



Dramaturgical Film Analysis in Soviet Cinema: 'My First Teacher (1965)' and 'Little Soldier (1972)' Boy As the Movie Examples

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Abstract

The literary works of Chyngyz Aitmatov, who has an important place in the world literature, were adapted to the cinema for many times. As far as it can be accessed, the observation was that the dramaturgical analysis of these adaptations comparing Russian and Kyrgyz cinemas is missing. In the present research based on this absence, the film "My First Teacher" adapted by Russian director Andrey Konçalovskiy Mihailov and "Soldier Boy" adapted by Kyrgyz director Eldar Urazbayev were analysed dramaturgically in terms of "theme, society, economic and sociological background, discourse plane, opposites, narrative plane of the story, place and character design, perspective and plot, the climax of the movie, stage design (acting, sound, music etc.)" through the questions what kind of dramaturgical structure emerged when two literary works of a Kyrgyz author were adapted to the cinema by a 1) Soviet director and 2) a Kyrgyz director and 3) what dramaturgical similarities these two separate works have. In these films, My First Teacher and Soldier Boy, dramaturgical elements occupy a wide place, just like the majority of Aitmatov's works adapted to the cinema. And these dramaturgical elements include "Soviet and Kyrgyz music tones, Epic of Manas, cultural items like calpak and qhopuz, plots in accordance with the casuality principle, conflicts between Bolshevism and traditionalism."

Key Words: Dramaturgy, cinematic dramaturgy, Soviet cinema, Kyrgyz cinema, narrative, the films of 'My First Teacher' and 'Little Soldier Boy'

Sovyet Sinemasında Dramaturjik Film Analizi: 'İlk Öğretmenim (1965)' ve 'Askercik (1972)' Filmleri Üzerinden Karşılaştırmalı Bir Analiz

Öz

Dünya edebiyatında önemli bir yer tutan Cengiz Aytmatov'un edebi eserlerinden sinemaya pek çok uyarlamaya yapılmıştır. Ulaşılabildiği kadarıyla bu uyarlamaların Rus ve Kırgız Sinemasını karşılaştıran dramaturjik çözümlemenin eksik kaldığı görülmüştür. Bu boşluktan hareket eden araştırmada Kırgız bir yazara ait iki edebi eserin a) Sovyet bir yönetmen tarafından ve b) Kırgız bir yönetmen tarafından filme alındığında ortaya nasıl bir dramaturjik yapı çıkmaktadır? c) Cengiz Aytmatov'un filme alınan iki ayrı eseri arasında dramaturjik yönden ne tür benzerlik ya da farklılık bulunmaktadır? soruları üzerinden 1) Rus yönetmen Andrey Konçalovskiy Mihailov'un sinemaya uyarladığı "İlk Öğretmenim" filmi ile 2) Kırgız yönetmen Eldar Urazbayev'in sinemaya uyarladığı "Askercik" filmi "tema, toplum, ekonomik ve sosyolojik artalan, söylem düzlemi, karşıtlıklar, öykünün anlatı düzlemi, mekân ve karakter tasarımı, bakış açısı ve olaylar örgüsü, filmin doruk noktası, rejî tasarımı (oyunculuk, ses, müzik vb.)" bakımından dramaturjik yönden analiz edilmiştir. Filmler; ele alındığında dramaturjik yapıyı bünyesinde bulundurduğu görülmektedir. Sinemalaştırılan Aytmatov'un eserlerinin büyük bir çoğunluğunda olduğu gibi ilk öğretmenim ve askercik filmlerinde de "Sovyet ve Kırgız müzik tınlarına yer verilmesi, Manas Destanı, Kalpak, Komuz vb. gibi kültürel öğelere yer verilmesi, Olay örgüsünün nedensellik prensibine uygun olması, Bolşevizm ve Geleneksellik arasındaki çatışmaların bulunması" gibi dramaturjik unsurlar bolca yer almaktadır.

Anahtar Kelimeler: Dramaturji, sinema dramaturjisi, Sovyet sineması, Kırgız sineması, anlatı, 'İlk Öğretmenim' ve 'Küçük Asker Çocuk' filmleri

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Introduction

Even though Aristotle himself did not use the “dramaturgy”, this expression dates back to the *Poetica* of Aristotle (1976; Koivumäki, 2016) and was introduced to the literature with the theatre (Çamurdan 1996) and dramaturgy studies began with Hamburg Dramaturgy written by Lessing in 1767 (Lessing 1869). Dramaturgy, which was introduced to the literature by the German school, defined as dramatic text writing according to the Oxford dictionary (2010 443), play writing and directing according to Turkish Language Association (2011 720), and consultant or director according to the British school (Nutku 46), found its place in cinema with the beginning of filming. Dramaturgy in cinema is defined as the process of interpreting and thus constructing the contrasts of life over and over again and the way they are expressed with elements specific to the silver screen (Aslanyürek 50). The capaciousness of a film’s return and the strength of its language structure are only possible with the dramaturgical analyses of the called movie (Dmytryk 95). Cinema dramaturgy started having its own unique characteristics as it began to turn into a format of its own, freeing itself from the umbrella of the theater. In the world of cinema, many screenwriters and directors have created their own world of dramaturgy (Mamet 15)

In the most accessible literature review, it has been seen that dramaturgical analyses in cinema were carried out within the framework of films’ musical dramaturgy (Miceli, 2011), dramaturgical solutions of many directors' films (Corbella, 2011; Yılmaz, 2018; Kumar Verma & Dwivedi, 2023; Koivumäki, 2016), dramaturgy in theater (Yuldashev & Alijanovna Juraeva, 2023), discourse, theme and narrative (Sözen 2013), representations of disability (Gezgin and Yılmaz, 2022), self and dramaturgy (Medin, 2014). Looked from this plane, after the best efforts to reach the complete literature, many books of Chyngyz Aimatov were adapted to the cinema, however, dramaturgical analysis which compares Russian and Soviet cinema (approaches) is missing. Throughout this study in which the relevant literature is evaluated employing the field literature about the historical journey of dramaturgy, dramaturgy in general cinema and Soviet and Kyrgyz cinema, “My First Teacher” shot with Kyrgyz artists as a Soviet movie and adapted from Chyngyz Aimatov’s same work by screen player, producer and director Andrey Konçalovski belonging to Russian cinema tradition where the montage movement shone bright like a diamond and “Soldier Boy” movie adapted by Kyrgyz director Eldar Urazbayev and shot with Kyrgyz artists are analyzed in dramaturgical terms.

