

Female images in the movies “Boz Salkyn” and “The chest of tribes” 1
American University of Central Asia

This thesis is submitted to fulfill partial requirements for Bachelor of Arts degree at the
department of Journalism and Mass Communications

Female images in the movies “BozSalkyn” and “The Chest of tribes”.

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Bishkek 2012

Acknowledgements

Because of helping me somehow, when I was writing this thesis I would like to say my thanks thanks to:

GulnaraIbraeva – my Supervisor

Elena Skochilo – my Adviser

Dinara Akmatbekova – for advising me this topic

Gulnura Toralieva – the Head of our department. For useful advises

My lovely family, dear friends, who helped me to survive, my far rural relatives for inspiring me by their real life-examples and Chris Moreno for supporting me morally.

Also big hugs and kisses to my little nephews: Timur (2year old) and Said (3months) – for making me laugh and not forgetting that there’s a light in the end of the tunnel;-)

Thank you all, Dear.

Abstract

This Thesis is a work that deals with many important issues, such as: Social image of a woman in movies, Female oppressing, Stereotypes and prejudices by Kyrgyz Society (especially rural), Bride Kidnapping.

The spiral of silence can be one of the main problems why they still exist.

However certain movies even propagand these issues, fixing their development in our lives.

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Introduction

The topic of this thesis sounds like “Female images in the movies ‘BozSalkyn’ and the ‘Chest of tribes’ ”.

Hypothesis

Movies are the part of Mass Media. Depending on the kind of movie, it can be said that through them people see the global or local situation, because movies can create public opinion.

According to G. Tachmen, “there’s a lack of positive images of women on television, which declines the status of women in labor-market” [from <http://www.owl.ru/gender/168.htm>].

Limitations

For the thesis I took 2 movies “BozSalkyn” and “The Chest of Tribes”, because they represent bright examples of ‘Kyrgyz’ female images within stereotypes, created by men-producers and Kyrgyz society from ancient times.

Problem Statement

Kyrgyz movies, particularly two movies, which I chose for the analysis, “BozSalkyn” and the “Chest of tribes” create deficient image of a woman. Afterwards this image develops social opinion, finally ‘Kyrgyz’ women suffer from that. The films propagand wrong image of what a

'Kyrgyz' woman should be: submissive so, that she can be kidnapped without arguing, obedient, oppressed by men.

Also these movies represent another problem, such as bride kidnapping. According to statistics, every year there are about 15 000 occasions of brides' kidnapping in Kyrgyzstan.

[from <http://mir24.tv/news/society/4435857>]. It is accepted as a crime and the punishment is 5 years of imprisonment. Though to this fact, "kyrgyz" grooms are not easy to be frightened, because the number of kidnappings didn't essentially decrease after the development of the law.

Brides' kidnapping is a real problem for Kyrgyzstan, and especially for girls, young ladies and women, who live in it. Females of all ages, even those, who are not already adolescents are being kidnapped day by day.

The films are only a glamourized representation of this giant and horrible problem. Every year thousands of females' lives are destroyed, because of unhappy marriages caused by kidnapping. Thousands of unhappy couples raise children in "unhealthy conditions", which can be moral, psychological, even physical, by which It's meant that women in such marriages and marriages at all face domestic violence. "BozSalkyn" movie shows an example of happy end in brides' kidnapping. But this is just the film and how many happy ends can be met in the real life.

Brides' kidnapping is a topical problem for modern society of Kyrgyzstan, because it's not made-up and really exists. Moreover it ruins lots of innocent females' lives as well as hurts families of those females. First of all it's an illegal act, which is being regularly repeated each year, when not less than 15 000 of 'brides' are kidnapped. Most of which are kidnapped by force, not symbolically or because parents are against the marriage. It is a violation of women's rights, which are anyway infringed somehow due to their gender.

Research question

- What female images do these 2 movies construct?

The methodology

- Content analysis

Literature Review

Cinematography is the instrument of mass communication, which means that it is a part of mass media. It is a social institute, which has a great influence on the public opinion, at least somehow create it or tend to do so. "One of the of the most applicable theories to movies is a propaganda theory." (Leo C. Rosten, 1947, Movies and propaganda from

<http://www.jstor.org/discover/10.2307/1026149?uid=3738344&uid=2&uid=4&sid=47698862138987>)

Here is direct meaning of propaganda and explanation of its' functions.

"Propaganda is a form of communication that is aimed at influencing the attitude of a community toward some cause or position so as to benefit oneself. As opposed to impartially providing information, propaganda, in its most basic sense, presents information primarily to influence an audience. Propaganda is often biased, with facts selectively presented (thus possibly lying by omission) to encourage a particular synthesis, or uses loaded messages to produce an emotional rather than rational response to the information presented. The desired result is a change of the attitude toward the subject in the target audience to further a political, or other type of agenda. Propaganda can be used as a form of political warfare." [retrieved from

<http://www.cssforum.com.pk/css-optional-subjects/group-b/journalism/52452-propaganda-seven-techniques.html>]

There are seven techniques of Propaganda.

Loaded words- using words that have strong emotions: examples: peace, war, patriotism, freedom, hope .

Testimonials - using an expert or celebrity to sell or support.

Name calling - saying bad things about your competitor.

Plain folk - using ordinary people or trying to sound ordinary to sell something or persuade you to vote or support an idea.

But only three of them are applicable to this case, relating to “BozSalkyn” and “The Chest of tribes” movies. They are **bandwagon, glittering generalities, and transfer**. Let examples be provided.

Bandwagon - most people have this or are doing this so you should too. “We were all married this way” (“BozSalkyn”, by women who persuaded the bride to stay after kidnapped her).

Glittering generalities - employ vague, sweeping statements (often slogans or simple catchphrases) using language associated with values and beliefs deeply held by the audience without providing supporting information or reason. They appeal to such notions as honor, glory, love of country, desire for peace, freedom, and family values. “This wedding head scarf will bring you happiness. You are lucky one. You came to a good family. ”

Transfer - a technique used to carry over the authority and approval of something we respect and revere to something the propagandist would have us accept. Propagandists often employ symbols (e.g., waving the flag) to stir our emotions and win our approval. “Don’t put away the scarf. Kyrgyz people don’t do this.”

