WHAT IS SUGGESTED WOMEN IMAGE?: AN ANALYSIS OF FEMALE REPRESENTATION IN KYRGYZ FILMS IN 1960S AND POST-SOVIET ERA

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AIM TO REPORT

This presentation examines the representation of Kyrgyz women in 1960s cinema, arguing that the interplay between Soviet ideology and female representation resulted in a complex construction of women's self-representation.

Representation of Kyrgyz Women in 1960s

- the representation of Kyrgyz women in 1960s films
- Focus on the interplay between Soviet ideology and women's portrayal

Background of War

- Distanced or brought closer ideological "women's issues"
- Potentially formed new representations of women



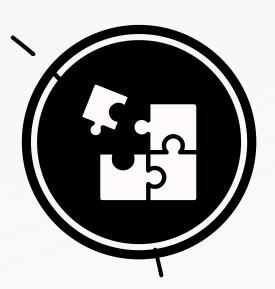
Central Asian Identity

 Films analyzed depict the home front

Examining how the absence of male family members impacts:

- Women's representation
- Ethnic identity





PREVIOUS RESEARCH

Gender

- Soviet Era Gender Paradox Social advancement Traditional family roles
- Post-Independence Shift
 Presidents portrayed as national heroes Revival of male authority
 Women increasingly confined to domestic roles
- Evolution of Women's Image in Soviet Film
 The representation of women in Soviet cinema evolved significantly from
 the 1930s to the Thaw period, reflecting changing societal norms and
 ideologies.

Women image

Central Asia and War

- Central Asia in the Soviet-German War Narrative
 War primarily portrayed as a conflict between Germany and Russia
 Central Asian soldiers marginalized in historical accounts
 - Focus of This Study: Not on soldiers, but on: "Women of Central Asia"
 - Importance of Context:Though not the main focus, the situation of Central Asian soldiers provides crucial background for understanding the issues at hand

03

Woman image and reality in soviet era

Central Asian Image

Role of Central Asian Women: Fusion of public and patriarchal elements

- EX) Kyrgyz painter Chuykov's Later works: Focused on women and children as symbols of "new era"
- Flekman's "Recovery of Sight" (Abykaeva, 2016)





Central Asian Image in Films

Representation in Cinema:

- · Soviet-Central Asian films' representation:
 - Depicted both "national world" and "Soviet world" (Abikeeva, 2024)
 - o In 1960s, these elements shaped self-representation
 - Kyrgyz filmmakers formed self-representation by portraying both worlds
 - →Supported contemporary national identity



женский вопрос (Women issue) in Soviet films

"Открой, личко" "Open, your face"