Dramaturgy in Cinema: Soviet And Kyrgyz Cinema

Making the life of individual valuable and being discussed within a specific place and in cause-effect chain (Bordwell & Thompson 89-90), the narrative is defined as the expression of a series of events with the finest details (TLA 130). While these events used to turn into narratives through plays once, they now become dramaturgy through movies (Chandler and Munday 27) In narratives that connect sequential scenes (Oluk Ersümer 103) through a cause-and-effect relationship (Uğur and Yılmaz 211-214), the film begins with an event (Todorov 233-234) and consists of an introduction, body and conclusion (Topçu 58). In such narration films, the audience's pleasure is increased and maximized in the climax (catastasis) (Tuğan 132). Here, emotionally charged constructions of meaning are created and arouse tension and mystery in the audience, which brings us to the aim of the dramaturgy. The purpose of dramaturgy is to have the film director or screenwriter solve the problems that continue between scenes in a movie. And also, the suitable scenes, the original novel or story adaptations can be preferred in dramaturgical productions (Koivumäki, 2016). In other words, dramaturgy is based on the knowledge of choosing how to use the elements of narrative structure (theme, narrative, how the narrative is conveyed, conflict, knot, time, space, connections between scenes, cause and effect chains, use of light, sound, music and mounting) to tell a story. At the same time, analyzing how the elements that make up the elements of dramatic structure are arranged (Çamurdan 58) and how they are used constitute the analysis methods of film dramaturgy (Sözen 23) And also, analyzing how these elements that make up the elements of dramatic structure are arranged (Çamurdan 58) and how they are used constitute the analysis methods of film dramaturgy (Sözen 23)

In Russia, cinema was nationalized by a decree on August 27, 1919, and the first film workshop, commonly known as VGIK, was founded in Moscow in 1919 (Stutterheim 21). In 1921-1924, three currents came into prominence in Soviet cinema: The Cine-Eye by Deziga Vertov, FEKS (Eccentric Actor Factory) created by Grigori Kochintzev, Leonid Terauberk and their friends, and lastly Kulechov's workshop in State Cinema School (Yıldız 61-62). In 1922, Lenin, who ruled the country after the October Revolution of 1917, stated that "cinema is the most important of all arts and film programs should balance entertainment and education" (Thompson & Bordwell 123). Lev Klechov's workshop (Clarke 146), which used to give education at the State Film School (1925-1930), and the conception of constructivism (Özarslan 51) are considered to be among the factors that shaped the future of Soviet Cinema. Constructivists, who are the representatives of constructivism (TDK, 2023), which means "constructionism" according to the Turkish Language Institution (Schitzer, Schitzer, & Martin 16) and is mostly seen in fields such as painting, sculpture, architecture, and later also in theater (Schitzer, Schitzer, & Martin 16), regards artists as engineers who build new constructions for the benefit of society (Petric 21) and make the folk reach the consensus (Eryılmaz, Özlü, Keskin, and Yüçetürk, 44). To this aim, Soviet Film-Makers wanted to employ the fiction (Yengin 130-131). When we think of fiction, names like Vertov and Eisenstein come to mind. Vertov can skillfully mount staged images (Hicks, 2007). Addressing the problem of mounting in cinema, Eisenstein (1984) sees it as the film director's way of perceiving life (1985 16). For Soviet Cinema, which accelerated its development in relation to the various literary genres and forms, the dramaturgy (Ministry of Cultural Affairs Russian Federation 6) is of vital importance (Rudnev 62). At this very point, cinema dramaturgy develops as long as the needs of it increase, notwithstanding the ground-breaking discoveries of Soviet directors have the essentiality (Turkin, 2007).

While the first cinema screenings in Kyrgyzstan belong to the Russian formalists (Luzanova, 2015), the first cinema film development also coincides with the Soviet era (Chapron, 2010). The first feature film of Kyrgyz Cinema was shot in 1955 (Russian film production company: Mosfilm) and it is said to have experienced its golden age between 1960-1980 (Güngör, 2023). In those years, the stories of Chyngyz Aitmatov, whose fame has spread around the world today, began to be adapted to cinema and Kyrgyz Cinema is remembered with Chyngyz Aitmatov (İri 45). In Kyrgyzstan, which became independent in 1991, cinema production gained momentum after 2010 (Dzhumakmatova, 2023) and the new cinema era began (Moldalieva, 2010).

Method

Kyrgyz cinema developed simultaneously and intertwined with Soviet cinema. Looking at the general characteristics of Soviet cinema, dynamic fiction comes to the fore. Soviet filmmakers were renowned as the first practitioners of editing in world cinema. Soviet cinema, which frequently included social and cultural elements, was also in close relationship with literature. Soviet cinema in the context of literature-cinema relationship; It has features such as 'defamiliarization, bringing to the forefront or bringing to the fore, explaining the contradiction, producing the symbols or producing the personal attitude of the director in the work, unlike the aesthetic concerns'. He also focused on Political and social issues in Soviet cinema. In Soviet films, the commitment to the Soviet identity, collectivist social ideology and socialism is generally featured.

The aim of this study is to make a dramaturgical analysis of *My First Teacher* and *Little Soldier Boy*, two of the masterpieces of Kyrgyz cinema;

- Revealing the way in which the relationship between Kyrgyz cinema and literature is handled through the films *My First Teacher* and *Little Soldier Boy*,
- In the film, outside of the stereotypical Soviet common identity and the Kyrgyz lifestyles, cultures, etc. specifying how local elements are processed
- By making a dramaturgical analysis of the two films, it is aimed to reveal their similar and different aspects in terms of technique and subject.

The 1965 film 'My First Teacher', written by Chyngyz Aitmatov and scripted with Boris Dobrodeyev, directed by Andrey Konchalovskiy Mikhailov, and the 1972 film 'Little Soldier Boy', directed by Eldar Urazbayev, also written by Chyngyz Aitmatov and scripted by Erkina Borbiyeva. In the historical context, in the context of the main theme that the social values, especially the local characteristics and cultural codes of the Kyrgyz were presented in the Soviet cinema of the period, and the cultural indicators have the defense of the homeland and ideological mentality, the struggle and perseverance peaked in the context of the main theme that education should be given despite all the difficulties. Chyngyz Aitmatov's classics, My First Teacher and Little Soldier Boy, whose works have been translated into more than 100 languages, have been screened in many countries around the world, especially in Kyrgyzstan and former Soviet countries, from the moment it was released as subtitles and has passed dubbing in various languages. In the years when the films were shot, the first color films were made in Kyrgyzstan. The fact that the country had a wide geography and different ethnic groups in the years when the films were shot, and the current existence of the bipolar world order (West/USA and Soviet Union) also affected the cinema industry. The Soviet government used the cinema as an important tool to reach the public and to make the public accept the policies it has adopted and wanted to implement. Therefore, although dozens of films were shot in the autonomous republics within the Soviet Union in the years when the films were shot, some censorship or filtering elements were used. So much so that it is clearly seen that full or partial censorship was applied by the Soviet administration to the films that would contradict the ideological mentality of the administration and the collectivist soviet identity. Again, film production supports given by the state were only given to producers who did not violate the aforementioned elements. It was also very difficult for private filmmakers to produce feature films on a low budget. Again, in Soviet cinema, due to the wide geography and different terrain of the country, it was also possible to encounter various physical obstacles. Considering all these issues, the films of My First Teacher and Little Soldier Boy, which are among the leading Kyrgyz cinema, were chosen as the sample of the study. In other words, these films;

