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ANTHROPOMORPHIC NATURE OF A MECHANICAL DOLL

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The article focuses on the role of a doll as an object as well as a reflection of human culture and society. The object under review is a phenomenon of automatic dolls, which have the most evident influence on people's mind. The article contains an observation of the function of a doll in child's upbringing. It also exposes the problem of interaction of dolls and human beings in modern society.

Key words: history of dolls, dolls in culture, technocratic society, formation of personality, anthropomorphism, a doll and a man.

Статья раскрывает роль куклы как объекта, отражающего состояние человеческого общества и культуры в целом. Рассматривается феномен куклы-автомата, имеющей наибольшее влияние на сознание человека. Статья содержит анализ функций куклы в детском воспитании. Также исследуется проблема взаимодействия куклы и человека в современном обществе.

Ключевые слова: история кукол, куклы в культуре, технократическое общество, становление личности, антропоморфизм, кукла и человек.

Стаття розкриває роль ляльки як об'єкта, що є відображенням стану людського суспільства та культури в цілому. Розглядається феномен автоматичної ляльки, яка має найбільшу здатність впливати на свідомість людини. Стаття містить аналіз функцій ляльки в дитячому вихованні. Також досліджується проблема взаємодії ляльки та людини в сучасному суспільстві

Ключові слова: історія ляльки, ляльки в культурі, технократичне суспільство, формування особистості, антропоморфізм, лялька та людина.

Each product of culture accumulates in itself the senses of this culture, reflects its state and provides the way to see the tendencies of the future progress of culture and society. The main ideas, theories and the general public mood influence the results of intellectual and creative activity of the person directly or indirectly. It should be mentioned, that this influence becomes apparent in industrial field as well. In this context we would like to draw attention to the phenomenon of a doll, which exists as an object of industrial production, a part of everyday life and a work of art. Doll unites these important spheres of human activity.

We will make an attempt to elucidate the controversial relationship between the person and the doll in modern socio-cultural environment.

The topicality of such a research is beyond any doubt. In spite of substantial changes, doll still occupies an important place in human culture. We can state with confidence, that by its understanding we can understand the mankind, previous epochs and modern situation.

If we consider doll in philosophical and psychological aspects, we should raise a question about anthropomorphism in art. A man always attributed human qualities to inanimate objects and treated them with great esteem. People always tried to find some support of a supreme force in their life. They strongly believed that when the idea or the project of a human being appeared, this force created a man. That's why a man made an attempt to repeat the process of creation of the world and to make a doll, which became the copy of a human being. From that time the outward and spiritual connection between a man and a doll is indestructible. A doll became a receptacle of human characters, values, fears, ideals. But a man decides to go further and ventures to animate a doll, to make it moving, talking and even thinking like modern robots. These automata were invented in Ancient Egypt and Greece. They were operated by ancient priests and served the rulers. We are given a number of evidences of making moving dolls: in Odyssey we read about the moving dogs of Hephaestus, about the flying dove of a Greek mathematician Archytas. But what's the most important - we know about androids with moving heads and limbs, which were used to frighten, to amaze, to fascinate and to transmit the will of gods.

In the Middle Ages, dolls represented religious scenes and consolidated common people in their belief in God, so that they extended the power of the official Church. At the same time the puppet theatre became widespread and preserved the human theatre from oblivion [5: 381]. The puppet, on close inspection, doesn't appear very similar to a human being. But when we enjoy a puppet show in the theatre, we are seated at a certain distance from the stage. The puppet's absolute size is ignored, and its total appearance, including hand and eye movements, is close to that of a human being. So we might feel a high level of affinity for the puppet. This question was raised by a famous Japanese robots researcher Masahiro Mori [3: 98].

