

Ethnic Documentary Films as a Mirror of National and Cultural Traditions (For Example Republic of Tatarstan)

Murshida Kh. Bayraktar, Elena S. Doroschuk, Magdana Z. Mantashashvili

Abstract: The mediatization of the public sphere leads to the intensification of the processes of intercultural interaction, which increases interest in new formats for reflecting the characteristics of the cultural and spiritual development of a person, one of which is ethnic documentary cinema. It allows you to widely represent the national cultures of different nations, immerse yourself in the world of a foreign culture, to reduce the degree of uncertainty arising from a foreign culture, to facilitate communication between ethnic groups. A functional and meaningful analysis of ethno-documentary films created by filmmakers of the Republic of Tatarstan in 2017-2019 allowed us to determine the features of the ethno-documentary genre. These include: the close connection of ethnic cinema with the development of academic anthropology and the need for a visual reflection of the life and culture of ethnic groups; focus on intercultural communication; the formation of the image of an ethnos on the basis of "internal observation", that is, the ability to be inside events and cultural traditions, which allows you to get away from distorting the picture. Considering the multinational aspect of the development of ethno-documentary in the Republic of Tatarstan, it was emphasized that one of the most important tasks of filmmakers in this context is to preserve the national image and identity, develop tolerance, strengthen interethnic harmony, foster respect for the culture, traditions and customs of different nationalities. The ethnic component of the documentary cinema of Tatarstan involves the historical reflection of national traditions inherent in a particular people, with an emphasis on reflecting in reality the original way of life, life, national and cultural traditions. The ethno-documentary of the Republic of Tatarstan is in a state of deep renewal, which is associated with the spread of the festival movement in Tatarstan, in particular, the work of the Kazan International Muslim Film Festival, which allows the formation of national reserves of ethno-documentary and gives impetus to the development of Tatarstan documentary films. We should talk about the special aesthetics of films, which largely borders on the principles of arthouse cinema, but fits into the mainstream of young Tatarstan cinema. It is based on the techniques of chronicle, films have a primarily social orientation in the spirit of "cinema-direct" ("direct cinema"), the Tatar alternative and performance. One of the leading functions of ethno-documentary is the communicative function, along with the integrative and research. Their implementation contributes to the comprehensive reflection of the national traditions of the Tatar people and peoples living in the Republic of Tatarstan.

Keywords: ethno documentary film, ethno communication, media culture, mediatization, national traditions.

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I. INTRODUCTION

Man in modern society is formed under the influence of a number of factors. One of them is the penetration of media into all spheres of life. Media have an impact on almost all stages of development of the views and views of a person, transform the culture and spiritual sphere of a person, turning our world into a mediated one. As emphasized by John B. Thompson, the distribution of media has an impact on cultural processes, increasing commodification and commercialization of them [1]. Commodities that occurred at the beginning of the XIX century, according to the fair statement of L.I. Levkina, turned into a product what was previously not a product [2. P.85].

The concept of media man is now synonymous with the concept of modern man. This formula contains the features of personal representation in the digital space, which Russian and foreign researchers pay attention to in their works [3; 4; 5].

Under these conditions, the processes of intercultural interaction are intensifying, interest in new formats for reflecting the characteristics of the cultural and spiritual development of a person is increasing, one of which is ethnic documentary cinema.

The problems of knowing another world and another culture are actualized in our time, which is associated with the need to form full-fledged images representing the cultural community. Modern documentary is called upon not only to present a picture of the world, but also to provide answers to many questions related to a change in a person's personal qualities under the influence of increasing mobility: both involuntary and voluntary, associated with a change of residence, work, and cultural environment under the influence of various circumstances, mostly irresistible. The idea of the national culture of different nations is also important because it allows you to adapt to different national and ethnic environments, immerse yourself in the world of a foreign culture, to reduce the degree of uncertainty arising from a foreign culture, to facilitate communication between ethnic groups. This article is devoted to the specifics of the reflection of national culture in the system of interethnic communications, the main purpose of which is to identify the specifics of ethno-documentary in the context of the

representation of national culture on the example of Tatar culture and the actively developing Tatarstan documentary film.

Actualization of documentary films is also associated with the need to clarify traditional and search for new techniques and methods of working with ethnographic and ethnic material at the level of ethno-documentary. And this inevitably leads to a revision of existing rules and principles for the development of documentary stories. This is especially important in the light of increasing mediation, when media communications become the main channel of interaction between cultures and the popularization of national traditions. All this makes the claimed topic relevant and poses the task of determining the regional national-cultural specifics of documentary films as the main channel for popularizing national culture.