- Adapting the literary works 'My First Teacher and Little Soldier Boy', written by the Kyrgyz writer Chyngyz Aitmatov, one of the most well-known writers in the world, into a film,
- Although there are many important directors and films in Kyrgyz cinema, adaptations of the works of Chyngyz Aitmatov, one of the pioneers of Kyrgyz cinema, have a unique position,
- Films are highly valued not only for Kyrgyz cinema, but also for the cinema industry in the former Soviet countries,
- To reveal how the plot and the unity of the subject in the literary work are handled in the films,
- Considering the films as masterpieces by the audience since the first years they were made and the continuation of the screenings (film weeks, big film festivals, etc.),
- Elements of the Kyrgyz identity are included in the film,
- It was chosen as a sample because of the reasons such as revealing the similar and different aspects between the two films in terms of technique and subject.

According to Semir Aslanyürek, cinematic dramaturgy includes elements such as thought, theme, composition, subject (exposition, knot and body, climax, resolution, ending) and material, while Bob Foss examines cinematic dramaturgy under the roof of scene, character, dialogue, structure formation, dramatic structure, dramatic elements, epic structure and epic elements. Both authors touch upon basically similar things. Based on a generalizing expression, we must mention the place, time, person and theme as the fundamental concepts of the cinema. The dramaturgist of cinema must never ignore employing the literature behind the stories, contrarily, modern stories suitable for adaptation must be turned into plots. Dramaturgical film analyzes are essentially based on the relationship between literature and cinema. So much so that when the scientific studies in which such analyzes are made are examined, we come across film or TV series analyzes from literary works. Dramaturgical film analysis technique was used in this study, since the films My First Teacher and Little Soldier Boy were adapted into films inspired by Chyngyz

Aitmatov's literary work. Therefore, the method used in the analysis is thought to serve the purpose in the context of literature-cinema relationship. From this point of view, the film "My First Teacher" adapted by Andrey Konchalovsky from Chyngyz Aitmatov's book of the same name and the film 'Little Soldier Boy' adapted to cinema by Kyrgyz director Eldar Urazbayev were analyzed comparatively in terms of dramaturgical aspects focusing on "theme, society, economic and sociological background, discourse plane, opposites, narrative plane of the story, place and character design, point of view and plot, climax of the film, directorial design (acting, sound, music, etc)". Throughout the study, the model of dramaturgical cinema analysis put forward by Sözen in his article "Cinematic Dramaturgy and a Sample Analysis" was used.

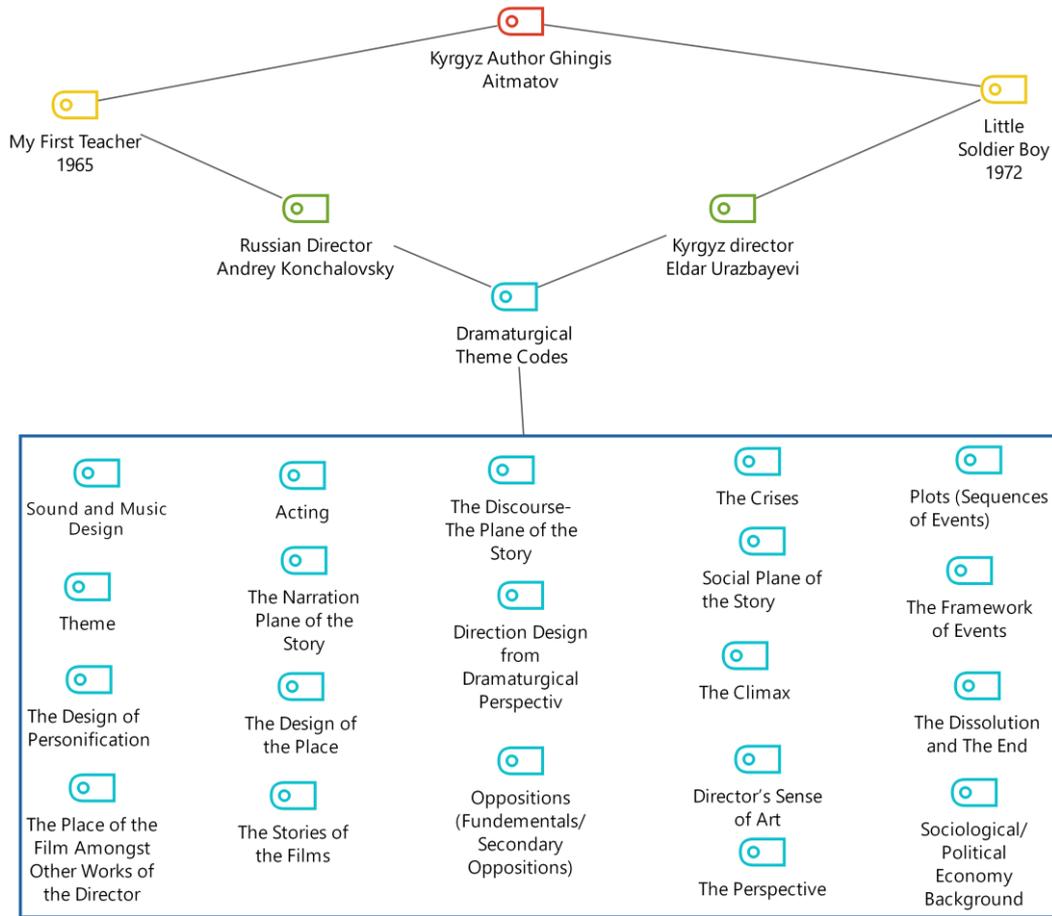


Figure 1 Pattern of Study

The Analysis of Films

Table 1 Casts of "My First Teacher and Little Soldier Boy"

	MY FIRST TEACHER	LITTLE SOLDIER BOY
City:	1965	1972
Plot:	Chyngyz Aitmatov and Boris Dobrodeyev	Erkina Borbiyeva
Director:	Andrey Konçalovskiy Mihailov	Eldar Urazbayev
Actors & Actresses	Bolot Beyşenaliyev, Natalya Arinbasarova, Darkul Kuyukova, İdris Nogoybayev, Klara Yusupcanova, Baken Kızıkeyeva, K. Jarkinbayev, A. Kızırnazarov, Sovyetbek Cumadilov, Kirey Carkimbayev, N. Çokubayev, İ. Riskulov, Medel Maniyazov, İskender Riskulov, İ. Dubaşev, A. Kızırnazarov, K. Kızırnazarov, K. Kızırnazarov, U. Kızırnazarov, G. Satarkulova, R. Boranbayev, G. İmankulova	Şayloo Sağınbayev, Tattıbübü Tursunbayeva, Kubat Cusubaliyev, Sabira Kumuşaliyeva, Nurcuman İhtimbayev, Sovyetbek Cumadilov, A. Aytıkeyev, B. Kadıkeyev, S. Saryalyaev and Temir Sariyev
Director of Photography	Georgiy Rerberg	Marat Duganov
Sound Operators	Y. Kaşkeyeviç and S. Katsenelenbagon	V. Bobkov

