

PRESENTATION OF NOMADIC VISION OF WOMEN IN KYRGYZ CINEMA

In Kyrgyz films, the environment in which nomadic people lives is beyond being just a simple copy of the nature. Thus, it is presented as a milieu in which ethnographic values are revealed. The ethnographic elements of Kyrgyz cinema make these films “real” like documentary films and this realism is formed by ethnographic presentations in narrations. Characters, objects and actions create an ethnographic cinematic visual aesthetic value which plays an important role for expressing and constituting a kind of realism in fiction films. Hence, Kyrgyz cinema consider of the the Kyrgyz culture as a cultural tool within nomadic social relationships. Today, most of the Kyrgyz films which are produced by cinema students and young directors deal with the scenerios which depends on nomadic culture in Kyrgyzstan. The main characters in the narartives of these films are usually women characters. Dynamic power of nomadic culture which resists to settlement is still important national identity indicator in the Kyrgyzstan. These study will examine what kind of a women vision and presentation is created and presented through cinematic visual aesthetic which uses the ethnographic values of Kyrgyz nation in narrations. Furthermore, the importance of Kyrgyz cinematic realism which is considered as a tool of national identity constitution will be analyzed.

Key words: aesthetic, culture, nomadism, ideology, image, realism, women

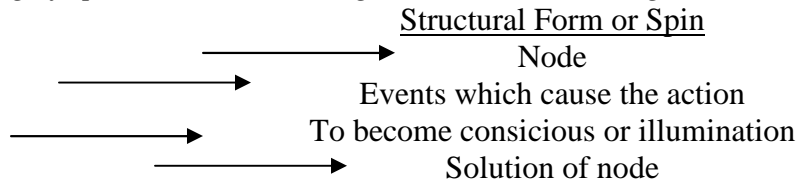
I. Introduction

Kyrgyzstan’s artifact production depends on nature and nomadic everyday life which are taken as basic elements. The leading inspirations of art are in the circle of landscapes. It can be seen that there is a documentary aesthetic and powerful documentary tradition in Kyrgyz cinema. Through the presentation of eco political and lanscape cinematographic themes, an aesthetic style is created. Nowadays, a body can be suffered from mechanical or organical attacks. In this way, the language suffers from rhetoric or official discourse or totology. The language indicator may be sick. But in nomadic discourse which is absolute between nomadic people have no this kind of sickness cause of they are far away from abstract electronic capacity of information. There is no digital sensation of visual and tactile facts in their lives. According to the Balibar’s manufacturing style; there is a harmony and coherent between elements and levels in nomadic culture. *The word nomad itself derives from the Greek nomas, a word for feeding or pasturing. Nomadism is to be at home (to eat) in any place (as distinct from exile, which is to locate the home elsewhere).* (Verhoeven: 2006-113) Representation of women in Kyrgyz cinema depends on feminist critical theory. Two steps can be considered in the frame of film theories which analyse the situation of women image. Firstly, the artistic style is a narration tool, secondary an oedipal process has a domination on artistic production. Feminist film critics do not consider of the contex of social criticism and interested in the reproduction of meaning in cinema. They use the structural and poststructural film theories. *French philosophers who most visibly opposed capitalism and power of inertia, paranoia and the law. Nomadism versus sedentariness; situationism versusu the society of spectacle.* (Codell : 2007-68) Structural theory uses the hermetic point of view in the text and strives for explaining and expressing the women model in texts. In the process of representation of nomadic vision of women in Kyrgyz films, there is no reproduction and reanimating because of the absolute situation which is coherent with nature.

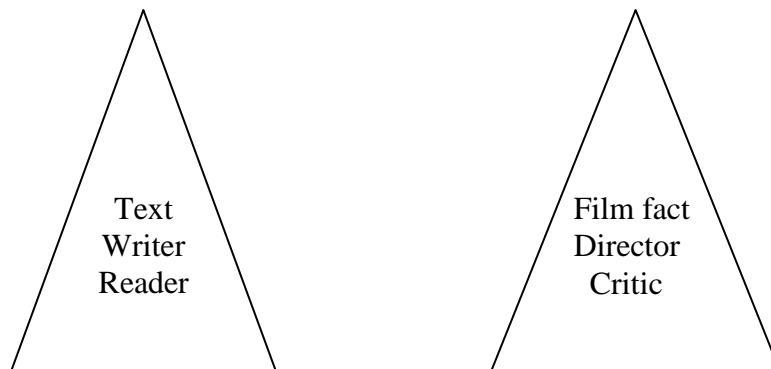
II. Nomadic Art in Kyrgyz Cinema

Nomadic cinema is a kind of traveling cinema and has own aesthetic in film discourse.

