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### **Kozha's Character as an Object of Psychoanalysis**

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**Abstract.** *In the modern context, the problems of science and art sometimes cannot be timely addressed and evaluated due to their comprehensive and rapid development. Every now and then, one should form new thoughts and opinions in order to determine the main goal and direction of contemporary art, avoiding theoretical stereotyped studies. Taking into account that modern art researchers have a great opportunity to conduct analysis in a special and simple way, we will carry out an expedient psychoanalytic study on cinema characters.*

**Keywords:** psychoanalysis, contemporary art, cinema characters, the psychoanalytic cinema theory.

“Psychoanalysis and the cinema were born at the end of the nineteenth century. They share a common historical, social, and cultural background shaped by the forces of modernity. Theorists commonly explore how psychoanalysis, with its emphasis on the importance of desire in the life of the individual, has influenced the cinema. But the reverse is also true – the cinema may well have influenced psychoanalysis”<sup>1</sup>. Freud not only drew on cinematic terms to describe his theories, but a number of his key ideas were developed in visual terms. Therefore, Freud’s views on filmmaking are still a subject of discussion.

The psychoanalytic cinema has a very complex history. The psychoanalytic cinema theory lasted long and varied. Meanwhile, its formation was accompanied by the development of other cinema theory areas. Since 1950, psychoanalytic films, corresponding to the character of the audience, have revolutionized the world cinema history among multi-concept films that won the screens of Europe and America and left a deep mark in film criticism and cinema theory.

During these years, the theory of psychoanalysis, although not widely expanded, became known to the art community of the Soviet Union, to which Kazakhstan’s history is closely related. However, in Kazakh cinema art ideological trends were popular, and the theory of psychoanalysis was almost never used. Nevertheless, in the writings of such poets and writers of the 1920s and 1930s as S. Toraigyrov, Zh. Aimauytov and M. Auezov, who contributed to the innovative development of Kazakh literature, one can see certain elements of psychoanalysis. Looking through the history of Kazakh cinema, we drew attention to A. Karsakbayev's film *My Name Is Kozha*. In the main character we saw an example of the object that addresses all questions of the theory of psychoanalysis. We hope that these studies will sprout a new direction in the research of Kazakh film history and Kazakh cinema art at the world level and allow new perspectives and worldviews to be formed.

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<sup>1</sup> B. Creed, *Film and psychoanalysis*. Aus. John Hill, Pamela Church Gibson The Oxford Guide to Film Studies Oxford University Press, 1998.

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The story of the Kazakh children's writer Berdibek Sokpabayev *My Name Is Kozha* has successfully become a favorite work of Kazakh readers. A. Karsakbayev, who animated this work, remained in history as the creator of children's films. Unfortunately, until today there were few films for children and, accordingly, not enough studies. After the film *My Name Is Kozha* was released, Sabish Sobanov, a researcher of Kazakh film history, noted "[...] I liked the courageous introduction in the lives of children, a believable and masterful display of the child's psyche. The protagonist Kozha with a stubborn and open character turned into a favorite children's image"<sup>2</sup>.

How would Freud treat Kozha (*ҚараКөже* – nickname: Black Soup), a figurative prototype of a Kazakh brave rascal? To make it easier to understand, one can use the method presented by Freud himself. Let us imagine that Kozha's mother Mellat, tired of the actions of her mischievous son, turns to the psychoanalyst Freud.

The film critic evaluates the protagonist's character: "Kozha is not a 100% exemplary guy and in this respect he is completely different from the boys from many children's books. He is a mischief and a dreamer. His mischief sometimes comes to rudeness, and dreamery – to unpleasant stories. For example, he could easily put the frogs in his teacher's bag. When he was punished for this, he said: "I thought that the frogs would jump and everyone would be interested." However, such "interesting" actions lay down the foundation for a great future and good character"<sup>3</sup>. Nevertheless, the psychoanalyst Freud in his conclusion takes into account that child psychology is very tender and complex – it is “a dark and incomprehensible area of mental life, the most effective large-scale hypothesis”<sup>4</sup>.