II. METHODS

Based on a systematic and integrated approach, a functional and meaningful analysis of ethno-documentary films created by filmmakers of the Republic of Tatarstan was carried out. The main array of films are documentary films of Tatarstan filmmakers who took part in the competitive program of the XV International Muslim Film Festival 2019. We analyzed 15 films of the nomination "National Contest" festival, created by filmmakers and journalists of the Republic of Tatarstan, as well as films presented in the nominations "Short documentary" and "Full-length documentary", television documentary ethnic films.

III. RESULTS

Cinema, including documentary films, is the greatest discovery of mankind. It, in the words of K.E. Razlogov, absorbed and reworked the artistic experience of mankind in the forms that it acquired at the turn of the XIX-XX centuries. This, according to a famous film expert, allowed him to take his own, soon becoming a leading, place in culture and define himself as a special and multi-level system of communication between people - in a word, to become one of the mass media, a phenomenon of mass culture [6. p. 12]. According to Bill Nichols, documentary cinema appears as a multi-style cinema phenomenon that generates new types of documentary comprehension of the world in the framework of creative searches [7; 8].

The interest in documentary films at the present stage is associated both with the features of modern communications, and with the increasing role of culture, especially ethnic, in the context of interethnic interaction. Experts connect the development of such a documentary genre as ethnic cinema with the development of academic anthropology and the need for a visual reflection of the life and culture of ethnic groups [9].

For example, John Marshall and Margaret Mead, classics of visual anthropology, shoot ethno-documentary films using the method of scientific observation of the life and activities of representatives of different nations, and this becomes a hallmark of this kind of films. As suggested by E.V. Alexandrov, Margaret Mead and John Marshall are representatives of anthropologists involved in the production of visual and anthropological information with projects for studying cultural communities using visual anthropology.

These are projects that require significant time costs and involve an organic combination of solutions to research and representative tasks. They are focused on intercultural communication [10].

Visual anthropology has become the field of activity that stimulated the development of ethno-documentary. The first ethno-documentary film was shot, as you know, by the American cartographer Robert Flaherty, it was *Nanook from the North* [11] - a film about the life of the Western Eskimos with whom the author lived for a long time, capturing on film the features of their life and life. It was a film about a small nation, its way of life with an emphasis on the world's perception of the main character - the Inuit hunter Allakariallak, whose name is Nanook in the film, which means "bear" [12]. The new generation of documentary filmmakers form the image of the ethnos on the basis of "internal observation" - the ability to be inside events and cultural traditions, which, as Jean Rouch emphasizes, allows you to get away from distorting the picture. J. Rush makes films in collaboration with his characters, this technique helps to accurately determine the specific features of the characters, to feel their inner state. And that means - to penetrate deeper into the inner world [13-27].

Tatarstan is a multinational republic, which is the birthplace of more than one hundred nationalities and ethnic groups. Therefore, the preservation of the national image and identity, the development of tolerance, the strengthening of interethnic harmony, the development of respect for the culture, traditions and customs of different nationalities are some of the most urgent tasks of modern society. These tasks are also solved with the active participation of ethno-documentary filmmakers, because, as N.G. Yuzeev, cinema now is a form of art that has firmly entered the everyday life of the Tatar people as a song, fairy tale, literary book [14. P.35]. It is significant that the representatives of the Tatar ethnic group are characterized by the proximity of thinking to cinematic. If we take Tatar folk songs as an example, we will see that they contain many symbols, metaphors that accompany natural phenomena and reflect the mental state of the lyrical hero. The metaphorical nature of the language is also inherent in documentary, telling about national-cultural traditions or ethno-documentary, where the ethnic component involves the historical reflection of national traditions inherent in a particular people. Based on the fact that national traditions include ceremonies, games, holidays, are manifested in a national character, national dress, it can be emphasized that the main difference between ethno-documentary films is the emphasis on reflecting in reality the original way of life, life, national cultural traditions. Ethno-documentary of the Republic of Tatarstan is in a state of deep renewal and development.

Among the leading documentaries of Tatarstan, the film expert and critic Adil Khaibullin distinguishes Farit Davletshin, Ildar Yagfarov, Alexei Barykin, Salavat Yuzeev [15].

Works in the style of ethno-documentary Salavat Yuzeev are a notable phenomenon of Tatarstan cinema, among which the films: "The Nagaybak Way: duty, pain and light", "Reviving Sound", "Kukmorsky Guys".

