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## **Reflections on the Archetype of Home in the Feature Film “Homeward”**

**Abstract:** *The grief and the pain of the Crimean Tatar people is reflected in art (cinema). It is necessary to find out how the tragic fate of the Crimean Tatars was conveyed by poetic means and creative techniques. The recipient (viewer) should perceive the message of the movie’s artists (director Nariman Aliyev) “Homeward” (2019) as a tragedy of a discriminated people. It is useful to determine the fact of discrimination of the Crimean Tatars in the course of history. The creative “codes” of the movie “Homeward” reflect post-colonial problems: historical injustice, to end the “silence” of the disadvantaged — to give them a “voice”. In the landscape of the beach, the sea, the morning, the horizon as a symbolic “beginning” of life, the movie’s authors reveal the test of fate for a person: Alim drags the body of his dead brother on the ground, it is difficult for him. The “heaviness” of life is revealed in this scene. Alim understands that after the death of Nazim’s brother and Mustafa’s father, he was completely alone and lost his relatives. He is “the only one” who now continues the aspirations and traditions of his ancestors, carries the historical memory of the Crimean Tatars, and is the owner of individual experience in the discourse of ethnic trials. It is appropriate to interpret the ethnic identity of the movie’s heroes “Homeward” through the imagological concepts of “own” / “someone else’s”. Crimean Tatar mentality and archetypes Home, Land, Road are revealed in the communication of father and son with carriers of the Ukrainian cultural subconscious: separate situational characters (ordinary people and representatives of state systems). In this communication, the movie’s authors depict the spirituality, civilizational dominants, worldview, social determinism of both Crimean Tatars and Ukrainians. The “own” father and son in the movie come into conflict with the “someone else’s” of the surrounding characters. “Own” for father and son manifests itself not only at the levels of national identity, but also at the levels of “common” views on a certain object, so it is relative. The problem of “own” for the Crimean Tatars also appears in the fact that politically they are officially “included” in the state of Ukraine, which is a European state. Europe is identified as Western Christian versus “Eastern” Muslim. And this opposition east / west: Crimean Tatar / Ukrainian on a subconscious level as an ambiguity is interpreted by the movie’s authors in common everyday situations. Ukrainians have always (since 1991) supported the aspirations of the Crimean Tatars for ethnic identity, preservation of national culture, traditions, and languages.*

**Keywords:** “Homeward” (2019); Crimean Tatar; imagology; “own”; “someone else’s”; archetypes; Home; conflict; historical memory; traditions.

### **Introduction. Art as a Site of Reflection**

I propose to interpret the movie “*Homeward*” directed by Nariman Aliyev, 2019, in the discourse of patriotism. A feeling of “own” is the dominant feature of this movie. The very title – “*Homeward*” – is an allusion to the perception of the space of Home as an Archetype. The screenwriters of the movie “*Homeward*” are Nariman Aliyev and Marysya Nikityuk. This movie was screened at the 72-nd Cannes International Movie Festival on May 22, 2019 in the “Special View Competition Program”. This date is considered the world premiere of the movie.

The movie “*Homeward*” is a reaction to the historical events of the 21st century – Russia's war with Ukraine in 2014, which began with the annexation of the Crimea Autonomous Republic on February 20 – the beginning of April 2014. The heroes of the movie are representatives of the Crimean Tatar ethnic group. Not the first time the Crimean Tatar suffered as a result of an invasion from the Russians. This movie illuminates the gaps in the historical memory of the Crimean Tatars and Ukrainians, unknown to the general public. In the 21st century, Crimea is officially part of the state of Ukraine. Therefore, the problems of oppression of the Crimean Tatars also become part of the modern Ukraine history.

Discrimination against the Crimean Tatars began in the Russian Empire. Suvorov had been introducing the deportation. He was one of the first. This is discussing in the movie “*Homeward*”. The movie’s authors create an oppressive atmosphere of silencing problems in the country by allusions to the chronological events of the 2014-2019 war, which in the history of Ukraine are systematized as stages:

The **Initial Period** is the occupation of the Autonomous Republic of Crimea (February 20 – early April 2014);

The **First Period** of the armed conflict in the East of Ukraine – overcoming the “hybrid aggression” of the Russian Federation in Luhansk, Donetsk, Kharkiv, Odesa, Dnipro, liberation from Russian terrorist cells (beginning of April – September 19, 2014).

The **Second Period** of the armed conflict in the East of Ukraine – the localization of the armed conflict in the Donetsk and Luhansk regions, the annexation of Crimea (September 19, 2014 – December 2021 – February 23, 2022).

From February 23, 2022 until now (2025), the **Third Period** of the Russian-Ukrainian war continues.