There is such a tendency that even not so popular and successful movies have much more people reached than the most popular magazine or book. It can be that a printed piece of a media as mentioned before, - book, magazine, newspaper, etc. with subject of which, the consumer is not agree, may not impress him at all, however if the same subject was ‘translated to the screen’, it can immediately cause a storm of emotions in the same person. (Leo C. Rosten, 1947, Movies and propaganda from

<http://www.jstor.org/discover/10.2307/1026149?uid=3738344&uid=2&uid=4&sid=4769886213>

[8987](#)

So, it seems like nowadays people pay far more attention to the visual media, as Tv, programmes, cinematography than on those of printed. That is why it is irrelevant to ignore movies, as they are really influential social tool, which straightly affects people's minds and can even contain a propaganda, which may define, redefine behavior of people consequently and as a result builds a social order, structure of certain things, the lifestyle. Films shouldn't be underestimated, because they somehow represent the social landscape of a world, country, etc. Within the time of several decades, cinema became an integral part of people's life and now it is hard to imagine our world without it. Folks not only in Kyrgyzstan, but all around the world are addicted to this kind of visual media in the face of movies and especially mainstream movies. Because they are actually what unites people of all nations, every age, different social statuses. And this is what can also be called as a part of common, mass consumerism. The reason is that only the television and particularly movies are used to be consumed by the group of people; small or big, - not books, magazines, etc. Nobody says like: Let's go read together, etc. or even let's go and listen to the radio, however it's often said we shall go to the cinema or we shall watch a movie at home. All of these multiplies an effect from the film consuming and the meaning of it itself.

"People expect to encounter things with which they do not agree, or which they even violently oppose, when they purchase a newspaper or tune in on a radio pro-gram; but the public has been conditioned to expect movies to provide them with what is pleasant, undisturbing, and soporific. It has long been assumed that movies, unlike other agencies of public communication, ought to confine them-selves to the noncontroversial." (Leo C. Rosten, 1947, Movies and propaganda from

<http://www.jstor.org/discover/10.2307/1026149?uid=3738344&uid=2&uid=4&sid=4769886213>
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This explains why for movie producers it is easier to represent the stereotyped traditional images of Kyrgyz women as in the movies 'BozSalkyn' and 'The Chest of tribes', because they are easier to be accepted by viewers, addicted to such social order as represented in them.

Cinematograph is an indicator of the culture level. It can be 'morally dangerous' for its consumers. "By the way, artistic representations make efficient contribution to the pictorial determination of the social order: cinecameraman unseal, doubt the dogmas of 'the common sense' or to be a fixing agent of stereotypes. Film studies become the important component of feminist theory from the end of 1960-s. Before, film studies developed in terms of cultural studies, intellectual debut of which relates to the beginning of the 1960's, the time of the foundation of the Centr of modern cultural researches in Birmingham (Great Britain)."

(Yarskaya-Smirnova, 'Gender, power and cinema: general dimensions of feminist film criticism' from <http://www.jourssa.ru/2001/2/5aYarskaya.pdf>)

According to Teresa De Lauretis, first feminist debates about media and movies mainly focus on: stereotypes, pornography, ideology. These are three general topics. The debates are also about different moments in the gender construction. Lauretis claims that movies and mass media attribute their own meanings to the feminine and masculine through the cinematography.

(Yarskaya-Smirnova, ‘Gender, power and cinema: general dimensions of feminist film criticism’ from <http://www.jourssa.ru/2001/2/5aYarskaya.pdf>)

Feminist researches deal with the analysis of coding information about gender in film production and the way it’s done. She suggests that there are several dimensions of modern feminist movie critiques. “The emphasis in these areas is made on different manifestations of the films, which are represented like: 1) social institute, 2) the way of production, 3) text, 4) text reading.

Feminist film criticism shows that none from these manifestations is not neutral in terms of gender.” (Yarskaya-Smirnova, ‘Gender, power and cinema: general dimensions of feminist film criticism’ from <http://www.jourssa.ru/2001/2/5aYarskaya.pdf>)

<http://www.jourssa.ru/2001/2/5aYarskaya.pdf>

Yarskaya-Smirnova is also concerned about whether "the growth of women-producers, camera operators, scenarists, editors, etc. will lead to an improvement of the movie content or not." By what she meant that, because movie producers not only in Kyrgyzstan, but all around the world are mostly male, - the content of the movies are primordially sexist. However it is hard to define a universal gender interpretation.

Content analysis and semiotics are two dimensions of the textual analysis in the gender in movies. The world consists of signs. Almost everything can be viewed in terms of signs or signal systems. Let's say, words, are combined into signal systems of the photography, art, television and films. It's about semiology and semiotics.

"A typical conclusion of a feminist content-analysis of movies is that: film production doesn't reflect real amount of women in the world (51%) and their contribution into social development. For instance, in works of G. Tachman 1978, on the basis of content-analysis it is asserted that the lack of positive images of women on television, declines the status of women in labor-market."

Often in movies, the image of a woman from the very beginning is defective, she is nor a victim, nor a hyper sexy villain, or just an attractive surface chick. It would make a sense to agree that the images of hundred percent sterling women (psychologically stable, emotionally stable, successful both in their career and personal life) are very very rare in the movies. The images of those, who don't cry through the whole film about being left by men or their unrequited love for them, problems with children or domestic violence.

There are several moments in the BozSalkyn, which support Laura Malvey's theory of scopophilia, -when Asema washes her legs in the river, being glanced by Sagyn; when the chief Suranov's subordinate is attracted first by Asema and furthermore by chief's wife, harassing her

sexually during the dinner, when there Suranov was, scene, where Aidar kisses her up on the floor.

“The scopophilic instinct (pleasure in looking at another person as an erotic object), and, in contradistinction, ego libido (forming identification processes) act as formations, mechanisms, which this cinema has played on. The image of woman as (passive) raw material for the (active) gaze of man takes the argument a step further into the structure of representation, adding a further layer demanded by the ideology of the patriarchal order as it is worked out in its favorite cinematic form – illusionistic narrative film.”

Many film theories say that people tend to identify themselves with main heroes in the movies (particularly men). According to this, men, identifying them with the main characters might tend to behave like them in their real lives. Which means, treat women badly if they see such behavior by men on the screen. (Yarskaya-Smirnova, ‘Gender, power and cinema: general dimensions of feminist film criticism’ from <http://www.jourssa.ru/2001/2/5aYarskaya.pdf>)

Analysis

The Analysis of this two movies “BozSalkyn” and “The chest of tribes” consists of 4dimensions and several sub dimensions. They are used to analyze female images in the movies.