In fact, the main conclusions mentioned in Freud's theory are not removed from Kozha's "merits". Although Freud's system was originally used in the beginning and popular in art, it should be noted that the scope of psychoanalysis has expanded. However, we use only the main theoretical studies of Freud to determine the psychological image of the protagonist.

Thus, Kozha is a child who needs treatment; he faces psychological contradictions due to his mood shifts and characteristic features. "The state in which the ideas existed before being made conscious is called by us repression, and we assert that the force which instituted the repression and maintains it is perceived as resistance during the work of analysis"<sup>5</sup>. Sitting in front of the mirror, the protagonist demonstrates a complex of dissatisfaction, egoism and pessimism. He splits himself in two, trying to control his emotions and intending to tame his inner scamp. “Internal perceptions yield sensations of processes arising in the most diverse and certainly also in the deepest strata of the mental apparatus. Very little is known about these sensations and feelings; those belonging to the pleasure-

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<sup>2</sup> K. Siranov, *Cinema art of Soviet Kazakhstan*, Kazakhstan, Alma-Ata, 1966, p. 187.

<sup>3</sup> *Ibidem*, p. 187.

<sup>4</sup> S. Freud, *The Ego and the Id*, St. Petersburg, Azbuka-Klassika, 2014, p. 8.

<sup>5</sup> R. Bock, *Freud and Modern Society: An outline and analysis of Freud's sociology*, New York, Springer Science + Business Media, 2013.

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unpleasure series may still be regarded as the best examples of them. They are more primordial, more elementary, than perceptions arising externally and they can come about even when consciousness is clouded. [...] These sensations are multilocular, like external perceptions; they may come from different places simultaneously and may thus have different or even opposite qualities”<sup>6</sup>. Kozha talks to himself in front of the mirror: "From tomorrow on, I'm not going to fight anyone like a scamp. – What if he starts first? – Then tell him “Stop it or I'll show you” ... –What if he does not stop?” This question is difficult for him to answer. He does not find the answer to the second question either: “If you break discipline, you must be punished. – How?” Hence, one can see that although Kozhabegan to recognize his image and his abilities in the mirror, he is still powerless against his shortcomings.

If the name Kozha means "master", "owner", the meaning of the derogatory names Soup, Black Soup and Black Broth even more deeply characterizes Kozha’s contradictory character. Generally, the Kazakhs did not offer soup and broth for respected guests, these dishes were eaten only by beggars and servants in the form of snack foods. When these words are accompanied by the word "black", inedible and nasty food comes to mind. The words in the names of Kozha’s peers Zhanar and Zhantasare explained by the associations "zhan – soul", "ar – conscience", "tas – stone". The attitude to Kozha’s name cannot but affect his psyche. The humiliating nickname Black Soup is a provocative word combination that reminds of Kozha’s mischievousness, and it angers him even more. “It shows us that this ‘something’ behaves like a repressed impulse. It can exert driving force without the ego noticing the compulsion”<sup>6</sup>. Kozha’s teacher Maikanova said: "It's hard to understand what kind of a child Kozha is. Sometimes, when being angry with him, you want to expel him from school. Sometimes, he is the most exemplary pupil". Freud’s ideas can be used to analyze Kozha’s character: “We shall now look upon an individual as a psychical id, unknown and unconscious, upon whose surface rests the ego [...]”<sup>7</sup>.

The main reason for Kozha’s conscious and unconscious actions is to draw his mother's attention. The emotional and physical connection between the mother and the child is very tight, but as the child grows up, he grows away from his mother and experiences more psychological difficulties. Kozha's mother rarely comes home, lacks her attention. She considers the changes in his psyche a big problem and tries to solve it as she feels is right. She accuses her son: “Every day you become more of a fighter, a mischief. If this goes on, you will have bad luck.” “At a very early age the little boy develops an object-cathexis for his mother, which originally related to the mother’s breast and is the prototype of an object-choice on the anaclitic model; the boy deals with his father by identifying himself with him. For a time these two relationships proceed side by side, until the boy’s sexual wishes in regard to his mother become more intense and his father is perceived as an obstacle to them; from this the Oedipus complex originates. His identification

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<sup>6</sup> M. Leuzinger-Bohleber, M. Arnold, S. Solms, *The Unconscious: A Bridge Between Psychoanalysis and Cognitive Neuroscience*, New York, Taylor & Francis, 2016.