Consequently, the movie's authors are creating a picture of the world: a few days from the life of the Crimean Tatars in the 21st century, which mentally-subconsciously mirror the historical events of the 21st century: the war in Ukraine 2014–2019 (The Initial Period / – The First Period of the armed conflict in the East of Ukraine / – The Second Period of the armed conflict in the East of Ukraine); historical events of the 20<sup>th</sup> century: genocide of the Crimean Tatar people, deportation on May 18-20, 1944, during the Second World War; historical events of the 19<sup>th</sup> century: after the Crimean War 1853–1856, the Russian Imperial Government carried out a program of deportation the Crimean Tatars; 18th century : after the annexation of Crimea in 1783, from 1783 to 1804, Russian Imperial Government forced the Crimean Tatars to leave for Turkish territory.

The movie's authors have been revealing the tragedy of the entire Crimean Tatar people, who were oppressed by the Russians from the 15th century (1441 – the beginning of the wars against the Crimean Khanate) to the 21st century.

The scientific problem is to draw attention for the understanding of the pain and grief of the Crimean Tatar people through art (cinema). It is necessary to find out how the tragic fate of the Crimean Tatars was conveyed by poetic means and creative techniques.

Formulating the purpose of the article. The aim is to perceive the message from the artists of the movie "*Homeward*" as a tragedy of a discriminated people. It is useful to determine the fact of discrimination of the Crimean Tatars in the course of history. In the creative "codes" of the movie "*Homeward*", I will reveal post-colonial problems: historical injustice. It will help to to end the "silence" of the disadvantaged – will give them a "voice".

In view of the goal set, with the help of conflicts and artistic images of the movie, I will reveal the mentality of the Crimean Tatars through the archetype of the Home. I will open a perspective for the impact of the movie on the opinion of the viewers. I will focus on the painful thinking of the heroes movie – ethnic Tatars. This will help in the future to return the Home to the Crimean Tatars in reality. The film is approached as an artistic field for reflection on the problems of the Crimean Tatars. I will reveal conflicts in poetic signs, codes, artistic images; I recognize the fact that the Crimean Tatars do not have a home (land, Motherland); I will single out the "desire" of the Crimean Tatars to have the existential archetype Home on the conscious and subconscious levels.

### Analysis of recent research

Many small reviews of an advertising nature have been written about the movie “*Homeward*” in popular magazines and on the Internet. Among these reviews, one should single out Volodymyr Serdyuk “Review of the Ukrainian dramatic movie ‘*Homeward*’” (Serdyuk, 2020)<sup>1</sup>. Volodymyr Serdyuk explains the name of the movie “Evge” as the way to oneself, returning to the origins, to the place where we were born.

Kemp Philip, in his review of ‘Homeward sends a father and son on a Crimean pilgrimage,’ emphasizes that ‘Western audiences is that it assumes background knowledge they’re unlikely to possess. Few will be aware, it’s fair to bet, that the Crimean Tatars were deported en masse from their native land by Stalin in 1944 and only partially and grudgingly allowed back decades later; nor will the mentioned names of Nestor Makhno (leader of an independent anarchist army in post-Revolutionary Ukraine) or Alexander Suvarov (an 18<sup>th</sup>-century Tsarist general) convey much. (Nor will most of us detect when the dialogue switches from Ukrainian or Russian to the non-Slavic Crimean.)’ (Kemp, 2021). Simon Alissa recounts the plot of the film and notes in the ‘Film Review: *Homeward*’: ‘Particularly unforgettable are the visuals during the climactic scene that depicts Alim literally burdened by the weight of Tatar tradition’ (Simon, 2019). Ide Wendy notes plot elements in ‘*Homeward* review – a moving modern-day Crimean war story’: ‘Elegant framing makes striking use of a generous widescreen aspect ratio, but the film’s main asset is a deft screenplay that subtly reverses the roles of father and son as the journey progresses.’ (Ide, 2021). In the review ‘*Homeward* review – Crimean Tatars on a heart-breaking Odyssey’, Le Phuong interprets the film in the discourse of the eternal return Home : ‘This is not a distant threat. It is happening now. And it strikes at the heart of truth, accountability and democracy (Le, 2021).

In the scientific field, it should be noted the analytical article by Larisa Ivanyshina “Freedom and family duty in the movie “*Homeward*’” (Ivanyshyna, 2020, pp. 6-7), the researcher draws attention to the everyday and symbolic. The interpretation of the movie is presented in Svitlana Kryvoruchko's scientific article “Genocide of the Crimean Tatars: historical and individual memory in the movie ‘*Homeward*’”.