1. TheSocialRoles

- In the family
- Professional

2. The SocialStatues

- Dominancy – power procession (Emancipated)
- Subordinated – powerless (Patriarchal)

3. TheCommunicativeBehavior

- Conformist or rebellion

4. The Dressing Styles.

“BozSalkyn” movie

1. Social roles

- **In the family**
- **Professional**

Social roles dimension is a first unit of film images’ analysis, which shows the position of female characters in the movies.

Asema’s mother was shown as a good wife and caring mother. She predicted her daughter’s kidnapping, warned her.

Anara. Here is the dialogue between her and Sagyn.

- “Anara, let’s get married.”
- “What for? ”
- “No reason.”
- “For no reason? Or you just can’t find someone to look after your sheep.”

It shows the attitude for a woman as a working force. In the villages all of the house chores are saddled on the shoulders of the bride, - kelin. Those Kyrgyz ‘kelins’ are usually responsible for the whole house work and in some cases even for pasturing of beast, as the movie says.

At the same time, they look after children and spend a considerable part of their time on giving tea for guests, frequently pouring the tea for lots of guests, which is common for Kyrgyz people, their relatives, neighbors, friends, who may come whenever with no asking. Tradition of pouring just a little of the tea as a sign of hospitality makes those tea-ceremonies last forever. From the morning to the evening. Many members of Kyrgyz families can find the proof of these words in

their real lives. The families, who still remain more 'traditional' can understand what the talk is about, because specific and complicated for an unenlightened foreigner customs are part of Kyrgyz citizens' life.

Anara's aunt- wise old woman. Appeared as Anara's custodian. In order to 'attach her nephew', directed her to marry Sagyn. Because thinking realistically, she knew that couldn't take care of her for too long. Realized that wouldn't provide her with an education.

Barchyn-through the film was doing different orders her mother asked her, with no complaints and compulsively asking Asema: "would you like to listen to the music", "I have different games on the computer", "do you want me to bring something". Bustling and nimble one. As a younger sister has a role in the family as that who helps, like when she called the neighbors to put the wedding scarf on Asema's head.

Sagyn's relatives- One couple is always quarrelling during the whole film. For no reasons, like: "I gave the cup ages ago! Where is my tea?!". They both always snap and shout at each other in each scene, where they take place. No wonder that this type of marriage most probably is the result of a usual 'random marriage', when the bride is stolen. When two people don't really know each other, but must live together as they think. Villagers don't tend to divorce.

Sagyn's mother -wanted to wed her son for a reason that she was old for going to a pasture, what actually was their 'family business', on the revenue of what, they lived.

- "I can't move up to the mountain pasture this year due to my ill health. That's why Sagyn must get married tonight. The girl's name is Anara. She's an orphan. She's been brought up by her aunt. But we can't take any chances. She must be stolen. We wanted Anara and Sagyn to agree about everything. But it didn't work... There should be no scandal."

On what Sagyn's aunt claims:

- "Why there should be? She comes to a respected family. It's rare to find such a good boy as Sagyn."

Sagyn's mother for stealing Anara organized a fake party even, where she was invited. For the kidnapping a special plan was conducted. According to it, Sagyn's relatives should have said to Anara during the party that her aunt got ill, after what as a bait, Sagyn uncle's car would appear. They tried to predict that she would go by exactly that car, because her home was far. Widowed. Tells about her husband with a tender nostalgia. Patriot of her pasture. Was ready to wed her son on any girl just to 'have hands' for pasturing.

2. Social Statuses

- **Dominancy – power procession (Emancipated women)**
- **Subordinated – powerless (Patriarchal women)**

The second unit of analysis as social statuses, shows the possession of power. Represents those, who are dominated, what means are more likely to be – emancipated women and those who are subordinated by others, - typical patriarchal ones.

Asema's mother. Masterful woman with imperious look and peremptory tone of the voice. Has characteristics of a dominant person, - male character: straight, firm. She wasn't lost when the matchmakers, who actually kidnapped her daughter and left her live in the village, came. During the whole film, she had that calm face, not being surprised for any unexpected news, which is really masculine. Behaves herself gracefully and seems to be a very confident, intelligent woman with a great self-esteem. Her actions as well as words had no unnecessary fuss, it's all done in a very concrete words, in contrast to feminine behavior of her husband, who bustled and gesticulated with great emotions. Had only 2-3 facial expressions through the film: neutral, light smile, skew eyebrows giving a menacing look.

She was so attentive and shrewd, that first noticed the appearance of the daughter's boyfriend, however her husband didn't, until she told him herself.

Accepts things with a dignity, not overreacting, keeping calm, not showing her emotions, which as accepted, is not usual for women. Accurate. Don't shout, don't quarrel, punishes her daughter by the single look and exact words, when Asema told her about going to the village with a boyfriend, about existence of whom the mother heard for the first time. When Murat, Asema's newly appeared boyfriend came to meet, Asema's mother was standing in a strict way, folding her hands and giving him stern look, asking him straightly: "It seems you are going to marry our daughter?" On what he replied that "yes, later, this year". After what, Asema's mom decisively

claimed like “I know your kind! You say that and then you suddenly steal a girl and force her to marry early.” Talked to Murat in the way as if she would be a head of the family.

She gave a really worthy advice for her husband - to work on the computer, instead of using an old print machine. On what he declined. In this situation his position is more likely to be that of a housewife, who sits at home, not having any progress and rejects new technologies, which are much more effective. He used so foolish pretense like: “What if viruses will harm all of my work? I am ok with this print machine.”

Showed herself as smart and restrained woman, who didn't react anyhow on her husband's whims like talking to her lightly, scolding her for the papers lost by himself, blaming her for daughter's kidnapping . Even though, these whims are frequent. “You lost something again”, - just remarks she and gently goes and finds him the loss. Though the husband looked in vain for his papers at the same place she did, he couldn't find them for several minutes, however the wife came and without any fuss, like if she knew where they exactly should be, - immediately found them.