The plot of the film “Kukmorsky guys” is based on the customs and traditions of the ancient Tatar holiday Seren, which today is celebrated only in the village of Koshkino, Kukmorsky district of Tatarstan [16]. On the eve of Sabantuy, all the unmarried guys Koshkino dress up (a white shirt, velvet skullcap, elegant short Kukmor boots) and a friendly company, performing special ritual songs, drop in every yard of the village, where they are already waiting for treats and gifts - embroidered towels and scarves for the winners of the Sabantuev competitions. Today, 260 yards in Koshkino take almost a day to visit each of them: Kukmor guys start Seren (the “notification process”) immediately after midnight, and finish late in the afternoon. The crew of Salavat Yuzeev accompanies this festive procession, but only selected episodes are shown to viewers. The captions alone are already impressive: “259 yards left”, “178 yards left”, “89 yards left” ... There is no voiceover in the film - only occasionally S. Yuzeev, which the audience does not see, sets the participants of the procession Seren and those who receive them Koshkino residents have polite questions. From the answers of Koshkintsy it can be understood that this holiday in their village has existed almost since the pre-revolutionary times and it was not canceled even during the years of the Great Patriotic War. And this truly folk holiday, the Seren procession today has no analogues. The value of the film by S. Yuzeev lies in the fact that he recorded a phenomenon rare for people of the 21st century - to voluntarily be together in joy, to remember and continue the customs of ancestors, to preserve their uniqueness.

As you know, national identity is expressed in proverbs and sayings, tales, folk songs, onomastic vocabulary, aphorisms, phraseological idioms with samples of oral folk art. Tatar folk songs with rich information and linguistic and cultural potential occupy a special place in the popularization of national and cultural features. In the film “Kukmorsky guys”, songs and refrains personify the ancient and modern lifestyles of the Tatar people. For example, the Tatar folk song: “If there is an apple, then let it be enough for five; If there is a friend, he is ready to give his life for you.” And here are examples of recruiting refrains (recruits are people called up for military service, performing recruiting duties): “Where is the cuckoo cuckoo? In the distance, beyond the lake. If war does not come, Our children will be happy” or “We walk the streets, Playing the accordion. No one knows that we walk by swallowing fire” [16].

S. Yuzeev shows the soul of the people through traditional hospitality, attitude to war, to peace, to the future. Images are created that are associated with the national-cultural values of the Tatar people, traditional ideas, patterns of behavior - that determines the national identity.

In many ways, the Kazan International Muslim Film Festival (KMFMK), which has been held in the capital of Tatarstan since 2005, has become a driving force for the development of ethno-documentary films in Tatarstan. The mission of this international forum is reflected in the motto: “Through a dialogue of cultures to a culture of dialogue.” The main thing that the film forum is aimed at is the exchange of experience among cultural and art workers of Russia, countries of near and far abroad; showing the creative achievements of filmmakers creating films that popularize universal spiritual, moral and cultural values [17]. The existence of the nominations “Full-length documentary” and “Short-length documentary” within the framework of the festival is an

important incentive for the development of ethno-documentary films not only in Tatarstan, but also beyond its borders. A significant phenomenon was the inclusion in the festival program of a special nomination “National Competition”, in which mainly documentaries from the Republic of Tatarstan take part, which allows forming national reserves of ethno-documentary films and promoting Tatarstan documentary films in its development.

The contemporary Tatarstan ethno-documentary cinema, as shown by the functional and meaningful analysis of KMFMK-2019 films, is distinguished by a variety of topics, methods and approaches to understanding the national cultural space and traditions that form the unlimited space of ethnic culture, supported by the activity of formal searches in the practical field related to with the creation of screen ethno-messages (films).

Most of the analyzed films of the festival, as well as conversations with the authors of ethno-cinema, indicate a wide range of representations of the authors about the specificity and purpose of ethno-documentary. We should talk about the special aesthetics of films, which differs from the traditional ethnographic, mainly popular science aesthetics, and borders on the principles of arthouse cinema, but it fits into the mainstream of young Tatarstan cinema, in which the story of peoples' cultures and national traditions sometimes starts to fade into the background, yielding to the desire to explore the world, surprising the viewer with new methods of interpreting reality. The aesthetics of ethno-documentary in the context of the interpretation and popularization of the national traditions of the Tatar people, for example, is based on chronicling techniques, when films are primarily socially oriented in the spirit of “cinema-direct” (“direct cinema”). There is also a subjectivist version, similar to the “vertovskaya symbolism” - “cinema-verite” (“cinema-truth”), where the film is created with the direct participation of its heroes. To some extent, the experience of D. Vertov's film “A Man with a Camera”, defined by film experts as a landmark documentary film, which is an already established canon that precedes the current wave [18], which laid down all the main principles of documentary cinema, [19] when the impartiality of the camera captures the rhythm of life that the characters of the films themselves create - their way of life, views, language, thoughts, national pride, national consciousness, etc.