Findings

The Stories of the Films

My first teacher: Duyshen is a teacher from a small village in Kyrgyzstan who was sent by the Soviet Russian government to another small village in Kyrgyzstan to teach children. Teacher Duyshen, who is not supported to teach in this village, does the renovation of a barn in the village to turn it into a school on her own because no one accepts her. Soon Duyshen, a teacher beloved by his students, tells them about the Soviet regime and the sanctity of the party and the working class. Altinay is one of Duyshen's students. Duyshen, on the other hand, opposes Altinay's marriage to the landlord. Since the landlord is a representative of the capitalist system in the film, Duyshen teaches her students that he is the enemy of them and socialism.

Little soldier boy: Avalbek, whose father did not return from the war, watches with envy as his peers in the village spend quality time with their fathers. Losing his father at a young age has become a great burden for him. The movie comes to the village in horse-drawn carriages. Avalbek goes to the open-air movie with his mother Ceyengül, where all villagers are present. He claims that a soldier who appears in the battle scenes in the movie is his father. For a while he tries to convince his friends that his father is the soldier in the movie. However, no one believes him and he and his mother leave in despair at the end of the film.

Director's Sense of Art

My first teacher: Andrey Konchalovsky Mikhailov was influenced by the work of Akira Kurosawa when he was young. He made his first feature film based on the novel "My First Teacher" by Chyngyz Aitmatov. For many years, he referred to Soviet Russian novels. He has many movies adapted from books. He always felt so close to the screenwriting and literature that he took his first step into the international arena with the movie "Romantic Lovers" in 1974. He gave special importance to music in his films. He always tried to use music in every film. The director's films such as "Four hundred strokes", "Eight and a half", "Atalanta", "Naudachu", "Balthasar", "Lights of the big city", "Fanny and Alexander", "Baba", "Seven Samurai", "The Road" and "Viridiana" are internationally recognized.

Little soldier boy: Eldara Urazbayev made some of his films inspired by novels. He is also a director who draws attention with his literary aspect. He made his directorial debut with the film "Little Soldier Boy (Солдатенок)". He was the screenwriter of "Hamlet from Suzaktan or Kero's Mother and Ariel". Director Urazbayev, who is also an actor, acted in five films and directed sixteen films. In his films, he mainly emphasized the internal and external dynamics, sociological and psychological fractures in the Soviet period. He has many well-known films such as Turkish Anthem, Visit to Minotavra, Russian Road Safety and State Inspectorate, Look at Both, Transsibir Express.

The Place of the Film Amongst Other Works of the Director

My first teacher: In "My First Teacher (Первый учитель)" Andrey Konchalovsky discusses the political regime of the period. In this film, the director tries to convey the living standards of the period to the audience with a low budget and the roles he assigned to the characters. The work is also the director's first feature-length film. This film, which can be evaluated in the context of drama cinema, has a narration that takes place in a single location and deals with the events happened there. The story is a narrative woven with elements that are more likely to be believed in this society (the landlord, the representative of the capitalist system, and the teacher, the representative of the communist system) within a well-constructed psychological and sociological atmosphere with successful character designs. In

Little soldier boy: Eldara Urazbayev made the movie 'Little Soldier Boy' (Солдатенок)" based on the novel by Chyngyz Aitmatov. The movie marked his first step into directing. In the movie, he aimed to reduce the pain and drama brought by World War II to the private level through the character of Avalbek and the part about Avalbek's father's failure to return from the war. In the story, where social, cultural and political dynamics and ruptures are intensely dealt with, the film aims to convey the same feeling to the audience by transferring it to the people of the village. In this film, the director tried to reflect the living conditions of the period to the audience with low cost and the roles he assigned to the characters. The work has also the feature of being the director's first short-length film.

this sense, it can be defined as a 'sociological drama'.

This film, which can be evaluated within the framework of drama as a genre, has a narration that takes place in a single location and deals with the events happened there. The story is a narrative woven with elements that are likely to be believed in this society (the pain and tragedy brought about by the war) in a well-constructed psychological and sociological atmosphere with successful character designs. In this sense, it can be characterized as a 'sociopsychological drama'.

Social Plane of the Story

My first teacher: The story generally consists of cinematographic narratives interwoven with discourses on the same social plane. The social plane of the story is the rural life. In this framework, the clothes and daily work of the actors have parallels with the rural life. The rural life is defined by such components like animal care.

On this social plane, the narratives of the story are constructed through the sociological sectors of the Soviet period, the life perception of Teacher Duyshen sent by the party and the government, and the lifestyles of the villagers.

Little soldier boy: The story generally consists of cinematographic narratives interwoven with discourses on the same social plane. The social plane of the story is rural life. In this framework, the clothes and daily work of the actors have parallels with the rural life. The rural life is defined by such components like animal care.

On this social plane, World War II, the biggest of the sociological ruptures in the Soviet Union period, is mentioned. The narrations are built on the fact that the father of the main character Avalbek did not return from the war.

Sociological/Political Economy Background

My first teacher: In parallel with the characters presented on the social plane, the story provides information about the sociological and political economy background through staging. For example, at the banquet given in honor of the landlord in the village square, an old Manas player with a kopuz appears on the stage. Basing on his own wealth, the landlord, who is regarded and assigned as the representative of the capitalist system by Teacher Duyshen, wants to forcefully marry Altinay, a poor girl without parents. The Manas epic is the world's longest epic about the heroism of a man named Manas. The game of K k B r , which is part of Kyrgyz culture, is also included. The constant presence of horses in the frames also refers to the Kyrgyz sociological background. Another important scene is the one in which Teacher Duyshen affects Altinay. Duyshen saves Altinay from the landlord and brings him to the river for bathing while going to the village. Another sociological element is the reference to Islam. Kartanbay, the only villager who supports Duyshen and hosts him in his house, performs the *salaat* and prays for Duyshen's safe return to the village from the city. Kartanbay's words Bismillahirrahmanirrahim [in the name of

Little soldier boy: In parallel with characters presented on the social plane, the story conveys data on the sociological and political economy background through staging. For example, in order for the photographer who comes to the village to take pictures, the villagers either owe him money or pay him in advance. Again, we see the community's belonging to the Islamic identity when Avalbek pretends to be dead while playing a game and two villagers on horseback greet him with the greeting "selamun aleikum [peace be upon you]". At the banquet given in honor of the landlord in the village square, an old Manas player is seen on the stage with the komuz. In sociological terms, we can talk about a society in solidarity as the villagers care their animals by helping each other in due form of supporting one another.