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<sup>1</sup> <https://dramaturg.org.ua/1883-2/>

(Kryvoruchko, 2024). I interpreted the movie “*Homeward*” as an attempt to highlight historical gaps and revive the national memory of the Crimean Tatar people (Kryvoruchko, 2024).

The actions and resistance of the Crimean Tatars fit into the discourse of literary heroes, who suffered from clashes with the authorities. Among them, modern Ukrainian poetry. Its relevance has been manifested since 2022, it is presented as a separate layer. Understanding the verses of Borys Gryniov (Gryniov, B., & Kryvoruchko, S., 2024), Karolina Poplavska (Poplavska, K., & Tymchenko, A., 2024) is a reflection of the military reality, by which the peaceful residents of Kharkiv were absorbed during 2022–2024 years. French researcher Claire Kaiser in the personal story of the heroine movie “*Germany Pale Mother*” reminds of the historical guilt of the Germans during the Second World War. In this discourse, the professor urges the Russians to take responsibility for the crimes committed today: “Russians are today as Germans were yesterday,” says Claire Kaiser (Kaiser, 2024, pp. 33–34).

### **Methodology**

In the course of the analysis, I will involve the principles of postcolonial criticism (Spivak, 1987; Bhabha, 1993; Said, 1993), historical (Holoviy, 2015) and cultural-historical (Ferens, 2021) methods. I will engage psychoanalytic criticism (Freud, 1949; Jung, 2012; Lacan, 1982), which will reveal the Home as a “lack” at the level of the archetype. The concept of postcolonial criticism contributes to an adequate understanding of the processes of geopolitics 2014–2025, these roots are reflected in the movie “*Homeward*”. It is necessary to reconsider the place of the Crimean Tatars, and their culture, language, taking into account national and social differences, and remove them from the layer of “secondary status” / “inferiority”.

### **Results**

#### **Cultural Memory and Identity**

Crimean Tatars do not have the Home. The very name “*Homeward*” contains a deep implication and irony, since these people do not have a Home, and they go there — where it “doesn't have”, but they would very much like “have been having”: to have a home. Therefore, the movie “*Homeward*” is the embodiment of the dream of all Crimean Tatars: to have “own” Home. They want to have Archetype Home. Home is as a space. Home is as Earth. “Own”.

The silence of the heroes of the movie is a position of resistance of the Crimean Tatars, when they come into contact with representatives of other nationalities. The silencing is an attempt to survive and preserve their ethnicity, language, culture, and traditions. Conflicts between individual / state, man / woman, parents / children are revealed in the world picture of the movie. The idea of tradition runs through the movie. Children oppose their parents because they do not want to sacrifice their lives to the memory of their ancestors. But in the process of communication, reconciliation takes place, and the children return to the ethnic plane, since no one can do it except them.

The movie's authors reveal the multiculturalism of the Crimean Tatars, who are included in various linguistic discourses: father Mustafa speaks two languages: his native Crimean Tatar and Russian; Alim – three: native, Ukrainian, Russian; uncle Refat – two: native and Ukrainian. At the level of language, the director introduces the opposition and reconciliation of father and son.

The intrigue is done masterfully. The intrigue develops in the plot through the aggravation of “plot knots”, which tense the situation and are separate bursts of the culmination. Therefore, the action reaches the culmination through separate sharp conflicts almost at the end of the movie (Alim throws himself into the sea and swims to his father). Sharp conflicts are mini-culminations of each plot node.

### **Topographies and Symbols of Home**

The movie begins with a landscape prologue (*Homeward*: 0.01.33-0.02.09). This is a “picture” of the geographical area – the Crimean desert, the specific color of the air, the land, the specific shape of the tree. This landscape is the archetype of Home for the Crimean Tatars, who dream to live here – on their native land, but the Russians “do not allow” them to do so since 1783. So, in the prologue, the movie's authors reveal the idea: a person's dream about a native Home, to which the people “goes” throughout the life of each individual ethnic representative. The Crimean Tatar language is the Home for the Crimean Tatars, because it is in everyone's heart, no one can take it away. And individual representatives of the ethnic group treat it delicately and carefully, keeping it for many centuries in different parts of the world. This Home landscape is unchanging natural, not modern, not burdened by the “sounds” of modern civilization (the noise of cars, music, people's conversations). After the prologue, the director introduces the title

of the movie “*Homeward*”, thereby cementing the idea: the desire of the Crimean Tatars to have a Home.

This landscape is a topos in the movie, because it is an artistic image of Crimea (semiotic construct: landscape, architectonics, topography), that presents the plane of “connection” common background – eternal universal of the Earth. The heroes feel the patriotic emotions of “own” to this Earth, archetype Home.