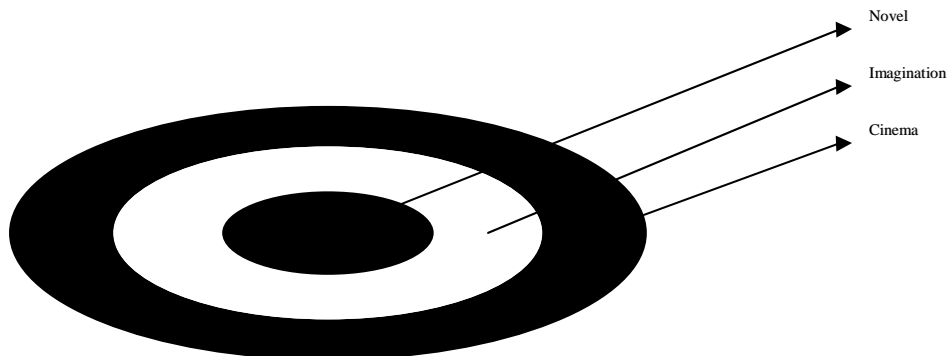
Symbolism, metaphor and music performance create a poetic aesthetic of nomadic cinema and there is a kind of nomadic sensibility. They have no relationship with industrialized world. Women play an active role in the society especially in decision making. Environmental psychology related to environment and buildings and geography. If we think about the nomadic cinema, we need to look at the representation of lives in which nomadic life elements live in movement than at “movements” in which cinema participates...” (Flaxman:2000-225) *As a branch of philosophy and theory, aesthetics itself is problematized by nomadic expression. A wandering life produces a wandering aesthetics...” (R. Ferguson, M. Gever:1990-406)*



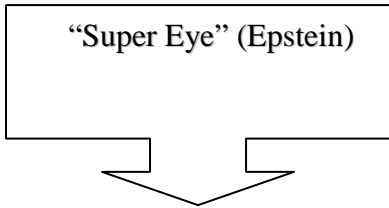
Eco talks about the intention of artifact; thus the other cinematographic codes are ; intentio lectoris, intentio auctoris and intentio operis. Text writer- text reader and text



The common side of beautiful sensation and imagination is cultivating each other.
(Edgar Morin)



There is an aesthetic of nomadism which is used in cinematic narrations these are; strong sense of place ,its use of face to face address to the audience, the resulting interactive mode which is obtained both between the film and its audiences, and among audience members themselves....” (R. Ferguson, M. Gever: 1990-406) Epstein’s term of Super Eye assumes that the authentic power of cinema derives from both narration and film technique. In this point unification of scenerio and film technique reveals the katharsistic dimension of narratives in Kyrgyz cinema. “.....Cinematographic movement is a cultural passage. A practice of imaging that participates in the modern philosophical project of mobilizing space, cinema has been home to various forms of nomadism, including some gendered female.” (Bruno: 2002-95)



Genuine and authentic power of cinematography depends on both ideological writings and ideological apparatus.

These ideological narrations create a semiospheric situation in cinema;

- SEMIOSPHERE of Kyrgyz Cinema; Cultural values are meaning experiences of individuals. Semiosphere of film sustain an facility to know self-representation thus, opens a road in which a cultural communication and representation style is integrated with eachother.