Allah, the compassionate, the merciful] in the *salaat* are some of the Islamic references.

There are also references to the economic background of the period. The financial limitations of the villagers and their huge debts to the rich landlord make the called references. The landlord, on the other hand, thinks that he can get anything he wants thanks to his wealth, which creates the political economy references in the film.

The Discourse-The Plane of the Story

My first teacher: When the discursive forms of the story in the film are analyzed, the characters are founded to represent the society in which they live. On the discursive plane of the film, all characters are designed as figures with the same class status, acting for the same purpose. It is seen that Teacher Duyshen uses discourses that defend the interests of the administration and the party against capitalism and the landlord. The discourse of the story focuses on the events that take place after the arrival of the teacher appointed to teach the children of a village in Soviet Kyrgyzstan, and daily life is depicted as the teacher's actions for education and the attitudes of the villagers towards him, which also points to social consensus and indicates that all segments of society are gathered around a certain goal. The phrase "hey teacher, we don't want you and your government" in the story constitutes this common consensus. Therefore, there is a conflict based on social status in the film.

Little soldier boy: When the discursive forms of the story in the film are analyzed, the characters are founded to represent the society in which they live. On the discursive plane of the film, all characters are designed as figures with the same class status, acting for the same purpose. The main message to be conveyed throughout the film is understood to be Avalbek's blame on the fascists for the death of his father.

The discourse of Avalbek, who is experiencing emotional intensity for his father because he did not return from the war to the village in Soviet Kyrgyzstan, which exists in the discourse of the story, draws the main lines. While this points to social consensus, it also indicates that all segments of society are gathered around a certain purpose. In the story, the pain, longing and burden brought about by the war are among the common discourses of the people. The words "his father Toktosun did not return from the war" in the film constitute this consensus.

Theme

Oppositions (Fundamentals/Secondary Oppositions)

My first teacher: While the opposition between two different concepts, working class and the capitalist class, constitute the main opposition in the film, it is possible to speak of a story construction based on secondary oppositions between the Teacher Duyshen from the socialist system and the landlord from the capitalist system. While Duyshen frequently refers to the socialist system to which he is subject, Soviet power and the sanctity of Lenin, the landlord, regarded as the representative of the capitalist system, believes that he can achieve whatever he desires because of the opportunities provided by his economic power.

Little soldier boy: While two different concepts, the Soviets as the representatives of the Soviet Union and the fascists defined as the enemy, constitute the primary opposition in the story, it is possible to talk about a story construction based on secondary oppositions like between Soviet soldiers from the socialist system and fascist enemy soldiers. Here, while the main character Avalbek and the peasants refer to the socialist system, Soviet power and military service, the fact that the enemy soldiers, regarded as representatives of the fascist system, are fighting against their own soldiers and the soldier whom Avalbek claims to be his father in the war directly proves these oppositions.

The Narration Plane of the Story

My first teacher: The narrative takes place in the third person. In general, the events that the third person or the storyteller Duyshen experiences constitute the narrative framework of the film. Within the scope of these narratives, the first part of the narrative focuses on Duyshen's efforts to go to the village and teach children and Duyshen's daily life, while the second part includes his rhetorical discourses to make the village community accept him and his educational activities. In the last part, Duyshen's attempts to save Altınay from the gendarmerie and the landlord and prevent her from engaging in a forced marriage are reflected.

Emotional changes are shaped through events narrated by the storyteller. In first part's narratives, the audience feels sad due to the obstacles against Teacher Duyshen, while in the second part, Duyshen's diligence and determination in the name of education are conveyed to the audience in the best way. In the third part, the anger of Duyshen, who tries to prevent Altınay's forced marriage, is reflected to the audience.

The Design of the Place

My first teacher: The place in the story is designed in relation to social representations. The story develops wholly in the village and school. The scenes inside the houses are shown in a very limited way. The reason why the film location is designed as an open space is to present the details of the daily rural life. Since the story is in winter, the film characters are not seen outside apart from the times they are needed and they care their animals.

The Design of Personification

My first teacher: The film consists of a person-oriented narrative. The important thing here is the focus on the person, namely Duyshen and Altınay, rather than the story. As the title of the movie suggests, the story revolves around a teacher named Duyshen who works with all her might and main to teach her students. While the events and the story are shaped around Duyshen and Altınay, the emotions presented to the audience are expected to be the same as Duyshen and Altınay's emotions. The characters in the story have frank personalities. In this section, Duyshen and Altınay, the protagonists with their clothing and attire, have the status of a teacher and a student. Therefore, both personifications have different thought patterns. In this respect, it is seen that Teacher

Little soldier boy: The narrative takes place in the third person. In general, the events that the third person or the storyteller Avalbek experiences constitute the narrative framework of the film. Within the scope of these narratives, in the first part of the narrative, Avalbek's contact with the photographer and his questions about the war are the first signal to convey the main message of the film. In the second part, Avalbek's rhetorical discourses that he tells his mother to go to the movie coming to the village are included. In the last part of the story, Avalbek's insistent words that the soldier in the film is his father are reflected to the audience.

Little soldier boy: The place in the story is designed in relation to social representations. The story develops wholly in the village and the movie. The scenes inside the houses are shown in a very limited way. The reason for designing an open space as a movie location is to present the details of the daily rural life. Although the time is not clearly stated, it is thought that the story takes place in the spring season due to the grazing of the animals, and it can be stated that the film characters are mostly seen in open areas and in the village square.

Little soldier boy: Avalbek is a young boy whose father served in the army during the Soviet Union and never returned, and who lives with his mother and grandmother in a remote village. The film consists of a narrative centered on the story and the person. What is important here is the focus on both the person, namely Avalbek, who is fatherless, and his story set in the village. As the title of the movie suggests, the story consists of Avalbek's longing for his father, who went to war and did not return, and the fascists, who are labeled as the enemy. While the events and the story are shaped around Avalbek, the emotions presented to the audience are expected to be the same as Avalbek's emotions.

The characters in the story have frank personalities. Being the protagonist in this section with

Duyshen has some feelings of protecting and caring for Altinay.

his clothes and attire, Avalbek shows the personality traits of someone growing up without a father. Therefore, Avalbek feels envy towards his peers who grew up with the love of their fathers.

The Perspective

My first teacher: The point of view of the story is presented through the eyes of teacher Duyshen. Therefore, while the audience perceives the story, it is based on Duyshen 's point of view. Since Duyshen is the first person narrating the events and the story due to its location, the events meet with the audience through the first-person perspective. In this respect, the characters were presented to the audience with the ordinary daily behaviors of the period, therefore no identification is expected between the characters and the audience. This is a design for the audience to assume the role of spectator rather than identifying with the character.