In various nominations of the festival, paintings are presented reflecting ideas about national ideals, a sense of national pride, as, for example, in Salavat Yuzeev's film “Shihab Hazrat” (Innovation Fund Studio, 2019) about the philosopher and scholar Shigabutdin Marjani, where the author puts the question of his traditionalism, the features of the perception of his philosophy today, solving the aesthetics of the film in the spirit of the Tatar alternative and performance.

Ethno-documentary films create the prerequisites for answering the questions: what are the national traditions today and what is their significance for interethnic harmony.

An analysis of ethno-documentary films showed that one of the leading functions of this type of cinema is a communicative function,

first of all, allowing to give the fixed reality features of undistortedness, with targeted processing of source material, including the degree of interpretation and subjectivity of the displayed phenomenon of national culture. The essence of ethno-documentary is the production of audiovisual information for intercultural communication [20; 21; 22; 25]. This central task of ethno-documentary studies was emphasized in his works by Paolo Chiozzi, referring to Jay Ruby, designating it as a “dialogue of cultures”, or intercultural communication [23-24-26].

The integrative function of ethno-documentary allows for the comprehensive representation by audiovisual media of the characteristic features of sociocultural communities - ethnic groups, reflecting the different stages of their development and existence. “Kide Malai” (Rafil Galimullin, Marcel Makhmutov, 2019), “TATAR'IN 21” (Rifat Mindubaev, 2018), “Wafira” (Rosalia Zakieva, 2019), “Unity” (Daria Panteleeva, 2019), “Ostazbike” (Renat Karimov-Saiga, 2019), “The Spiritual Springs of Tatarstan” (Yuri Gvozd, 2017) - a number of ethno-documentary films present a comprehensive reflection of the national traditions of the Tatar people and peoples living in the Republic of Tatarstan. Another important function of ethno-documentary is the research, which contributes to the formation of an ethno communication space when using patterns that appear during the preparation for shooting, selection of scenes, the formation of the author’s position and style of shooting, preparation of filmed materials for publication, archiving, presentation to different categories of users, use in complex interdisciplinary projects.

IV. SUMMARY

1. Modern ethno-documentary cinema is one of the most important channels of mass communication, with the help of which the tasks of popularization are solved, which means understanding and preserving national traditions and culture of ethnic groups.
2. Modern ethno-documentary cinema solves a number of ethno cultural tasks that allow for effective inter-ethnic communication: 1) the task of rapprochement of ethnic groups and the destruction of mutual stereotypes; 2) study of traditional cultures; 3) the formation of mutual interest in the cultures and traditions of ethnic groups; 4) the formation of an ethnic panorama represented by cinematic language.
3. Contemporary ethno-documentary cinema in the display of national traditions uses the following principles: a) compliance with the canons of strict documentary; b) the aesthetic expressiveness of filming nature and the precise verified structure of the film’s editing construction, which provides the viewer with a feeling of being included in a foreign world; c) the advantages of cinema language as the basis of ethno-narration, which is associated with the desire to get a new means of displaying reality, more reliable in comparison with other information systems.
4. Modern ethno-documentary cinema needs constant nourishment: both from the research process, and from the side of state structures. One of the important factors in the development of ethno-documentary is the wide ethno-cinema platform presented in the Republic of Tatarstan by the Kazan International Muslim Film Festival and a number of special nominations that allow us to present and explain objective factors, conditions, dynamics and the meaning of the

functioning of ethno-documentary based on real media practices.

5. The functional features of ethno-documentary films include the communicative focus and activity of such films, their integrative and sociocultural research practice.

V. CONCLUSION

The study showed that ethno-documentary at the present stage is the most important factor in the development of interethnic communications. This is especially important for regions and countries in which multilingualism and multiculturalism are the main features. The creation of a system for popularizing national culture and cultural values in the context of intercultural interaction of ethnic groups in the multicultural and multilingual region of Russia includes processes to promote the development of national ethno-documentary cinema, without which this system cannot be considered effective.

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