Here is a question comes – why the man, who pretends to be the Head of the family, (Asema's father) doesn't actually behave so. In the mode of life, he paces the apartment like an alpha-male, swinging his hands and reacting very heavily on everything concerning his family, raising his voice while talking to both daughter and wife, but when it comes the time for real decision-makings and deeds, he is lost and doesn't know what to do. In the result if something happens, in a very un-masculine way, in opposite to the head-of-the family way, he blames the wife for their daughter going to the village, her kidnapping, etc. Although, when it was the moment to reveal himself as a real Head, prohibiting Asema to go to village or at least courageously accepting the guilt as his own, he did none of these, to the contrary, he told the wife like it was all her fault.

Asema's mother in their family is a real Head, however her father only pretends to be (by showing off and hysterical overreacting; he is more feminine if to compare him with his wife,- in traditional perceptions).

Anara- an orphan, who don't have both parents, only an old aunt. Therefore is intended to marry a stranger neighbor by her aunt recommendation. For reason to attach her to a guy with a little income of a shepherd.

Here is the monologue of her aunt, which better describes the situation.

- "Anara, it's good that you want to go and study Russian in the city. But you don't have parents. And you have no close relatives in the city. How can you afford to study on my pension? Sagyn is a good guy. He and his mother tend a flock of sheep for the villagers. They live quite well. Marry him. Maybe you can study later. And this way we wouldn't have to pay for our beast."

During that speech, Anara lowered eyes and patiently listened to all of the things her aunt told her, not interrupting her and not saying a single word against.

Anara, no matter how strong desire to study in the city and prosper she had, was listening to the aunt and doing things the way her aunt told her. There are a lot of such Anaras in the Kyrgyz villages. And they really are in a tough situation, when it's hard to make the right decision and moreover to judge such young girls, who choose the life they don't prefer, marry a guy they don't love in order to survive. From one side, - there is her dream of living in the city and getting high education, and from another is her old ill aunt, who took care of Anara and is the whole family for her.

Such cases, when a lady is being put in front of the fact to marry a random guy just in order to provide herself with a safeness or not are really miserable and consumerist, where a lady appears

as an exchange bank note. This is the first analogy which comes to a mind, because such a situation is showing that a woman can be bought by money.

All this situation of procurement looks so unpleasant. Let's take the scene, where Sagyn, Anara and her aunt were drinking a tea and then, allegedly the aunt should have went somewhere, she left them alone. Both Anara and Sagyn felt extremely uncomfortable. Sagyn was shy, looking up and down. Anara was nervous blinking her eyes frequently. And in the end, this nervous tea-ceremony ended up with a very upsetting consequence. Anara accidentally spilled the boiling water into Sagyn's jeans, after what Sagyn was really annoyed. Trying to overcome this embarrassment, she started to wipe them with the towel, what made the situation even worse and more uncomfortable. After what Sagyn angrily pushed her away and she ran away in a shame. Anara was shown as a typical patriarchal girl, who is powerless and subordinated.

Murat's mother appears like a husband-ruling woman. As Russians say, her husband 'looks into her mouth', which means that he asks her what to do, carefully listens to her and waits for her commands. Like, when they all were eating and she told him through and eye contact that he should start a conversation. But right after he didn't succeed in it and his wife gave him an upset look, he was really disappointed that he didn't satisfy her needs. Which shows that he is 'under her hill'. Then she scolded him publicly in a rude way like: "What are you talking about?!" On what he couldn't reply. However her speech wasn't that smart either. Wanting to get closer to Asema she told a complete folly: "We are the most cultural family in the village. We even eat the meat with the knife and forks." And fixed the awkward situation with the stropky smile. Masterful woman, called neighbors, relatives to help her in putting the head scarf to Asema's head. In Kyrgyz traditions it means to give out a young lady to marry the fiancé, who is the relative, in this case the son of these people, without letting her know.

Tamara- very imperative woman, when it relates to her husband. Keeps him in the 'hedgehog's mittens'. Her husband is absolutely under her control. Admits his fear of her. Becomes brave only in cases, when drunk.

Here's one of their ordinary talk, where he is drunk, when Tamara called Sagyn for a tea.

- "Shut up, woman! Drink tea, drink tea! I will show you how to drink tea! Who's the boss in this house? You or me? Hey, boy! You can drink tea, when I say. "
- "Sagyn, don't pay any attention to that fool! You can see, what he's like, when drinks an alcohol"
- "Hey, woman! What nonsense are you talking now?"

Afterwards lost her temper wife, slaps in his face with the shout: "Ok! That's enough! Stop it right now! I'm talking to you, idiot!"

Runs after him, and after caught up in the flock of sheep, gives him hot and strong.

Poor husband, running away bows : "My sweetheart, my dear wife. I won't drink anymore! I promise!"

After what, she finally catches him and throngs him into the ground.

Suranov's wife when faced the sexual harassment from the husband's subordinator's side, - gave him a lesson by scorching his lewd hand with a hot spoon. Behaved in this situation more emancipated, didn't keep ignoring this, because of his being a man.

3. The Communicative Behavior

- **Conformist**
- **Rebellion**

Unit of the analysis number three shows whether the female characters tend to adjust for the customs of a specific place, where they got or promote their own.

Asema- absolute conformist. She is so timid that was standing in the corner, when Murat brought her to introduce to his parent. Was standing in the corner, until Murat called her to enter the house. Asema was so charmed by the rural lifestyle. She evinced her curiosity for everything: animals, nature, outfit of the female tribes, Sagyn's mom gave her. Found the happiness or pretended to do so, sharing her life with Sagyn and staying 'in the mountains', helping him in shepherding.

Was so impressed and excited by the new 'exotic for her' way of living that was ok with trying every usual for villagers, from: riding in the trailer of the truck, till pasturing and guarding the sheeps alone at night with a wolf walking around the yurt.

Burma. Totally rebellion. In love with Murat. They used to date, when he lived in the village, before he met Asema. Suffered through in the beginning of the film, until she got what she wanted. Because their future plans with Asema were crashed due to the reason that he cheated on her with Burma and Asema spotted them. Finally Murat decided to marry Burma.

Rude, vulgar, sharp. Behaved in a really aggressive way, when she was introduced to Asema. Even stepped on her foot and pushed her with the shoulder, when they first met. If to compare her with pure, naïve Asema, - appeared indecent and blatant. Seems like she got prepared to meet Murat in that sex-appealing way, when came to Kapar's so called birthday party. Was not okay

with the circumstances of Murat's dating Asema, so did everything to get him back, hardly competing.