Little soldier boy: The point of view of the story is presented through the eyes of Avalbek, who is growing up without a father. Therefore, the audience bases on Avalbek's point of view while perceiving the story. Since Avalbek is the first person narrating the events and the story, the events meet the audience through the first person perspective. In this respect, the characters were transferred to the audience with the ordinary everyday attitudes of the period, so an identification between the characters and the audience is not expected. This is a design for the audience to assume the role of spectator rather than identifying with the character.

Plots (Sequences of Events)

My first teacher: Although the film seems to be about the past, it is narrated simultaneously and the storytelling is shaped within the framework of this simultaneity.

Little soldier boy: Although the story seems to be about the past, the film is told simultaneously and the narration is shaped within the framework of this simultaneity. In the story of the film, it is seen that the events are concretized by transforming the thoughts about Avalbek's father Toktosun's going to war and not coming back into visuals by referring to World War II.

The Framework of Events

My first teacher: From the perspective of the framework, the plot consists of four breaking points, which are also the movements shaping the story around the characters. The first of these is Duyshen 's arrival in the village as a teacher. There is not much information about Duyshen 's previous life (before the village). The second movement is when Altinay is taken to the landlord's village for a forced marriage. This leads Duyshen to fight with the landlord and his two men based on his instinct to protect her. The third action is that Duyshen kisses Altinay during the train ride to Tashkent while she is heading for her education. Here, it is observed that Duyshen has some feelings for Altinay. The fourth and final breaking point is when Kartanbay goes to kill Duyshen, who has started to cut down his tree, and Kartanbay helps him. For the first time, a person from the village supports the construction of a bigger school in place of the one burned down by the landlord's men after allowing the cutting down of the only tree in the village.

Little soldier boy: From the perspective of the framework, the plot consists of three breaking points, which are also the movements allowing the story to take shape around its characters. The first one is the arrival of the photographer in the village. The photographer finds workers in the village to take pictures; however, the first message about Avalbek's father Toktosun, who went to war and did not return, is understood here when Avalbek asks the photographer questions about the war. The second movement is the bringing of a film to the village. The fact that the film is about the war reinforces Avalbek's sense of fatherlessness. The third movement is Avalbek's defense that the soldier in the film is his father and his efforts to convince the villagers herefor. When the villagers point out that this is just a film and that his father is not the soldier in the film, Avalbek and his mother Ceyengül move away from the location of the film and the film ends.

The Crises

My first teacher: Some crises are prominent in the story. These crises are also the elements that mobilize the audience's sense of curiosity. There are two main crises in the film. The first one is whether Duyshen, who went to the city, will return to the village or not. The people of the village believe that Duyshen will not return. The second crisis is that Duyshen, who burns the hay in the village square to punish the people who put their animals in the school, suddenly cries and tells the people that Lenin is dead. When the people of the village hear that Lenin is dead, they all start crying together.

Little soldier boy: Some crises are prominent in the story. These crises are also the elements that mobilize the audience's sense of curiosity. There are two main crises in the film. One of them is the film brought to the village. The villagers feel as if they were living it while watching the movie. The second one is that Avalbek, who is watching the movie, imagines for a moment the children spending time with his father. Here, the feeling is created that Avalbek's father Toktosun, who did not return from the war, will appear for a moment.

The Climax

My first teacher: The climax of the story comes in the last scene, when Duyshen starts cutting down the only tree in the village together with Kartanbay in order to build a new, bigger one to replace the burned down school, and the audience wonders whether Duyshen will be able to continue teaching in the village and this initiative will be supported by the village community or not.

Little soldier boy: The climax of the story is seen in the last scene when Avalbek, who is watching the movie in the story, is wounded by the soldier -his father in the film- and suddenly runs towards him on the front line. The feeling that he can reach his father in the story can be perceived as real by the audience. And this arouses curiosity in the audience.

The Dissolution and The End

My first teacher: The way the film ends is unclear even in the last scene, since as it can be understood from the climax of the film, the construction of a new school in the village arouses great curiosity as to whether it will be accepted by the people of the village or not. It gives the impression that there will be a sequel to this movie. Thus, in terms of genre, the dissolution and the ending are of a closed type. Because the ending is not left to the audience, the film ends with the scene of Duyshen and Kartanbay cutting down the tree.

Little soldier boy: The story ends with Avalbek and his mother Jeyengul leaving the place where they watch the movie. Unable to convince the villagers that his father was the soldier in the film, Avalbek and his mother Jeyengul leave the place dejected.

Direction Design from Dramaturgical Perspective

My first teacher: The basic narrative of the story is based on the cinematographic narrative of the film. At the opening of the film, images of the winter season appear, introducing the village among the snowy mountains and an old building with roofless walls, which is initially unclear what it is. The sentences "I am a teacher. My name is Duyshen" come into the scene. This discourse arouses a sense of curiosity in the villagers.

The use of outdoor space as a location helps to describe the explanations about daily life more clearly. It is also noteworthy that Duyshen, the

Little soldier boy: The basic narrative of the story is based on the cinematographic narrative of the film. At the opening of the movie, a photographer is seen coming to the village on his bicycle in front of the children. Then, the text of the third year after the war appears on the screen. "The photographer's words about Avalbek's father, Tursunbek, arouse curiosity among the villagers as to whether the soldier in the movie is really Avalbek's father.

The use of the outdoors as a location helps describe the descriptions of daily life more clearly.

teacher who comes to the village at the beginning of the movie, introduces himself and the villagers react to his presence in the village for the purpose of teaching, and in the ending scene, he starts cutting down the only tree in the village, stating that he will rebuild a school for education. The movie begins with Duyshen 's statement that he is there to educate the students in the village and ends with Duyshen 's statement that he will be there for this purpose and starts cutting down the tree to build a school.

Acting

My first teacher: In terms of acting, Duyshen as a character drives the movie from beginning to end with her confident structure and role as a teacher. Altınay is a character who shares the leading role with Duyshen. However, despite the fact that Altınay plays a very effective role, it can be said that the didactic structure in his dialogues emerges as a deficiency. The character of Agha is in contrast to Duyshen. The Agha shows the extent to what he can do with his wealth, which may be exactly suitable for the character. Another good actor is Kartanbay, who plays the role of a peasant; his role as a peasant stands out as one of the carrying elements of the movie, and he has always been the most important supporter of Duyshen, the teacher.

Sound and Music Design

My first teacher: In this narrative, which takes place almost entirely in one location (the village square and the school) and has few variables, the sound of the water in the flowing stream, the sound of the fire set by Duyshen in the village square, the sound of rain, the sound of the animals in the village and the sound of the train about to move are clearly used so that the audience can feel the reality of the story.