<sup>7</sup> I.M. Blanco, *The Unconscious as Infinite Sets: An Essay in Bi-logic*, London, Routledge, 2018.

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with his father then takes on a hostile colouring and changes into a wish to get rid of his father in order to take his place with his mother. Henceforward his relation to his father is ambivalent; it seems as if the ambivalence inherent in the identification from the beginning had become manifest. An ambivalent attitude to his father and an object-relation of a solely affectionate kind to his mother make up the content of the simple positive Oedipus complex in a boy. Along with the demolition of the Oedipus complex, the boy's object-cathexis of his mother must be given up. Its place may be filled by one of two things: either an identification with his mother or an intensification of his identification with his father"<sup>8</sup>.

Kozha is trying to awaken the mercy of his mother sitting in front of her on his knees and crying: "Mom, I will stop misbehaving. I will be the most peaceful and obedient child in the village. I swear! May God punish me, if I continue to be a naughty boy. I cross my heart and hope to die." However, his mother's intention to marry a second time enhances his complexes even more: how to openly show jealousy towards his mother, accept his future stepfather as a rival, and possess his mother. Kozha does not like when his mother says, "Karatai is right, it's hard without a man." Kozha is not afraid to frankly express his thought: "When will we get rid of this Karatai?"

Kozha will understand the meaning of these words: "If you do not stop being mischievous, I will deprive you of my love and replace you with another man to punish you." To his mother's words "Son, I always think only of you. You gave a promise to the people to be disciplined," Kozha replies: "My dear mommy, this house does not need a man. Do not marry this impolite Karatai ... Why does he often come to us? Why does he always ride you on his bike? Why does he stop speaking when he sees me?" Here Kozha shows his selfish character. "The broad general outcome of the sexual phase dominated by the Oedipus complex may, therefore, be taken to be the forming of a precipitate in the ego, consisting of these two identifications in some way united with each other. This modification of the ego retains its special position; it confronts the other contents of the ego as an ego ideal or super-ego. [...] The super-ego retains the character of the father, while the more powerful the Oedipus complex was and the more rapidly it succumbed to repression [...], the stricter will be the domination of the super-ego over the ego later on – in the form of conscience or perhaps of an unconscious sense of guilt"<sup>9</sup>.

Kozha's mischievous actions, such as throwing the frog into his teacher's bag, his disagreement with peers, forbidden actions, such as smoking, deceiving and cunning, are the real beginning of his liberation from the Oedipus complex. The ego opens the way for the super-ego, and sometimes we observe the formation of a changed aggressive character. Kozha's ridicule and disrespect to the people around him, including his teacher Maikanova and classmates, to demonstrate his physical strength is a manifestation of the superiority of the super-ego.

"The differentiation of the super-ego from the ego is no matter of chance; it represents the most important characteristics of the development both of the

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<sup>8</sup> D.E. Scharff, *Object Relations Theory and Practice: An Introduction*, London, Rowman & Littlefield, 1996.

<sup>9</sup> S. Freud, *The Ego and the Id*. St. Petersburg, Azbuka, Klassika, 2014, p. 122.

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individual and of the species; indeed, by giving permanent expression to the influence of the parents it perpetuates the existence of the factors to which it owes its origin. [...] When we were little children we knew these higher natures, we admired them and feared them; and later we took them into ourselves”<sup>10</sup>. Kozha’s grandmother says, "Children will be children, they cannot but misbehave," explaining that all Kozha’s reckless actions are common. The contradictions that appear between Kozha, Zhanar and Zhantas define Kozha’s other qualities. Although he is not afraid of Zhantas, he cannot hide his jealousy towards Zhanar. For Kozha, Zhanar is the object replacing the "Oedipus complex" with sexual attachments. Although he consciously does not admit his feelings, his mischievous actions are aimed at distracting Zhanar's attention. The subsiding complex between Kozha and his mother is consciously replaced with Zhanar, which means that with sexual improvement, Kozha represents his masculine power. When Zhanar shows her lost tooth to Kozha, one can say that a close relationship has developed between them.