Now mention should be made of automatic dolls from Renaissance to the XIX century. These were works of art of high quality and they were so skillfully made that they preserve them till our days. The most known are "The Lutenist Girl", "The Scribe", "The Artist" made by such prominent masters as Turriano, Vaucanson,

Demoulin. These sophisticated objects were made on the base of clock mechanism. They showed good taste and wealth of their owners and served a great entertainment to the court. The historical documents had preserved the information that after the death of Russian emperor Peter I, his wife Catherine I ordered to make a so-called "Wax person" - a mechanical doll, which was an exact copy of her deceased husband. This is one of those numerous facts, which prove the following: no matter how the doll moved from the sphere of religious cult to the sphere of art, it didn't lose a strong spiritual connection with soul of human being.

The XX century saw to the new technical forms and industrial development. In this situation a man became a hostage of this progress. He was surrounded by technical novelties which lead to substantial changes into his consciousness and is doomed to lose his identity [4: 57]. Philosophers were the first who raised the alarm; among them we can mention Jean Baudrillard, Roland Barthes and above-mentioned Masahiro Mori. They were able to predict the tendencies of social development taking into consideration the relationship between a man and a doll. It was Baudrillard who spoke about the danger of technical perfection. The artificial world becomes more natural than the human one. He retells the story of an illusionist, who made a great automatic doll for his performance. But the spectators couldn't discern the difference between a man and his doll, so this illusionist decided to play the role of a doll himself. He made his own movements awkward in order to let a doll look like a real human being [1: 63]. This is a diagnosis of our modern society, where the artificial world of objects and things excels the human world in perfection. We can hear today about some theatres where living actors are replaced by perfectly made robots. The human actors take part in the performance as doubles, or reserve actors. On the whole, the man himself becomes an abstraction, an uncertain thing.

According to Masahiro Mori, the fear generated by a doll in some people's consciousness derives from anthropomorphism of a doll, when it looks like a living person, but also has some vague differences from a man. He called this effect "the uncanny valley" [3: 99]. That's why our mind is confused when trying to understand whether we are dealing with a man or an inanimate figure.

All this leads to predictable results: a man can be replaced by a doll, he becomes a double of the doll and takes the risk of losing his self-identity. A child often becomes a copy of a doll (in case of children who try to look like their dolls), which forms children's world. A doll generates an individual and social identity of children. Dolls can't be replaced either by animals' figures or by electronic games, because they connect the world of children with that of adults. A doll assists the process of socialization, represents future social roles to a child, helps him to understand his own position in the world (for example, it enculturates the female child as a future mother) [2: 102]. On the other hand, adults imposed on a child the system of social relationships and situations - family, school, war etc. So, the child has no possibility to be a creator, but must consume finished toys.

From the beginning a doll was a part of a sacred cult, and then it was an instrument of influence on people's consciousness. After that, a doll was mostly used for educational purposes, and it still remains the centre of child's world. Nowadays

we can see an increasing interest to the doll art, but at the same time the best items move to the sphere of art, while the most low-grade dolls stay in the sphere of children's education because of their mass production. High-quality artistic dolls should be brought back to children's world. Children also should create dolls by themselves, so that in future they may become not only consumers, but creators with active life position.

We can state with confidence that a doll is not a simple toy or a statue; it is an anthropomorphic object, which has some outward and inward qualities of human being. The relationship between a man and a doll are not static, but interactive. A doll is a specific symbol of a man, and interpretation of this sign enables deep insight into the text of human culture.

The influence of a doll on children's consciousness is conspicuous not only in a particular case, but also in connection with the development of human culture and society.

A doll is a great and precious result of human creativity. It helps us to penetrate into the consciousness of people of previous epochs and understand some tendencies of the development of modern human society. But a man shouldn't overstep the bounds and mustn't let a doll be more realistic than a human being. A man and a doll should occupy appropriate places and can't be interchangeable. Otherwise a man becomes a copy himself and remains a double of a doll. A doll has always been only a shadow of a human being and it is important to preserve a subtle border between the world of people and the world of dolls.

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