establish a connection with another world, who has the ability to heal, guess, predict. In the Chagatai language, this is called Bakshy. Baksy can establish the connection with nether world and get help from various spirits. They call evil spirits by various names. So they come at the right time to "their" baksy in guise of woman, an old man, little girl and so on. And baksy with the "help" of these spirits can do a hypnosis session. Wherever he waved his hand, objects standing at a distance of 5-10 paces seemed to be cut down by a sword. Baksy can walk on the edge of a sword, hold hot coals with their hands, burn their tongue with them, and "cut off" their own nose with a sharp knife. After all, there is no wound, scar, or mark left on their body. Amazing abilities are transmitted from their ancestors, or manifested under certain circumstances. In history, you can find striking examples when shamans had a direct influence even on the course of historical and political events. So, among the close circle of the ruler of the Hunns - Attila, who lived 15 centuries ago, there were many shamans. First of all, their duties included predicting all the upcoming fateful events to the ruler. Once one of the powerful shamans, spreading out bones-kumalaks before the king, told about the

outcome of the battle on the catalaunian fields in the middle of the 5th century. Baksa's prophecy came true completely and exactly. Women also were engaged in healing and shamansim. They were called "elti".

In the history of East, fire worship closely associated with shamanism and healing. Their peculiarity is the healing of sick people with psychological methods in accordance with their rituals, concepts and ideas of these peoples. So who is the Aidai apa in this movie? This question is the main one that reveals the thought and idea of the film. The idea of the biographical film "Bucks" originated in the village of Uzynagash, in the sububrs of Almaty. To be more precise, the script of the film is written based on the biography of a well-known healer Bifatima, who has been living in the town of Ungirtas for a long time. She is considered a saint, and is also the caretaker of the holy place. She can be called modern baksy. Old and young, seeking healing for their illnesses, dreaming of a child and family happiness-they all rushed to her. To embody on the screen the image of Aidai apa, taken from the fate of Bifatima, was lucky an actress of the Zhambyl regional drama theater Nesipkul Omarbekova. To perform the role of Aidai, the actress met with Bifatima, studied her character, behavior, her speech, methods of healing, features of medicine – and perfectly coped with her debut role. All her movements and characteristics turned out very truthful.

Kazakh shamans were treated only at the invitation of relatives of patients. They treated by affecting their nervous system with various methods - playing sad or frightening melodies on the kobyz, singing incomprehensible spells, evoking evil forces, or hypnotic and even juggling tricks or some "weird" performances and actions. The most common types of shamanism are the expulsion of evil spirits that have caused illness with the help of "peaceful" ones, to mislead them, "relocate" them, to frighten them with sharp cold weapons or incandescent objects, as well as treatment with spells and other methods.

A very common method of treatment was to make an image of the pathogen in the form of a doll and move it into the skull of a cattle. But at the same time they did not call spirits unnecessarily for all the diseases. More light types of diseases shamans treated with spells, hitting with the lungs of the sacrificial animal, transmigration of spirits, made a rite of purification by fire, and also called "their" spirits. In the film, the shaman also appeals to the powerful forces of nature for greater impact. Such actions are observed, when at dawn the baksy pronounces spells on the hill. And also in the culmination of the film, when a clinical death is completed using hypnosis. In the film, the sorcery techniques are completely different. They are performed in special ways – bathing in warm blood of sheep, smearing with clay, drawing blood, and pouring water on the face and body from a bucket.

Baksy also was able to fortune telling. People sincerely believed that they were predicting their future, helping them decide their fate, reading their minds, and accurately describing their past. So in this film, Aidai tells people where to look for missing cattle, predicts the fate of a woman's disappeared husband. All

her predictions come true exactly. Through such actions, the image of the main character of the film is revealed more fully.

In General, baksy had great authority among the kazakh people. One of them was Koilybai Abdurahpanuly. This name appears in tales and historical works. He is a well-known shaman respected by the Kazakhs, a wonderful healer, an amazing clairvoyant and kobyzist, who had no equal. The great kazakh scientist Chokan Valikhanov called Koilybai the best baksy and spiritual guide. And Alkei MArgulan wrote that he is the first who inherit Korkyt's kobyz and his melodies. He is successor and student of Korkyt. At the time, Magzhan Zhumabayev, taking the research of Chokan Valikhanov as the basis, wrote the poem "Kobyz Koylybaya".

The poet from Turgay Hamitbek Musabay narrates in his poem "Farewell song of Koilybay" about the sacred power of our ancestor, given to him by the Almighty. So, based on historical data, we know that the people very much respected, revered and did not contradict shamans in anything. They were respected as saints, as spiritual guides. Baksy were not limited in their activities only to shamanism, they raised the spirit of the people in every possible way, were healers, clairvoyants and predictors. So the real baksy is a hero who fully corresponds to the plot of the film.

The drama of modern cinema and television portrays its hero in accordance with the requirements of the time. That is why today cinema is considered an inseparable part of the national ideology and the strongest weapon in the spiritual development of the people. And if we aim to raise the sense of national dignity to a higher level through domestic film productions, then such films can really be considered as the one of the major achievements of our cinema art. Cinema, first of all, should be intended for its own nation. Only then, it will be saturated with national color and achievements will be high. Of course, it's easy to criticize when everything is already done. Many opinions have been expressed about the film, and there will be more. Nevertheless, the film crew managed to raise a mysterious and interesting topic that had not been touched before in Kazakhstan, not shown before – the wonderful secret of Baksy art, and convey it through deep thoughts, drama, and some of its own features. An attempt is made to briefly show the most

important things in the fate of the main character and fully reveal her image.

These are the results of joint creative search between director and cameraman. In conclusion, I would like to say that the film "Baksy" on the originality and truthfulness of the thought that the director wants to express, is a levels above than others.

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