Sometimes Kozha’s unconscious actions have sadistic inclinations. He comes up with all sorts of tricky ways to anger Zhanar and bring her to tears. In such a way he is freed from anxiety and fear, and he strengthens his self-confidence. “Evil is often not at all that which would injure or endanger the ego; on the contrary, it can also be something that it desires, that would give it pleasure. An extraneous influence is evidently at work; it is this that decides what is to be called good and bad. Since their own feelings would not have led men along the same path, they must have had a motive for obeying this extraneous influence. It is easy to discover this motive in man’s helplessness and dependence upon others, it can best be designated the dread of losing love. If he loses the love of others on whom he is dependent, he will forfeit also their protection against many dangers, and above all he runs the risk that this stronger person will show his superiority in the form of punishing him”<sup>11</sup>.

By admitting his actions and mistakes, Kozha consciously accepts punishment: "I want to be better, but it does not work out." The measures taken by him to confront his desires and follow the rules of his environment allow him to recognize the difference between villainy and kindness and take it consciously. There is only one feeling that leads Kozha’s ego to different contradictions – shame. To the question, "Aren't you ashamed of your actions?" he answers without hesitation "Ashamed". Although Kozha is greatly afraid of losing his mother, her love and attention, one can tell by his actions that he does not feel very ashamed. He admits only to his teacher Rakhmanov that his conscience is bothering him and he tries to justify himself. Rakhmanov is like the ego to him, awakening his subconscious feeling. “The tension between the demands of conscience and the actual performances of the ego is experienced as a sense of guilt. Social feelings rest on identifications with other people, on the basis of having the same ego

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<sup>10</sup> S. Freud, *Group Psychology and the Analysis of the Ego*, New York, Boni & Liverright, 1921.

<sup>11</sup> S. Freud, *Civilization and Its Discontents*, New York, General Press, 2018.

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ideal"<sup>12</sup>. Only with Rakhmanov Kozha feels calm, lets him into his soul and can freely express his fantasies and dreams. In his composition at the lesson, Kozha writes, "If I write about my dreams, they would not fit in the notebook. Nobody will believe this. If anyone does, it will only be Uncle Rakhmanov. He knows everything. He understands the state of mind of all people." These thoughts can help understand the formation of the totem concept of "God the Father" lying deep in the consciousness. "The totem [...] was the first father-surrogate, and the god was a later one, in which the father had regained his human shape"<sup>13</sup>. In Kozha's consciousness, Rakhmanov appears in the image of God on earth. Kozha believes him, worships, respects and recognizes him. Knowing this, Rakhmanov helps him socially, that is, manage his psychological complexes. "Religion achieved all the aims for the sake of which it is included in the education of the individual. It put a restraint on his sexual impulses by affording them a sublimation and a safe mooring; it lowered the importance of his family relationships, and thus protected him from the threat of isolation by giving him access to the great community of mankind. The untamed and fear-ridden child became social, well-behaved, and amenable to education"<sup>13</sup>.

There is one person whom Rakhmanov cannot bring up – Kozha's friend Sultan. He is a psychological character, not controlled by the social environment, with his world-aware notion. Sultan, like Kozha's second face, encourages the freedom of his super-ego even more. For Kozha Sultan is like the only way, liberating him from the non-accepting, contradictory world, and a bridge that connects psychological states to consolidate his abilities. After the traditional adoption of Sultan's oath in the form of a circle on the ground, Kozha is freed from subconscious doubts, he believes in the fulfillment of his hidden desires. But in fact, we understand that the role of Sultan is a meeting with death for Kozha. For the first time with Sultan, he smoked, stole, deceived, gave vent to sexual passion, and then became convinced of death, of the real sense of fear. "It would seem that the mechanism of the fear of death can only be that the ego relinquishes its narcissistic libidinal cathexis in a very large measure - that is, that it gives up itself, just as it gives up some external object in other cases in which it feels anxiety. I believe that the fear of death is something that occurs between the ego and the super-ego. [...] The fear of death in melancholia only admits of one explanation: that the ego gives itself up because it feels itself hated and persecuted by the super-ego, instead of loved. To the ego, therefore, living means the same as being loved - being loved by the super-ego, which here again appears as the representative of the id. The super-ego fulfils the same function of protecting and saving that was fulfilled in earlier days by the father and later by Providence or Destiny. But, when the ego finds itself in an excessive real danger which it believes itself unable to overcome by its own strength, it is bound to draw the same conclusion. It sees itself deserted by all protecting forces and lets itself die. Here, moreover, is once again the same situation as that which underlay the first great anxiety-state of birth