Author might have brought these contrast between these two girls also in their names. This way Asema sound soft, when Burma quite the reverse. Another thing is that here in the representation of these two a small peace of collision can be remarked. Burma with her capricious, assertive and spoiled temper is generally accepted to show the lifestyle of a city girl, unless she is not. But Asema is so pure and inexperienced like she never faced with the urban temptations and bad addictions. Asema is represented as a tender young lady with a delicate taste and a sensitive soul. Opposite to her, Burma is shown as immoral mean girl with a insolent look in the eyes.

Burma intended to separate Asema and Murat from the very first time, she met her. This way, she came straight to Asema and Murat, when they were sitting together and asked "why don't you dance with your girlfriend?" Murat suggested Asema to do so, but she rejected. After what shamelessly Burma claimed "then I will", taking Murat to a slow dance.

It looked like Asema for that time felt that something was wrong, because Murat was cheating on her.

Burma in the couple of Murat in the movie are represented as negative heroes.

Barchyn (Murat's younger sister) was really curious about adult world of prohibited to her joys. Therefore she was smoking cigarettes sitting behind the bushes, stealthily going to the disco in unusual for herearly age appearance: mini-skirt, navel opened top, lavish make up, big ear rings.

Murat's family seemed the most modern in the village. They precipitated on the background of alike crowd of families. Maybe this became one of the reasons that Barchynwas affected by their family's modernity: computer, pop-music, video games, etc. This could explain why she was

smoking behind the bushes and stealing out to the disco in a very vulgar way. Has a spirit of rebellion, but hides it for now.

4. The Dressing Styles

This, fourth dimension is pretty obvious, it's about heroine's outfits and appearances.

In the Kyrgyz villages there is a tendency of having their own dress code, especially for married women, - traditionally it's a headscarf, when just married white headscarf and a long or at least elbow covering dress; no deep décolletés or none of them at all, no skintight outfits, preferably as closed clothes as possible. Of course many young single ladies dress in a more modern way, the way they want, but overwhelming part of elder females in this two movies tend to keep the dress code described above, which means that marriage in Kyrgyz traditions is to change the woman at first visually. However in the urban area, and here is meant the Bishkek, there is a dress code too, even more complicate to keep. For instance, in the scene where Asema comes home dressed in a casual wear: jeans, t-shirt and braces, her mother says : "And you were in this outfit at work?". On what Asema replies "I quit from job." What makes clear that she went on the work this way only because she went to quit.

The mother of Asema dresses in a modern, casual way: grey skintight t-shirt and black pants, probably for reason that, being at home it's the right outfit for daily life. When the matchmakers came she changed the dress to a classical red and black silk outfit.

Asema *Before the kidnapping* - dressed like a modern young lady of her age (20+). In jeans, sport shoes, t-shirt and even braces, which are more likely to be a part of a male clothing, but by a modern fashion can be worn by females too. Or feminine red dress with a décolleté, hair let down or another her transparent see-through dress. Behaved as a young, energetic lady, running skipingly, having this naïve, easy going appearance. *After kidnapping* - as other married women there started to wear long dresses and head scarfs.

Looks very natural doesn't use a make up. Despite a general prejudice that city girls are more likely to be spoiled or rude, doesn't distinguish among rural girls. Vice versa, in comparison to

Burma and Murat's younger sister Barchyn, behaves more naturally and appears pure and decent.

Took a muffler to cover her hands and chest, because she was in the summer dress, when came to guest in Murat's house.

Started to cover her body, - arms and chest with a scarf, when saw a police chief, who stopped the Murat's car, when they were going to the village. Looked up just for a while and then again down, when Murat was introducing her to that man. Which shows her as a shy and well-mannered, probably because of her mother's upbringing, young lady.

Burma wore short feminine dresses with open arms and décolleté, of variegated colors. Always with hairs let down. Once over make-uped, in glittering cheap-looking bijouterie.

Anara dresses decently and poorly in discolored jackets and skirts.

Anara's aunt -Dressed as Kyrgyz women of her age (60-70): ordinary robe and scarf.

Barchyn dresses in a modern, casual, sportive way. Sport pants, colorful pullover, running shoes, and funny pigtailed on the head.

Murat's mother was dressed in the very simple but at the same time pretty way. Long classic purple skirt and soft pink blouse, wearing a bun on the head and jewelry: national ear rings, rings, chain, and no scarf at first in the movie by the woman of her age. It is noticeable that she brightly distinguished from her neighbor females, who tended to wear long self-sewed dresses and head scarfs.

Sagyn's mother. outfits of her are of pastel tones, modest, but with the taste, not like those of her insipid female-neighbors in gaily-patterned scarfs. Her are relevant to the color tones of her clothes.

Police chief Suranov's wife-well-groomed, nice – dressed, woman of a middle age.

1. The Social Roles

- **In the family**
- **Professional**

Isabel. Loves Aidar that much that was ready for anything for him. Facing challenges of urban, uncomfortable and conditions less life and having kind of a rival in the face of the neighboring girl, whom Aidar's parents saw as their 'kelin' and proposed him, - stil never gave upon him. Had such a strong will to overcome this 'nation gap' problem to finally share her life with Aidar as a wife and having parents' blessing. Even, when Aidar told that they should go back to Paris, after failed talk to his father, she decided to stay and fight for their love. "Aidar, I really loved your family, It can't be that they don't feel the same for me." Appeared as a good bride.

2. Social Statuses

- **Dominancy – power procession (Emancipated)**
- **Subordinated – powerless (Patriarchal)**

The dialogue of Aidar and his father.

- "Why did you bring her here, say honestly, Aidar."
- "To introduce her to you. Isabel is my fiancé. We came here to marry."
- "And how long you both live together?"
- "Fortwoyears."
- "My answer is no. You should understand"
- "You can't just simply prohibit. I'm not buying a horse. It's a living person. I love her."
- "I sadno."
- "Paris is so far from here, on another planet. I could marry her and you wouldn't even know. But I don't want it this way. The time has been changed, you should change yourself too."
- "Our time didn't change. The memories of tribes, traditions, our land, our blood. How to change it all. Either you stay with your folk, either do not. The most important thing is for your mother not to know, she won't endure it. She dreams that you will marry 'our' girl. Looks for a bride. Wants to nurse her grandchildren, here in this house. What did you think of, driving her here."
- "So, what am I supposed to do?"