After the prologue-landscape, the director introduces the name of the movie: “*Homeward*” (*Homeward*: 0.07.18). And this is the beginning of the revelation. The road topos is the leading one, which is equal to the topos of the house – archetype Earth (Crimea). The movie’s authors give the name in two languages: Crimean Tatar (voice replica) and Ukrainian (letters in the frame).

The road topos is revealed by different loci: variants of the road. Landscape: the streets of Kyiv, which are presented from the point of view a person driving in a car (*Homeward*: 0.07.31-0.07.55), peaceful life. There is a subtext in this landscape: it is an illusion of a peaceful life, because at that time there is a war going on in the Donetsk and Luhansk regions, which is being silenced by the Ukrainian government and all Ukrainian citizens, since it is convenient. The government did not take responsibility in 2014 under the unofficial slogan of the “cabinets” – “to avoid bloodshed.” In this way, bloodshed took place in the eastern territories, which everyone (most) was ashamed to talk about. However, the deeds and actions of the heroes movie are just the proof — bloodshed in Ukraine exists, and it is official, and the proof “is going” in a car, which the representatives of the official structures are “ashamed of”.

The director captures the archetype of the Home in the family hearth, which is realized in the modern dimension with signs: a candle (near the photo), a lighter, a stove in the kitchen. Alim looks at his brother's Zippo lighter. This is the memory about Nazim that remained with Olesya in the House. The younger brother touches the lighter, holding it in his hands, looks at it carefully. The director introduces close-ups showing details: a lighter. (The traditions are traced here – close-ups of details – directed by Andrei Tarkovsky). It is a sign-symbol, according to folklore terminology, a magical thing around which the plot will unfold. The lighter is a reminder about his brother: Alim turns it on, carefully and slowly looks at the fire. Father enters: “ – Where is the Koran? : Crimean Tatar. - I do not know. : Ukrainian.” (*Homeward*: 0.13.01-0.13.07). The authors of the movies convey the

multiculturalism of Ukraine in different languages (Crimean Tatar and Ukrainian) in father and son. There is a son / father conflict in the family, which is transmitted through language. Father came to Olesya to take away the holy of his people – the Koran.

Three languages are spoken on the territory of Olesya: Ukrainian, Crimean Tatar, and Russian. The father moves to another interior – the kitchen. The kitchen is connected to the family hearth. The modern stove is a symbol of ontological fire. A woman should take care of this “fire”, which energetically and mentally nourishes the people of this House. The director show a close-up of the fire on the stove, on which Olesya prepares coffee for the father. In Olesya's apartment, fire as a symbol is presented three times: a candle next to a photo of the deceased, a lighter, a fire on the stove. (Hypothetically, Olesya could prepare coffee in a modern electric coffee maker, but this method of cooking deprives her of the “fire” energy provided by the modern use of gas). Coffee in Turkish. Olesya's stove – dirty, unkempt, is a symbol of fire in the Home archetype, which is not properly cared for. The coffee runs out of the Turk onto the stove and extinguishes the fire. The girl removes the coffee and turns off the gas – “fire”. (*Homeward*: 0.13.29-0.13.45).

When Alim and his father leave the apartment after the scandal, the girl remains alone in the House archetype. She is locked in the apartment, she is hysterical, Olesya is knocking on the door. The noise of the door slamming can be heard under her screams and cries. The director visually draws attention to the vacuum, emptiness, void. The movie shows a close-up of an empty room, and a girl's voice can be heard behind the frame: “Open the door! Open the door! Do you hear?! Open the door! Doors!: Ukrainian” (*Homeward*: 0.15.50-0.15.55), her tears. She is not visible. So the movie's authors reveal the archetype of the House as empty, although she is here. This emptiness is mental. And it came not when Nazim died, but when Olesya was “forbidden” to have an individual memory about him. The father made this house empty. (*Homeward*: 0.15.14-0.15.55).

The father dreams about an archetype Home in Crimea, but in reality, he does not have one. He has a building – walls, but life has not been “breathed” into these walls. There is no woman out there, who could create it. The mother died, and the other woman – of Alim's wife / of Nazim's wife (dead) – is not there. Therefore, this “empty” House is not an archetype that could energetically attract a man who would like to spend his life there. The father “did not allow” Olesya to go with

them, although she could influence on this space. Therefore, the father lives in the past – memories about the history of his ancestors, his life with his wife and children. The Russians exacerbated the problem even more, when they occupied Crimea in 2014 and made this place “closed” from the civilized world. But for Alim, this father`s position is by a brake of his individual life.