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<sup>12</sup> S. Freud, *The Ego and the Id*.

<sup>13</sup> M. Palmer, *Freud and Jung on Religion*.

Yerzhan Fazylovich JUMABEKOV, Kanat Mukhitovich KADYRBEBEKOV, Baubek Bauyrzhanuly NOGERBEK, Zhanar Begzhankyzy ORAZALIEVA and the infantile anxiety of longing - the anxiety due to separation from the protecting mother”<sup>14</sup>.

Punished by his mother, Kozha imagines himself killed. He thinks about the feelings of suffering and regret that occupy a place in his life, exciting his consciousness of close people. Kozha has no incentive to make suicide, because the super-ego does not give him such an opportunity. Another element that represents Kozha’s opinion about the other world is his own father. Although he did not see his father returning from the war, the memory of him is the most important fact. Although he lost his hope, for Kozha his father lives in an unknown world. He wants to learn a lot about him, and he seeks consolation and spiritual similarity. It is seen in Kozha’s attitude to a photograph of his father and in his conversation with an old man. The old man describes his father: "Your father also had such wiry hair... Is there a person who does not know him?! Your father had a beautiful crow horse. Death, there's nothing to do about it... Your father was such a kind and good person". Kozha understands that his father's life is different from his own, from the very beginning he was destined to die. Nevertheless, he imagines himself as a dead father, he wants to experience the sweet moments of death.

The complexity of Kozha’s imagination can be seen from his dreams. According to Freud's theory on the prediction of dreams, they are clear, short, not ambiguous, indistinct, and abrupt. However, sometimes the dreams of small children can appear in the matte, hidden, and infantile form.

Kozha in his dreams returns from the cosmos to the earth, to his living environment, and he is met solemnly with respect and honor. Kozha’s mother and Zhanar show him their kindness and love without any delay. Maikanova, who is always annoyed with him, admits her mistake and asks for forgiveness. Kozha’s competitor Zhantas is also punished.

Perhaps one should not analyze or use Freud’s technique in order to understand the meaning of Kozha's dreams. And Kozha should not be asked to tell everything about them. Kozha’s dream complements the situation in his life. It is natural to dream about the events of the day.

As can be seen, Kozha's dreams are clear; they are the exhaustive acts of his soul. If children are worried and afraid in a dream, how do adults behave in these situations?! Maybe that is why the dreams of children have a profound meaning. “The child's dream is a reaction to an experience of the day, which has left behind it a regret, a longing or an unfulfilled desire. The dream brings about the direct unconcealed fulfillment of this wish”<sup>15</sup>. Some hidden situations may coincide with each other in a dream. If we pay attention to Kozha’s return from the cosmos, then unconsciously we have a complex perception. The cosmos is a space. Kozha wants to return with special honors, his super-ego rises from unconsciousness to subconsciousness through his dreams. His passion for power, invasion, and management in life helps to act accordingly.

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<sup>14</sup> T. Geyskens, *Our Original Scenes: Freud's Theory of Sexuality*, Leuven, Leuven University Press, 2005.

<sup>15</sup> S. Freud, *S. Introduction to psychoanalysis*, p. 122.

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In general, when formulating the psychological portrait of Kozha, we have analyzed it from the psychoanalytic point of view. Kozha is a teenager with a high propensity for life, that is, he develops self-preservation and sexual instinct. He is a teenager who has mastered all the levels of a child's psyche and formed the principle of his ego. Although his social ability leads to difficulties, we believe that he will become a responsible and intelligent person.