- "Don't tell anybody about it. I won't too. No happiness will bring this marriage. She should drive away from here. This is my word."

It's not rarity for 'Kyrgyz parents', those, who try to live in traditions to decide on their own when for whom and how their children should marry. Just like in case with Aidar.

- "'Aisha, I decided that Aidar must wed on. I already spoke to Saadat's parents and they are agree. Theyaskedmetosend a matchmaker. "
- "Lastly. For how many times I've been asking you to, hope it's not late. "
- "It won't be. And here's another thing. Don't get close to this French. She will leave us, but we are going to stay here."
- "Why do you say so? Let her remember us with good words. she is a good girl. Did you see her hands: white and soft. It was the time, when I used to have the same. And what gorgeous clothes she has. It's seen that she is from Paris. We even didn't deam of such dresses. Can you imagine me in such appearance?"
- "Youare a fool."

It shows that the most powerful authority, which dominated in the film was – parents. Not only for Aidar, but for other villagers as well.

3. The Communicative Behavior

- **Conformist or rebellion**

Isabel.In the airplane, Isabel was asked by Aidar "not to use" her "widgets", at his parents' home. On what she replied: "Yes, boss! I will milk the cows, bake pastilles and wash your legs." Aidar through the whole film was tried to suppress her, not letting her to be the way she was, at least in the parents' house. Prohibited her to smoke.

The movie represents the real situation in Kyrgyz traditional families, some of which still live keeping their ancient customs, which are unessential and inapplicable for real life of 21st century.

The problem is that in the time of progress, the way for a democracy, that traditions discourage the lives of modern, unprejudiced, confident and intelligent women. Particularly, such women, who have to pretend someone they are not in order to be accepted by beloved husbands. Seems like in order to be accepted a woman should be fake, consequently she is partly loved by the fiancée relatives for the way they want her to be, to see, not for her individual personality.

Kyrgyz women, no matter in the villages or cities are often suppressed by the society, built up on the mentality full of prejudices and stereotypical views. See this is the traditional image of a kyrgyz woman, who must wait her husband like it's her mission and big joy. By the way "washing legs" wasn't used here as a joke. In south regions of Kyrgyzstan as Osh and Djalal-Abad women really wash men's legs, particularly their husbands'.

Isabel stood to protect children from mean uncle Yusup, when he was not in adequate condition, threatening them by the cane. Fenced them by her own body.

Taught rural women her recipe of baking patties. Hilarious, spirited and impressive person, who smiled often. Shrewd, saw the beauty everywhere as well as was sensitive for the evil, like when on the wedding there was a fight between men and she couldn't stay in the corner until Aidar's mother took her away, saying "it's not our deal, they will get over it without our help."

Found Kyrgyz custom of goat shingle a barbarism.

Danced actively on the wedding of Aidar's relative. Was getting a real satisfaction from living with Aidar's family.

For once, Aidar scolded at Isabel

- "We should go home. I've talked to father. He is against. Prohibited to tell about us."

- "He didn't like me at all. Is it because I danced a lot? He saw me smoking?"

- "He might saw. You shouldn't have wiggled with everyone. And then couldn't you keep not smoking for a week? "

- "Is it about this?"

- "It's not enough for you?!"

- "Oh, I brought a 'nice' bride, who even in front of my own brother has fidgeted."

- "Are you crazy? What are you talking about?! You were drunk, like a pig and left me alone."

- "Keep silent, woman!"

- "Look how you started to talk! Women here are used to tacitly listen to a husband, not lifting their eyes. You want me to become like this too?!"

- "No, I don't want, but we should get out of here."

But the most emotional moment, when more people would rather feel sorry for Isabel, is when right after that talk above she bravely went to milk a cow, being totally squash by not getting Aidar's father's acceptance. Not succeeding in milking a cow she started to talk to her or herself, which is more likely.

- "Please sorry me, I can not milk you, it doesn't work. But I do my best, really. Tell me, is it fair to judge the person at first?"

The situation even got worse, when the cow started to chew her skirt within the grass, because Isabel was standing right where the grass was. After a while she already was in a top and pants only. Feeling ashamed, she ran to the side of the toilet, because was spotted by Aidar's mother, who laughed at her, until she felt down and, leaving the toilet, Aidar's dad appeared and saw her in such appearance lying on the ground.

For making the last try to be recognized by the family of her beloved, Isabel pretended that she has hurt her leg, however not. As proof, on the next day she was kicking the ground and going very fast without limping and a help of the walking stick.

Was drinking vodka with Asanbay (Aidar's weird uncle) even after Aidar asked her to behave more decently.

Another scene proves the thought that Kyrgyz women in traditional sense tend to be submissive, obedient, right less and as Simone De Bovuar notices, - 'second-sex' humanbeings.

- "Should I say, - yes, Aidar, of course, Aidar and silently pack my belongings. That's what you thought I would do? But I'm not like 'your women' ."
- "Yes, Isabel, you are not like them. This is the point. Do you get it?"
- "Yes. This is why you've forbidden me to interrupt your family's lifestyle."

All of the abovedirectly show how opposite Isabel's behavioris to that of conformist as the previous main heroine's Asema had. So it's clear that Isabel is a rebellion, who wasn't ok with humiliation of her rights as a woman, in Kyrgyz lifestyle, which dictatedher its own rules.

Aidar's mother Aisha gave Isabel a long, closed dress. It is hard to define exactly was it a friendly guest or a hint that she wasn't as relevant to their rural Kyrgyz society herself and her outfits distinguished this even more.

Saadat - a girl, Aidar's parents wanted him to take in his wives. Had different plans, was dating a city guy and told about that to Aidar.

4. The Dressing Styles.

Isabel. Outfits: were of a very different, various styles, just as her hairdos: let down, buns, ponytails. In the film wore clothes of: classical, sportive, feminine styles, changing them every day. Her clothing was not indecent, however many of her outfits a bit showed small parts of her stomach, arms, décolleté. But it all looked in a very proper, accurate way. She preferred to combine several bright colors, accessories like sunglasses, hats, neck scarfs, etc. Seem to be as versatile herself as her dressing style. Her dressing style kind of symbolizes her unprejudiced, open to world, vivid spirit on contrary to 'average village females' similar to each other appearances and behaviors.