This Home / Crimea becomes a prison for Alim. He is not interested there. Nothing happens there. Alim wants activity, movement, life: in Kyiv, which is a prospect of success. The walls of the father's house (absence of the Home Archetype) become a burden for the son, which binds him, weighs him down. He does not need this “gift”. The father reproaches the son for his ingratitude, for his unwillingness to “take” / own these walls of the Home, without nourishing energy. The father`s life is aimed at the well-being of the children, which the sons did not ask for and do not want to accept. This deprives them of the possibility of their own choice. Home fetters the son's freedom. The son refuses. He protests against his father's pressure. His protest is subconsciously revealed through Alim's attachment to the Ukrainian language. (*Homeward*: 0.21.41-0.21.59).

For the father, Crimea is the native land. The father's dream is to revive this land, to make it viable and prosperous. That's why he wants to return home, and forces Alim to do the same: “Do you know what we went through to return to Crimea?! Do you even understand what it's like to grow up in a foreign country?! We were not considered people there! To return to the Crimea... : Crimean Tatar – But everyone does not care about this Crimea! There is no life there and never will be!: Ukrainian. – And what now, like Nazim – run away?!: Crimean Tatar – Do you seriously, yes, seriously think that he ran away?!: Ukrainian - Enough! Come on!: Crimean Tatar” (*Homeward*: 0.21.59-0.22.08). The movie`s authors embody the idea that Crimea is Home for the Crimean Tatars. The father reproaches that the son does not appreciate the efforts of the ancestors, who devoted their lives to returning home, and now the children are leaving this land themselves. The father talks about humiliation in a foreign land.

Thus, the problem about important things is raised during a serious conversation between father and son in the aura of the topos “eternal” Road in this plot node. The son refuses the Home / Crimea.

At this moment, Alim betrays the traditions of his ancestors, because now (after 2014) it is difficult. He does not want to suffer all his life. He wants to live. The father denies that life in a foreign country is

death. Metaphorically in the movie, this is conveyed by the death of his brother — Nazim ran away, and now he is dead. And the life is existing in Crimea / Home. There is a future for the Crimean Tatars, because this is the Motherland, the “own”, the land. The authors of the movie, in the sparing remarks of the father, develop the idea of denying emigration as a phenomenon, dissidence as an institution that cripples a person and his descendants in the future. The heat of passion between strong adult men turns into a quarrel, the director depicts an open irreconcilable conflict between parents / children.

### **Father/Son Conflict as an Archetypal Model in the Search for Home**

The director develops the father/son conflict around the archetype of Home – Crimea. These are the conversations of grown men, who are under stress. An aura of male emotional stinginess is created: the heavy of silence through separate replicas. Father and son have different positions. Sometimes the son responds to the Crimean Tatar replicas of the father in Ukrainian. This is a sign that Alim entered the stratum of dual nationality, which he presents in the discourse of Ukrainian culture through language. For Alim, Ukrainian nationality becomes culturally acquired, he made it “own” through language.

The father's aggression leads to the resolution of the conflict. This is the first attempt to reconcile father and son after the scandal in Olesya's apartment. The son switches from Crimean Tatar to Ukrainian. Here, the conflict of son / father is reading through the language. The son renewed himself, got used to the modern situation, joined the Ukrainian, because he mentally entered the stratum of “dual citizenship” – for Alim, Ukraine became “own”, which is salvation for him from his father and from the aggressor (Russia). The authors of the movie, through the inclusion of two languages, create allusions to the “separation” the son from the father, the Crimea from Ukraine, which form multiple versions of subtexts that arise in the imagination of the viewer, who becomes a co-author of meanings.

The father does not want to let his son go: “- And for whom did I build this house? For whom did I trade at night at the bazaar? Do I need it? I did everything for you!: Crimean Tatar. - I don't need it! : Ukrainian.” (*Homeward*: 0.20.29-0.21.25). Mustafa wants to leave Alim with him in Crimea, which is occupied by the Russians. Since 2014, Crimea has been a dead, hopeless zone for the development of young people. Universities operate there illegally, which issue illiquid diplomas. All

residents of Crimea have illegal passports of the Russian Federation, which are not – recognized in the world, therefore, if one of the Crimeans goes abroad, he does so using a Ukrainian (legal) passport. The father does not want to give Alim the opportunity to continue his studies at the university, taking away the chance for a full-fledged successful future. Because it is necessary to “preserve” Home: to be “at home” there – in Crimea. He decides all this against the will of his son. (*Homeward*: 0.20.29-0.21.25).