In addition, the story ends with Avalbek asking the photographer questions about the war at the beginning of the story, and the final scene ends with Avalbek leaving the village after the photographer fails to convince him that the soldier in the film is his father.

Little soldier boy: In terms of acting, the film is driven from beginning to end by the character of Avalbek, who is confident and performs his role skillfully. The photographer is another character who shares the leading role with Avalbek. His role shows unity with the character. Mother Ceyengül is Avalbek's supporter during the period when he experiences the intense feeling of fatherlessness. The character of the grandmother introduced herself to the audience at the beginning of the movie. The character of the grandmother has a structure that stands by Avalbek and looks out for him.

Little soldier boy: In this narrative, which takes place almost entirely in one location and has few variables, the voices of animals, all the sound effects used in the war (in the film) to increase the tension, and the Soviet music that appears at certain intervals are used so that the audience can sense the reality of the story.

Discussion, Conclusion and Recommendations

Dramaturgy is an analysis method that controls the stages of the narrative and examines the relations of the determined intellectual (discourse) dimension with the narrative plane. As a result of the analysis conducted with a thinking method suitable for creativity, it can be found to what extent the discourse is built correctly or not. Principles such as plot, causality, imagery, sequence of events, acting and sound design are the main elements that constitute discourse. For this reason, every film needs to be evaluated from the aesthetic perspective of the art of cinema by considering all its phases from idea to story, from script to fictionalized narrative in terms of structure, texture and meaning. In other words, the level of parallels between the dramatic internal action and its cinematographic visual shaping should be found and the gaps, if any, should be filled, since the losses of meaning are witnessed in many of the films, which have effective and thought-provoking subjects but do not have any dramaturgy work.

"Does the narrative have sociological value? Does the event comply with the principle of causality? Are the interrelationships between the story and the individuals correctly established? To which extent are the conflicts between the events meaningful? Does the direction design reflect the discourse of the film?" These answers to these questions are looked for in the films whose dramaturgy analysis is carried out and the film is clearly defined in terms of dramaturgy.

When the film "My First Teacher" is analyzed in the context of the questions above, it can be put forward that the narrative, established with a low budget, a single location and a small cast, has undergone a correct dramaturgy study. On the one hand, in the analysis of the event processes of the film and social dynamics and on the other hand, attitude changes composed of the individual's understanding and conveyance, and the cyclical link between them are constructed correctly in the narrative and thus make the film visible with a world narrative implicit through a sociological and psychological approach. It is conferred that the sequence of events and the characters created are related in a correct design; the main character Duyshen and the story are harmonious, the character Altınay, the second main role, correctly affects the events described in the story, the chosen point of view meets the intellectual demand expected from the audience, and the integrity of time and space in the film is successfully constructed. The lack of elements such as dramatic conflict, struggle, crises, etc. can be connected here: The narrative is mostly constructed to reflect the discourse dimension, and therefore the story is constructed without giving much space to the dramatic conflicts and crises required by the thriller genre.

Little Soldier Boy, which was analyzed with the method of dramaturgical analysis, was narrated from the protagonist Avalbek's perspective. As a result of factors such as the inclusion of sections from daily rural life in Kyrgyzstan, the use of both Soviet and Kyrgyz melodies in sound and music design, the encouragement of Soviet representation in oppositions etc., it was once again seen that the Soviet identity was multinational and cinema was used as an important tool to glorify it. It is seen that the characters in the film are created from within Soviet Kyrgyzstan, that is, from the core elements of the sociological structure, and stories from daily life in the society are included by identifying with the characters. Especially, the Fascism front, which is shown as the enemy in the fatherlessness of the Kyrgyz bala [boy] Avalbek, is defined as the main opposition to the Soviet self and conveyed to the audience this way.

As a result, both films, which are analyzed dramaturgically, are seen to have the following similarities:

- There are main characters to correct the deteriorating situation on the social plane and these characters put so much effort to make it right.
- Supporting characters alongside the main characters, who try to correct the deteriorating social problems and opposite characters with their obstructor roles.
- Inclusion of Soviet and Khirghiz music tone
- Inclusion of cultural elements such as Epic of Manas, Harp (komuz) etc.
- The compliance of plot with the causality principle
- Appropriate budget and acting performances in the ordinary course of life
- Promotion of the Soviet Union and all its values
- Preference for the villages of Soviet Kyrgyzstan as a location
- Conflicts between Bolshevism and traditionalism.

Based on all these, the narratives of both films are valuable from a sociological point of view and the cycle of events conforms to the principle of causality. In addition, the presence of the Teacher Duyshen and the Capitalist Aga types in My First Teacher, and the Soviet Union administration and its soldiers and the Fascist front administration led by Germany and its soldiers as the main and secondary opposites in Little Soldier Boy strengthened the films on oppositions. Again, in these two films, the interrelationships between the story and the people are established correctly, and the conflicts between the events carry meaning and the directorial design reflects the discourse of the film.

Ethics Statement

During the writing process of the study titled "Dramaturgical Film Analysis in Soviet Cinema: 'My First Teacher (1965)' and 'Little Soldier (1972)' Boy As the Movie Examples", scientific rules, ethics and citation rules were followed; There was no tampering with the data collected and this study was not sent to any other academic publication environment for evaluation.

Statement of Contribution Rate of Researchers

The contribution rates of the authors in the study are equal.

Declaration of Conflict

There is no potential conflict of interest in the study.

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GENİŞ ÖZET

Semir Aslanyürek'e göre (2007) sinema dramaturjisinde bir düşünce, tema, kompozisyon, süje (sergileme, düğüm ve gelişme, doruk, çözülme, final) ve materyal gibi unsurlar bulunurken Bob Foss (2009) sinematik dramaturjiyi; sahne, karakter, diyalog, yapı oluşumu, dramatik yapı, dramatik öğeler, epik yapı ve epik öğeler çatısı altında incelemektedir. Temelde her iki yazarda aslında farklı bir şey söylememektedir. Genelleyici ifadeyle sinemanın en temel kavramları olarak mekân, zaman, kişi ve tema olduğunu da belirtmek gerekmektedir (Kuyucak Esen, 2002). Sinema Dramaturjicileri, hikayelerin ardındaki literatüre başvurmayı ihmal etmemelidir: aksine,