Aidar's mother dresses: in national gorgeous outfits, as usual, -scarf, national jewelry.

Saadat dressed very girly: long or short skintight light-weighted dresses of light colors, two pigtailed on the head and had bandage, jewelry.

Matchmaker dressed up too brightly, in all red with too much patterns on both headscarf and the dress.

Zura (Aidar's younger sister) dresses in a girly way as Saadat too, but a bit differently. Medium-length dresses, has a bob haircut, sometimes wears head bandages.

Pharmacist visually stood out against the background of alike middle age women in the long dresses and head scarfs. Had deep décolleté on her blouse, however another part of her outfit wasn't that feminine, - male like skinny tight pants, rough boots and a head bandage Also had a make-up on her face and nice hair-do, - curly let down hair.

Was a single woman in the film, who wore pants, except for the Isabel, however both of them were only Europeans. This is the reason.

Discussion #1

- Both Asema’s parents behaved in more ethical way, in comparison to the relatives of her random husband Sagyn, who even knowing that she wasn’t the right bride, pushed her into their house with a force, behaving so familiar, like if they knew her well, however, Asema’s parents were shy even in the situation, when they spotted Asema with Murat from the window of their own home, being her parents; hearing the opening of the door, they immediately set down on the chairs like nothing happened. This urban family looked very intelligent in comparison to those of rural in both films, where Kyrgyz villagers were represented as barbarians, whose men kidnap young ladies as sheep, vandals, who only drink vodka on weddings and afterwards crush everything around by fighting as vandals.

- It is substantial to emphasize that Murat, when showing his documents of a car for police chief, pointed that he is the son of Baitur. Maybe this kind of familiarity can be unfamiliar to a foreigner, but here in Kyrgyzstan, everything is spinning around the family, acquaintance relationships, simply – tribalism (there’s even a local anecdote. ‘There are no job affairs in Kyrgyzstan, because everybody is a relative for each other), so that even police chief closes the eyes on brides kidnapping, especially if he is one of the matchmakers, like in the case of “BozSalkyn” movie. As it was mentioned in the beginning of the movie, the police chief didn’t fight with the kidnapping of Asema by Sagyn, because he is his relative. When, the police chief Suranov, heard about the marriage of Asema and Sagyn, his claim sounded like “again kidnapped.” One this phrase represent the real situation in Kyrgyzstan. Lots of young ladies are being kidnapped almost everyday and police

simply ignores this fact. If to go beyond the borders with analysis of the issues which were not directly suggested in the BozSalkyn movie, it can be supposed that the affluent home of the police chief is a view of what the life should be if you are a careless, corrupted police employee. Even though there were no scenes that prove this point of view it is so likely to be guessed through the single deed of this Suranov chief – ignoring the brides kidnapping situation in the region for which he was responsible as a policeman. It seems like a 'spiral of silence'. It is a technique in journalism, which suggests that, if a person is in minority with his opinion, he would better not share it, leave the things the way they are. For a rural areas of Kyrgyzstan brides kidnapping is an ordinary accepted thing, with which, unfortunately, the majority of village residents are ok. So, for the police chief Suranov the easiest thing to do was to ignore this issue in order of not having extra problems with the residents, neighbors, relatives. Because oppositely, - he would be that minority.

- In the movie Chest of tribes this situation got a bit different color. In the scene where the kidnapped bride is obviously for others unhappy, everybody except her is happy and celebrates the wedding as the best holiday ever. Ignoring the fact that it is unknown whether these two strangers will find their happiness in family life or not. Nobody cares. However, when two people really love each other like Isabel and Aidar, people are not happy with that, especially Aidar's relatives. According to them there is a legend, which says that hundred years ago Aidar's predecessor, who had the same name married a foreign woman, what lead to an almost extinction of their tribe. And from Aidar their tribe should have started to last from the beginning without being damned. It's ironical how people can believe in the

power of unreal legends and not believe in the most natural feeling in the world as love.

- *In drinking the tea scene*, Sagyn's relatives were sitting as it is accepted in Kyrgyz culture. Tor (from Kyrgyz; middle part) – is a place for guests, which locates from the another side of the table which is more far from the door. There Sagyn's aunt with her children set. Kelin (daughter-in-law) always sit on the corner of the table, pouring out everybody's teabowls with the lady of the house close to her (Sagyn's mother). However men sit at the both heads of the table, like main people in the family.

- The scene, where Murat's female relatives come to put the head scarf to Asema causes a storm of emotions and rebellion. The reason is that by name calling of catchy sharp phrases, they influence on the psychological level. They used phrases like "we also got married this way", "you came to a good family, you are very lucky. Thank God", "put on this wedding headscarf and be a blessed bride ", finally Murat's mother fastened it with "you are my first gladness. You are my first daughter –in-law". The talk is about their speech, when such elder women emotionally force to a young not completely generateb ladies, who while facing such situations can be not fully adequate and make wrong decisions. It can be very hard for young nexperienced ladies to keep having a cold mind, when elder women exert with this psychological, moral pressure techniques. However, the first case of Asema' s head scarf putting (by Murat's relatives) still wasn't so outrageous as the second, when Sagyn's crowd of family took her by the force into the house and involuntary left her to spend the night in their house, in the same room with Sagyn, whom she met for the first time that night. Asema hardlytried to oppose to Sagyn's relatives physically as well as by the straight words: "I am

not the right bride, I am not Anara." The girl was in such a panic that for the first time in the film, used a foul word ("bastards"). But those impenetrable women didn't listen to her. Overall this gives the sense that for them the bride's identity wasn't that important. Moreover it wasn't taken into the consideration that Asema was stolen by the mistake. Which all represents how woman's identity doesn't play role, if the family got now 'her working hands'.

- In bride kidnappings, men conduct functions of drivers (In real life, - brides' thieves, however there are cases, when the theft is only symbolical act, when the marriage is agreed by both sides from the very beginning.)