The son / father conflict is clearly revealed through language. The father speaks Crimean Tatar, the son speaks Ukrainian. The son chose Ukraine as a state that can provide the future – freedom, development. The father wants to live on the native land of his ancestors, which should be protected and continue the existence of this Earth (the archetype of Home, Earth) by “own” being on it. The father forces his son to choose Crimea, which is “theirs”, but which everyone “betrayed” / abandoned, due to political hopelessness, futility. The father is trying to protect, preserve his family, save his son from war, including the war in Ukraine, which is ongoing in Donetsk and Luhansk.

The movie’s authors reveal the conflict son / father in Alim's objection, the son resists this “protection” of the father. Olesya becomes by the catalyst in the son/father conflict. In the car, during a serious conversation, the phone rings. It is Olesya who is calling. She interferes unconsciously. The father, when he sees her call, behaves aggressively.

The father almost killed himself and his own son with his defense/aggression against a “someone else’s”. Alim is revealed as a decent reliable person, you can count on him in any situation. The characters of father and son are in evolution. Throughout the movie, the father/son conflict turns into reconciliation. In the plot node in the locus of the road of the village, Alim drops a knife from his hand onto the road. He bends down to pick it up, and at that moment the father wraps himself up and sees the knife. There is a reassessment of the son in the father’s eyes. The son appears as a strong warrior who is ready to resist the enemy. A strong layer of the previous history and traditions of the Crimean Tatars is revealed here: the desire to survive, the effort to defend one's interests, the ability to resist. Mentally, the father and son “are the only ones”. Here there is a transition: from the hypostasis of the father to the hypostasis of the teacher.

Father makes comments. He tells : where to hit, praises. Here, in fragmented phrases, a man's conversation takes place. This psychologically unites father and son. They emotionally reconciled in the case,

when they faced a common problem. They became emotional partners who trust each other. The father perceives the son as an equal. In addition to the technique of attack, the father shows his son how to defend himself, when a person is attacked with a weapon. In this way, the movie's authors reveal the evolution of the father's character, who turns from an authoritarian aggressor into a teacher whom the disciple / son begins to respect. The father reveals himself as an experienced successful fighter and teacher: he praises his son and gives the following technical advice. In fact, the text is presented as a father's monologue, which is built with verbs of the inductive (active) mood and nouns – parts of the human body.

Thus, father and son become “one” through trials (conflicts with other people). In the locus of the village road, father and son are walking together. This is the path before the test. The movie's authors reveal Crimean Tatar traditions – deep religiosity. The father prays before the test, and Alim repeats the prayer after him. They are mentally deeply religious Muslims, father came home to Nazim's girlfriend only to take away the Koran, which is sacred to them, because exactly faith saved the whole nation (some representatives, who survived the 500-year aggression of the Russians). Prayer is a sign that the Crimean Tatars are “not alone” in the existential sense: Allah guides them through life and protects them. (*Homeward*: 0.45.03-0.45.43).

Tension is created in the locuses: bazaar / yard through active actions without words: “recognition” / escape / fight / escape. In the bazaar locus, Alim sees that boy and points him out to his father. The tension is achieved through the male instinct of “hunting” – tracking and chasing. In the locus near the wheels of the truck, on the ground, the weakened father lies and moans. Thoughts of losing his father frighten Alim, he screams and calls for help, takes out medicine from his backpack and gives it to his father. Father is sick, he is breathing hard, Alim tries to take care of him, supports him by the neck. The father tries to get up, and then Alim picks him up. The weak father cannot stand on his own, he holds on to a tree, and nature itself seems to help. Thus, due to trials (theft, fight, illness), the father / son conflict is resolved by mental reconciliation. Father and son become “one”. Alim supports his father, who hugs his son's head. Alim presses his head against his father. They are native people. (*Homeward*: 0.48.17-0.49.21).

In the locus of a roadside cafe, the movie's authors continue to develop the evolution of reconciliation between father and son. So the

father lets his son go, lets him “go”... “live” his life. In this plot node, the father mentally frees Alim from the obligation to return home and be with him – from the burden of being responsible for the continuation of life on the land of his ancestors in the Crimea. They speak the Crimean Tatar language. Thus mental “unity” is introducing. The father leaves, there is food left on the table in the cafe, which he did not finish. The movie’s authors emphasize by creative approach a close-up – a passport and money on the table. Alim sits and thinks. It rains. The father drives away in the car. Alim stops him on the road and gets into the car. He made an independent decision: to go with his father, of his own free will, without coercion. The son independently took responsibility for his father, and for preserving the memory of his ancestors, and for preserving the historical memory of his people. The movie’s authors introduce this subtext through religiosity: “And that prayer... what is it about?: Crimean Tatar. - About the fact that Allah is one. That he begat no one, and no one begat him. That is, he is, was, and always will be.: Crimean Tatar. – And how did it start? I can't remember.: Crimean Tatar.” (*Homeward*: 0.51.06-0.52.52). It is this prayer that is the code – “salvation” in the trials that befell the Crimean Tatar ethnic group.