1960s Kyrgyzfilm: Representation of Women's Issues





Soviet Era

Women in 1960's War Film in Central Asia





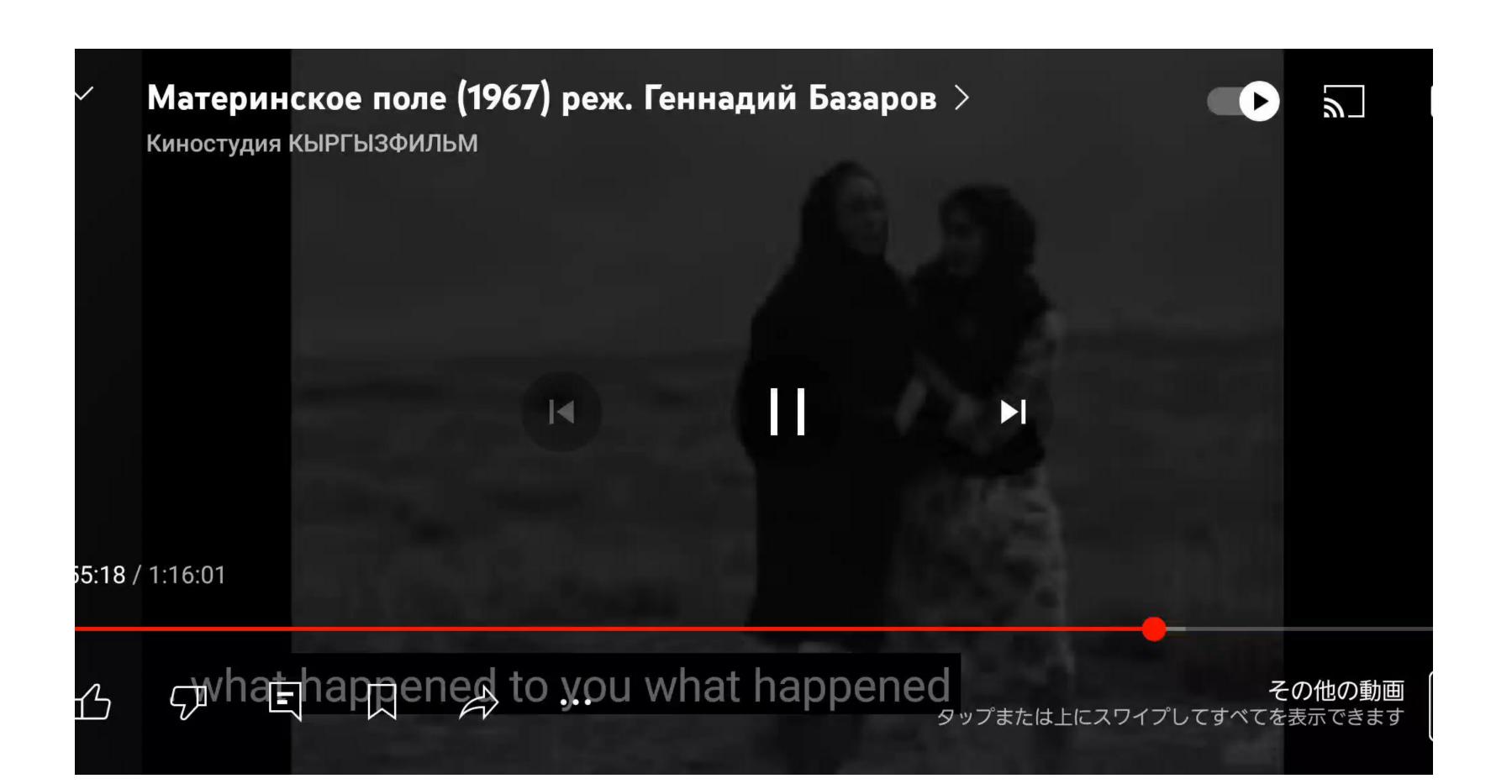




"Mother's field"
Материнское
поле







It is war and victory for Targanai as personal past

→It does not connect it to society, nation, or history

Subversion of propaganda:
Outgrow repeated image of "strong mother supporting the motherland"

"Mother"

Targanai's Personal Momory

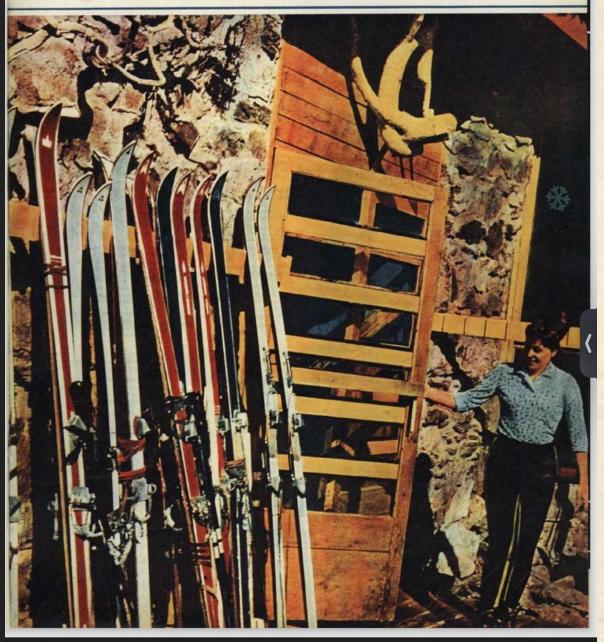
Targanai's portrayal constructs a new representation of Kyrgyz women, rejecting traditional depictions of the "new woman" or "mothers supporting the homeland." Instead, she is shown as a victim of war, freed from conventional gender roles due to the destruction of her family.