uyarlamaya uygun modern hikayelerin senaryolara dönüştürülmesi gerekmektedir (Гончаренко, 2016, s. 151). Buradan hareketle Andrey Konçalovski'nin Cengiz Aytmatov'un aynı isimli kitabından uyarladığı Kırgız oyuncularla çekilen "İlk Öğretmenim" filmi ile Kırgız yönetmen Eldar Urazbayev'in sinemaya uyarladığı "Askercik" filmi "tema, toplum, ekonomik ve sosyolojik artalan, söylem düzlemi, karşıtlıklar, öykünün anlatı düzlemi, mekân ve karakter tasarımı, bakış açısı ve olaylar örgüsü, filmin doruk noktası, reji tasarımı (oyunculuk, ses, müzik vb.)" dramaturjik yönden karşılaştırmalı olarak analiz edilmiştir. Çalışmada Sözen'in (2013) "Sinemasal Dramaturgi ve Örnek Bir Çözümleme" adlı makalesinde ortaya koyduğu dramaturjik sinema çözümlemesi modeli kullanılmıştır. Dramaturji, anlatının aşamalarını kontrol eden, belirlenen düşünsel (söylem) boyutunun anlatı düzlemiyle olan ilişkilerini inceleyen bir çözümleme yöntemidir. Yaratıcılığa uygun bir düşünme yöntemiyle yapılan analizin neticesinde söylemin ne derece doğru kurulup kurulmadığı bulunabilir. Konu, nedensellik, imgeler, olay dizimi, oyunculuk ve ses tasarımı gibi ilkeler, söylemi oluşturan başlıca unsurlardır. Bu nedenle her film, fikirden hikâyeye, senaryodan kurgulanmış anlatıya kadar tüm evrelerinin yapı, doku ve anlam bakımından ele alınarak sinema sanatının estetiği bakış açısından değerlendirilme gerekliliği taşımaktadır. Başka bir ifadeyle dramatik iç eylemi ile sinematografik görsel şekillenışı arasındaki paralelliklerin ne düzeyde oluşturulduğu bulunmalı eğer varsa boşluklar doldurulmalıdır. Çünkü etkili ve düşündürücü konuya sahip olan fakat dramaturji çalışması yapılmayan filmlerin birçoğunda anlam kayıpları görülmektedir. "Anlatı sosyolojik açıdan bir kıymet ifade ediyor mu? Olay nedensellik prensibine uyuyor mu? Öykü ve şahısların birbiriyle olan ilintileri doğru mu kurulmuş? Hadiseler arasındaki çatışmalar ne denli anlamlı? Reji tasarımı filmin söylemini yansıtıyor mu?" gibi sorulara dramaturji analizi yapılan filmlerde cevap aranmakta ve film dramaturji açısından net bir şekilde tanımlanmaktadır. Bu sorular bağlamında İlk Öğretmenim filmi ele alındığında, düşük bütçeyle, tek mekân ve dar oyuncu kadrosuyla kurulan anlatının doğru bir dramaturji çalışmasından geçmiş olduğu söylenebilir. Filmde yer alan olay süreçlerinin analizinde, bir taraftan toplumsal dinamikler, diğer taraftan bireyin anlayış ve onun aktarımından oluşan tutum değişimleri ve bunların aralarındaki döngüsel bağ anlatıda doğru olarak inşa edilmiş ve dolayısıyla filmi sosyolojik, psikolojik yaklaşım üzerinden örtük olan bir dünya anlatısıyla görünür kılmaktadır. Olaylar dizimi ile yaratılan karakterlerin doğru bir tasarım içinde ilişkilendirildiği; ana karakter Duyşen ile öykü bağının ahenkli olduğu, ikinci ana rol olan Altınay karakterinin öyküde anlatılan olayları doğru biçimde etkilediği, seçilen bakış açısının seyirciden beklenen entelektüel talebi karşıladığı, filmdeki zaman ve mekân bütünlüğünün başarılı bir şekilde inşa edildiği görülmektedir. Dramatik çatışma, mücadele, krizler gibi unsurların az oluşu ise, anlatının daha çok söylem boyutunu yansıtmaya yönelik olarak kurulduğu, bu nedenle de gerilim türünün gerektirdiği dramatik çatışma ve krizlere çok yer verilmeden öykü kurulumunun gerçekleştirildiği ifade edilebilir. Dramaturjik çözümleme yöntemiyle analizi yapılan Askercik filmi başkarakter Avalbek'in bakış açısıyla anlatılmıştır. Filmde Kırgızistan'ın bir köyündeki günlük yaşamdan kesitlere yer verilmesi, ses ve müzik tasarımında hem Sovyet hem de Kırgız ezgilerinin kullanılması, karşıtlıklarda Sovyet temsiliyetinin özendirilmesi vb. gibi faktörler neticesinde Sovyet kimliğinin çok uluslu olduğu ve bunun yüceltilmesi amacıyla sinemanın önemli bir araç olarak kullanıldığı bir kez daha görülmüştür. Filmde karakterlerin Sovyet Kırgızistan'ın tam içinden yani sosyolojik yapının öz öğelerinden oluştuğu, toplum içinde gündelik yaşamdan hikayelere karakterlerle özdeşleşerek yer verildiği görülmektedir. Özellikle Kırgız balası Avalbek'in babasız kalmasında düşman olarak gösterilen Faşizm cephesi, Sovyet benliğine esas karşıt olarak tanımlanmış ve izleyiciye bu şekilde aktarılmıştır. Sonuç itibarıyla Analizi yapılan her iki filmde dramaturjik açıdan;

- "Toplumsal düzlemde bozulan durumu düzeltmek için ana karakterler vardır ve bu karakterlerin bozulan durumu düzeltmek için gayret içinde olması,
- Hedefe yani bozulan toplumsal durumu düzeltmeyi sağlamaya çalışan ana karakterlerin yanında yardımcı karakterler ve engelleyici rol oynayan karşıt karakterlerin de bulunması.
- Sovyet ve Kırgız müzik tınlarına yer verilmesi,
- Manas Destanı, Kalpak, Komuz vb. gibi kültürel öğelere yer verilmesi,
- Olay örgüsünün nedensellik prensibine uygun olması,
- Uygun bütçe ve hayatın olağan akışındaki oyunculuk performanslarının sergilenmesi,

- Sovyetler Birliđinin ve birliđin bütn deđerlerinin zendirilmesi,
- Mekan olarak Sovyet Kırgızistan'ın kylerinin tercih edilmesi,
- Bolřevizm ve Geleneksellik arasındaki atıřmaların bulunması” gibi benzerliklere sahip olduđu grlmektedir. Btn bunlardan hareketle analizi yapılan her iki filmin de; anlatısı sosyolojik aıdan kıymet ifade etmekte olup olay dngs nedensellik prensibine uymaktadır. Ayrıca İlk đretmenim filminde, đretmen Duyřen ve Kapitalist Ađa tiplmeleri; Askercik filminde ise Sovyetler Birliđi ynetimi ile askerleri ve Almanya nderliđindeki Fařizm cephesi ynetimi ve askerlerinin asıl karřıt ve ikincil karřıt olarak bulunması filmlerin karřıtlıklar zerinde glenmesini sađlamıřtır. Yine bu iki filmde yk ve řahısların birbiriyle olan ilintileri dođru kurulmakta, hadiseler arasındaki atıřmalar anlam tařımakta ve reji tasarımı filmin sylemini yansıtılmaktadır.”