At the end of the movie, there is a mental reconciliation between father and son. The son fully accepts the guidelines and traditions of his ancestors through the father by his own choice. In the locus of the sea coast, Nazim's body is placed in a boat. Ukrainian and Russian representatives of the systems did everything that it was impossible to get to the cemetery by land. Therefore, the place of burial should be reached by boat. The father understands how difficult this path “Home” is, so he takes responsibility on himself.

In the landscape of the darkness of the night sea, the father gets into a boat and sails into the night. Uncle and Alim remain on the shore: “Let's go, Alim. We cannot stay here.: Crimean Tatar. – Alim! Alim! - Dad!: Crimean Tatar. – Sit!: Crimean Tatar” (*Homeward*: 1.22.24-1.23.16). In this plot node, the movie’s authors reveal the strong power of family ties: “unity” and the desire to overcome life's challenges together. When Uncle Refat gets into the car, Alim looks at the sea. The son feels the “burden” that his father put on himself, choosing to “carry” in himself the ethnic historical memory of the Crimean Tatars, which is for him “own” in the discourse of patriotism. Feeling an emotional kinship, Alim rushes into the sea and swims to catch up with his father. Uncle Refat calls him, but the son swims to his father. (*Homeward*:

1.23.16-1.24.10). In an emotionally tense scene of the topos of the eternal sea, the movie's authors reveal the complex fate of a person against whom the whole world is set: the night; noise of water; father rowing; it is difficult for him. And at this moment salvation comes. Mustafa sees that Alim has swum to the boat, and then the father helps his son to get in, after which the father begins to have a heart attack. Alim replaces him and starts rowing. (*Homeward*: 1.24.10-1.25.19).

The movie's authors depict the abuse of Crimean Tatars and their resistance and desire to "live" and act freely on their land in Crimea. An exhausted father lies on the bottom of the boat next to his dead son. He breathes heavily, the idea of "burying" Crimean Tatars in Crimea becomes the meaning of a person's life (*Homeward*: 1.25.29-1.25.26). In forbidden territorial waters, father and son commit a second crime – illegally cross the border for the second time. The movie's authors depict a boat and a man in the night landscape of the darkness sea – Alim is rowing. The father lies next to Alim's dead brother at the bottom of the boat. (*Homeward*: 1.25.26-1.26.12). Suddenly, the searchlight of border patrol officers illuminates the boat. At this time, Alim lies down on the bottom boat, next to his brother, so as not to be noticed by the border guards. This landscape is intensely emotional, it conveys the anxiety of the characters, feelings of fear and insecurity. The movie's authors depict: NIGHT; DARKNESS; A BOAT splashes in the sea. Sound accents reveal the unity of person and nature. Nature itself protects the Crimean Tatars, "hides" them from "people" (representatives of the systems - customs officials). The splash of water creates the SOUND of water – the VOICE of water. Emphasis on the sounds of the sea allows to present the element in art – the water – the sea. (*Homeward*: 1.26.12.-1.27.04)

The last plot node of the movie demonstrates the highest emotional intensity, which was reached during the previous trials and conflicts. In the morning on the beach, the body of the dead brother is lying on the ground. Alim unties the ropes, the father sits and looks at the water. Contemplating the sea brings about an emotional union of a person with the element of water, which gives strength and inspires. Alim helps his father to his feet: "– Could you go?: Crimean Tatar. – Dad, there is still a little left.: Crimean Tatar. - I will rest a little and catch up with you. : Crimean Tatar. - No, let's go together. Need help?: Crimean Tatar. – I am myself. : Crimean Tatar." (*Homeward*: 1.27.04-1.27.39).

In the landscape of the beach, the sea, the morning, the horizon as a symbolic "beginning" of life, the movie's authors reveal the test of

fate for a person: Alim drags his brother's body on the ground, it is difficult for him (*Homeward*: 1.27.39-1.27.48), his father follows them at a distance 30-40 meters, while limping. Mustafa has absolutely no strength. (Home: 1.27.48-1.28.26). It is difficult for Alim to pull the body, he makes an effort, his father carries a shovel. (*Homeward*: 1.28.26-1.28.44). The “heaviness” of life is revealed in this scene.