The film "Mother" distances itself from both the "new woman" concept and other war films. By highlighting Targanai's experience, it aligns with Brezhnev's vision of the "people's struggle." The characters' hardships are portrayed frankly, but in a purely tragic manner to avoid overlapping with other ideologies (such as moral duty at periphery).

"Jamila" Джамиля



для горнолыжников и тысячи других спортивных объектов



с праздником, милые женщины! СТИХАМ НЕ УЧАТ,

РЕПОРТАЖ СО СЪЕМОЧНОЙ ПЛОЩАДКИ



Джамиля

Вертолет, описав дугу над Иссын-Кулем, приземлился на крошечном пятачке высокогорного плато. Для человена, впервые попавшего в этот нрай, все здесь необычно, все ново, все открытие. Для мосфильмовцев, снимавших здесь фильм «Джамиля» по повести Чингиза Айтматова, - это проза экспедиции. Каждое утро группа садилась в автобусы и уезжала в горы, в сторону от Иссын-Куля. Там, в долине, - съемочная площадна... Двор дома Давлетбенов, описанный в повести. Все почти нак у автора. Двор стоит возле самого брода, на пригорке, обнесенный саманным дувалом. До съемки еще далено, но площадна уже полна движения. Предстояло снять эпизод свадьбы. К ней готовятся долго и тщательно. Старые киргизки, занятые в массовке, наряжают невесту. Ни один мосфильмовский костюмер не справится с этим тонким народным иснусством. И антриса Наташа Аринбасарова, играющая Джамилю, сейчас вся во власти этих пожилых женщин, обступивших ее полунругом, примеряющих и ней драгоценности и украшения, которые тоже не из мосфильмовского рек-

А над всем этим, над гудящим двором, повис на стреле съемочного крана оператор фильма Кадыржан Кыдыралиев. Его намера блуждала по массовке, расположившейся вонруг самоваров, прямо на земле, у свадебной юрты. А в юрту то и дело с любопытством заглядывают ансакалы. Для них это уже история, воспоминание о прошлом. Для Анатолия Кузнецова, молодого художника кино, впервые соприноснувшегося с национальным бытом, это экзамен. Впрочем, аксакалы, судя по их глазам, остались довольны.

Кажется, теперь все готово и съемнам. Второй режиссер Аленсандр Кузнецов в последний раз онинул строгим взглядом пеструю массовну, нетерпеливо поглядывающую на дымящий бешбарман

KHML

«CAN **BPA**

рые ищут

Автор ч имоотнош честности: сборнина возрасту, всех их сердца, ж писательн

*ABFYCT вается сбо тайги, гес тяжелых аромат ав вуешь в в поступн тор помог нуть ту ж вает запри разглядиц

...Лежит лен, тольн цу. «Рос. и зрел». H. Tapacer

совсем "Всё открыйтие"

полюбить. ность, доб ние и чух душе ха (All of them was вые был в Орепес





Post- Soviet era





The resolution of 'women's issues' in the Soviet Union carried ideological significance for an extended period. Consequently, the portrayal of women was often intrinsically linked to the expression of ideology. The emergence of war as a new cinematic genre led to a modification in the representation of women's issues, albeit approached with caution.

Characters like Tolganai had to achieve a delicate balance, embodying both Soviet ideology and the self-representation of Kyrgyz women. Post-independence, while Soviet constraints dissipated, women's issues remained a central concern. In Kyrgyzstan, where there's a tension between expressing female empowerment and respecting traditional roles, cinema provides a platform for contemplating how women should conduct themselves.



THANK YOU FOR YOUR ATTENCION



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