III. Nomadic Vision of Women in Kyrgyz Cinema

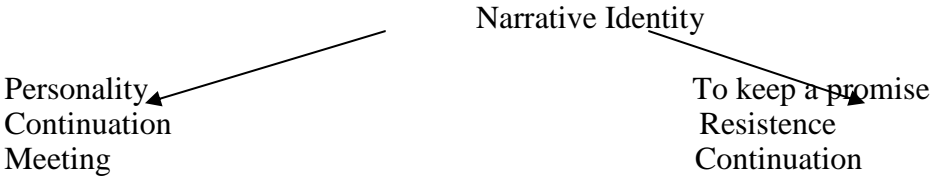
In one respect, novel adaptations was used much more than authentic scenerios in Kyrgyz cinema bacuse of the the rich cultural legend and story teller. Especially novels of Cengiz Aytmatov are mainly scenerio sources for scenerio writers. Kyrgyz cinema tradition was shaped under the effect soviet Cinema tradition which have scenerio spin appropriate to novel narratives. The main narrative depends on character progression in front of wide pastoral scenes. The literary flow reflects its own visual value to cinematic visualization. Women characters are dominant in narratives which has aristo aesthetic and tragic expressions. In these expressions women characters have huge power and they are crucial corner stones which express the tragic fact and destiny in which men characters are become mature similar to Medea or Electra tragedies of Antique Greek. Thus, katharsistic element is an important part of scenerio which depends on human- nature analogy in nomadic culture instead of city individual integration.

“Nomadic life is very hard beacuse of the nature elements. They look like and similar to the prehistoric hunters and gatherers, because of that nomadic women were more important in society than settled women. Her life process is always under the jeopardy both external and internal facts. (Hambly :1999-61)

In the frame of theoretical art definition; if the definition of artifact comes to existence in its own culture, cultural indicators should be revealed to examine the women image in Kyrgyz cinema. Cultural indicators sustain a common meaning world between the individuals. The women typographies are shaped around the nature in which women wisdom combines with supernatural powers of women in Kyrgyz cinema. For example the term of “Umay Ene” describes the wisdom, historical identitiy, protective attributes and prolificacy.

“In traditional Kyrgyz society, women had assigned roles, although only the religious elite sequestered women as was done in other Muslim societies. Because of the demands of the nomadic economy, women worked as virtual equals with men, having responsibility for chores such as milking as well as child- rearing and the preparation ans storage of food. (Buyers: 2003-134)

Another character of nomad woman is self reliance in Kyrgyz cinema. The nomad woman is face to face with sudden events which require necessity of self-reliance on the part of the nomadic women in nature. Kyrgyz women has no “a fetish value” on contrary has “an absolute value” which equals to absolute nature in the films. The identity concept is in the problematic frame of time and subject. Even though visual identity concept depends on space and work of art, it reminds this contex and effects the narrative identity process.



Conclusion

Marilyn Fabe argues about film narrative techniques and examines and analyses the relationship between sound and film images to strengthen the katharsis effect which provokes the emotions. This katharsis process is a way for expressing the narration in which human behaviours are reflected by the tragic activations. Kozin's approach called as crystal-film can be a model to understand the Kyrgyz films in which both body and nature is reflected. The choice of the name for the concept can be explained through the physical properties of mineral morphology: the structure of a crystal allows us to see how, with each turn of the crystal, what is opaque and virtual becomes luminous and actual. This reversibility makes all sorts of binaries coalesce, taking us beyond anthropological structuralism with its staple distinctions: 'hard' and 'soft', 'saying' and 'said', 'past' and 'future', 'here' and 'there'. Our thoughts become matter, while matter becomes an object of our thoughts. The 'crystal-film' is therefore the kind of film that exposes the relations between what is being reflected and the act of reflecting, or, to put it in phenomenological terms, the 'given' and 'givenness' (Kozin 2009:109). This kind of katharsistic films, integrate with extraordinary landscapes which are not preferred in the era of digital arts. The inspiration element of the films can be seen as the geographical loneliness, isolation and distance from city life and modern life. Virilio argues about the city which was strengthened by city walls. The modern city was trying to regulate the momentum and circulation of city masses. Portable and accelerating guns may have caused the environment catastrophes. People began to wander for setting up. While the cities were changing in velocity, people tried to adapt to changings. These changings were creating a speed fact but there is no democratic intelligence which is used as an attack to world or to the nature of human through the world. On contrary to this situation, it can be observed that the nomadic people never thinks of being settled in a city of somewhere else. They insist on living in their own places.

IV. REFERENCES

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