The father falls to his knees. Alim notices this and approaches his father, touches him, lifts him up. (*Homeward*: 1.28.44-1.29.44). Alim continues to drag his brother's body. Funerals according to tradition are a great burden and test for him. He “pulls” – he takes responsibility. Alim calls his father, he prays, and the father repeats the prayer for his son. The father stops repeating: “Allah Akbar” (*Homeward*: 1.29.44-1.31.23), and Alim realizes that the father is not repeating because he is dead. The father's silence offscreen indicates his death. Alim prays and cries. He understands that he is all alone and has lost his relatives. (*Homeward*: 1.31.23-1.31.51). Alim is enveloped in darkness: in death, in the noise of the sea, in the noise of the air. He is now the “only” successor to the aspirations and traditions of his ancestors, the bearer of the historical memory of the Crimean Tatars and the owner of individual experience in the discourse of ethnic trials.

### Discussion

In the movie *Homeward*, it is appropriate to interpret the ethnic identity of the heroes through the imagological concepts of “own” / “someone else's”. The Crimean Tatar mentality and archetypes Home, Land, Road are revealed in the communication of father and son with carriers of the Ukrainian cultural subconscious: individual situational characters (ordinary people and representatives of state systems). In this communication, the movie's authors depict the spirituality, civilizational dominants, worldview, social determinism of both Crimean Tatars and Ukrainians. In the movie, the “own” of the father and son comes into conflict with the “someone else's” of the surrounding characters. “Own” for father and son appears not only at the level of national identity, but also at the level of “common” views on a certain object, therefore it is relative. The problem of “own” for the Crimean Tatars also appears in the fact that politically they are officially “included” in the state of Ukraine, which is a European state. Europe is identified as Western Christian as opposed to “Eastern” Muslim. And this opposition east / west: Crimean Tatar / Ukrainian on a subconscious level as an

ambiguity is understood by the authors in the movie in everyday household situations. I propose to introduce the concept “genocide of the Crimean Tatars” and arrange discussions: how it is reflected in art.

### Conclusions

In the characters, the authors of the 2019 movie *Homeward* reveal the idea of patriotism of the Crimean Tatars, who perceive Crimea as “own”. They feel love for Crimea, which is their native land. They “received” this love as a historical memory from their parents, which they managed to convey in the subconscious at a distance. The decision to “revive” ethnic Crimean Tatar life is a free choice of individual representatives, who formed a large community. The problem of the Crimean Tatars is that they cannot protect their right to live on their native land for 582 years. The ethnic freedom of the Crimean Tatars was embodied in the preservation of the Crimean Tatar language, literature, and their religion at a distance from their native land and in forced separation from each other – from the bearers of the Crimean Tatar ethnic consciousness. Individualism is characteristic of the Crimean Tatars, it became the salvation for the preservation of the ethnic group. Belonging to the Crimean Tatar layer of culture is felt by its carriers at a distance from their native land – Crimea and in their remote living from each other.

In the cultural subconscious and historical memory, Crimea is the archetype of the Earth and the archetype of the Home for the Crimean Tatars. The impossibility of living in Crimea and the “difficulty” of existence are signs of the loss Home at the mentality level. So, the Crimean Tatars are people without a Home, because houses in other geographical territories are “someone else's” to them, they are just walls that protect against cold and rain. The dream of having a home in Crimea is an ethnic idea and a task, related to the memory of ancestors. Crimean Tatars of the 21<sup>st</sup> century fulfill the mission of their families in the 17<sup>th</sup>, 18<sup>th</sup>, 19<sup>th</sup>, and 20<sup>th</sup> centuries. For the Crimean Tatars, Crimea has the energy of intuitive “keeping”, the desire to “return”, “to be” on this Earth. Although the heroes of the movie, Nazim and Alim, tried to “cut off” themselves from Crimea's energy supply, they “returned” after the “trials”: Nazim dead (although this “return” was incredibly difficult), Alim alive. The movie’s authors symbolically depict the “burden” of Crimean Tatar life, the lack of joy and satisfaction to which they are doomed. There are female images in the movie. Only Refata's wife “cre-

ated” the Home archetype for herself and her husband, for their children, but near Crimea. Alim's loneliness reveals emptiness. Only a woman can create the archetype Home in Crimea, give birth to children and open the perspective of life for him in this place. This woman is not there. There is also no sense of safety. There is the freedom of Alim in his free choice, faith, religion and native language, which “fill” the Home / Crimea with the ethnic energy and culture of the Crimean Tatars.

The movie's authors emphasized the idea genocide of the Crimean Tatars in Crimea, which is carried out by the Russians, and revealed the procedural nature of this phenomenon as permanent and never-ending. The movie *Homeward* outlines a long-term perspective for the revival of the historical memory of the Crimean Tatars in the perception of this people by other ethnic groups and states.

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