- Women have the most important mission in the cases of un-agreed marriages or those, when a female doesn't even know her fiancé, which is more frequent. They are responsible for not letting a potential bride (kelin in Kyrgyz language) go away. As it was already mentioned, they persuade young girls by strong, powerful phrases, which are hard to ignore. Sagyn's female relatives were pulling Asema out of the car in such aggressive way that , the camera focused on a frightened by the seen view small girl, who watched the situation with a shudder and fear in her eyes. At the time they were shouting "Hold her hands! Faster! Come on!", "Open the door! Don't let her go"

- In the movie BozSalkyn, exact words for persuasion were used, such as: "Sagyn is a good guy", "you won't find a better person anywhere, you are a lucky one", "you are going to have a happy life. You will get used to us", "don't take away

the headscarf, here is your happiness. Sagyn is a very good guy", "if you don't marry now, you will never be happy", "guys like Sagyn are hard to find", "we've waited for you for so long", "your happiness is in wearing the headscarf", "you will be happy in this house", "don't throw away the scarf, Kyrgyz people don't do so", etc. When the repetition appeal in phrases is used, just like in their words, they become even more powerful.

- Together Sagyn and Asema were represented the good couple, positive heroes, who were in the core of the film, under the focus of the camera, however main heroine was obviously her. The whole storyline started from her. And the whole film consisted from her emotions and perceptions. The story about her. Sagyn looked more impersonal.

Discussion #2

- In both movies there are too frequent phrases like: "Hey, woman! Don't bother us men. This is a men deal", etc. All of them are started from the words 'Hey, woman!' like if being a woman makes her deficient from the very beginning and define her destiny as a lower than men human being, who is to be oppressed for the whole life in different ways, directl, indirectly, and symbolically.

- Aidar's brother got married to a random bride, after stealing her. This was a surprise for the parents. Though, they didn't even know the bride, were not even warned about the wedding, - they normally could accept someone they really didn't know, however couldn't someone they lived with, shared the bedrooms and used to like (Isabel). In this case, nationality of Isabel was a stumbling block.

- In the scene of Aidar brother's wedding, Isabel asked Aidar "why the bride is so unhappy?" Aidar explained it to her. He said that the bride was kidnapped, because she wouldn't marry him due to her early age, thus and so fiancé's friends simply stole her and brought right to his house. Usually it means that this 'night a girl becomes a woman'. After what Isabel asked if 'something between them was' or not, on what Aidar clearly answered "if nothing 'happened' not his wedding would be, but his funeral."

➤ Isabel on Aidar's brother's wedding, stated a question like "can we dance now or the traditions prohibit?" Which represents that Kyrgyz traditions have lots of prohibitions, because consist of big prejudices. Most of which are restricting woman's rights: wearing a headscarf and close dresses after the marriage, being a virgin, when married, because otherwise she won't marry a good guy, sitting at home and making all the house chores, if married with the younger or single guy in the family, newlyweds should live with the fiancé's parents, when his parents, relatives enter the home, the wife should take a bow. All of that MUSTS essentially disturb lives of Kyrgyz females, turning their lives into a vicious circle of obligations for everybody, except for their own commitment - to be happy. For instance, in the "BozSalkyn, right after Asema became a wife of Sagyn, she no matter that used to be a city girl, immediately went to a pasture, where faced a night guarding sheep, when the wolf was somewhere around, carried out heavy barrels of water, the next- next day after kidnapping."According to Paula J. Caplan such way of life can lead to a self-deficiency syndrome, which is also called as 'good wife syndrome.' (Caplan, 1987, Gender issues in diagnosis of mental disorder.)

If it's proved by psychologists that American women suffer from that, then what can be said about Kyrgyz women, how they should be feeling like.

➤ Asanbay, - Aidar's uncle flung out a remark "you and men from your tribe can wed on whoever, even frogs." This sounded like an analogy between frog and Isabel, because as it's known there are such Nazi jokes, when French people are compared to frogs or their eaters.

- Isabel was watched by neighbors, children as an alien, because of being the single European woman, except for the pharmacist.
- Yusup even told her, knowing that she wouldn't understand: "Hey, you French fool, instead of sending letters to France, go there yourself, people here are evil. If truth will reveal, it will be worse."
- It comes like for European people it's not so usual when the huge family mostly decides for you what you should do, whom to wed on, etc.
- Isabel appeared as a completely positive heroine, who was a raisin, around whom the whole film was spinning around.

Symbolisms

From the side of semiotics, the headscarf can appear as a representation of a shield, which in some way hides a woman from life, or some opportunities or rights. It's meant here that it comes like a man, husband, who pushes his wife to wear this, - kind of 'marking his privacy'. Like it is even not enough to wear a ring. This is so proprietary idea. By hiding her hair a woman is hidden from the life. The headscarf not only spoils the physical appearance of a woman, but shows her belonging, like if she was a 'thing', which seems to be a weakness. Seems like most of ladies, who wear it, don't actually like it, due to the reason that for so many years they didn't do that. This kind of says – a young lady should definitely be changed after the marriage. If fiancé probably felt in love with her for what she was herself, then what's the sense of changing, the question comes itself. This is called initiation. Modern outfit changes to a headscarf and a long closed dress, which means that from now, the bride's life will be completely different as she herself too.

Murat's mother was shocked that he took the wedding head scarf from Asema's head by his own hands. As it was shown through the implication, this act meant that it was not for good.

Afterwards in the film it is seen that the reason of their breaking up was Murat's cheating. Taking off Asema the wedding headscarf was a symbol of destroying their future marriage. In addition Asema did the same thing by her own hands, which meant that their marriage was doomed to fail from the beginning. However, if not Murat, who came at right moment and stopped the 'ritual of wedding scarf', Asema wouldn't resist for a long and in the result would marry him. Which according to the film idea wouldn't be right, because Murat wasn't shown as a right guy, positive hero, in contrast to Sagyn, even though he was an uneducated shepherd.

In the Boz Salkyn film, an important role sounds do play. Sounds of a pleasant, slow and melodic a bit heard music are wedged into the scenes, where Asema is charmed by the rural lifestyle, simple things and the nature of the village. The same technique was used in the "Chest of tribes"

too. Sounds in the film create the mood for the situations in it and direct viewers how to apprehend things.

It is clear that the film is about the author's view, producer's opinion. But according to the social learning theory, the 'average viewer' can accept it as the reality. For instance, what can be a reaction of a city teenage or young girl, who fed up from studying or work after viewing this glamorous representation of rural life. She would probably not go to the village and marry someone she doesn't even know, but she may have this disrupted view of the marriage and think that rural life is as charming as Ernest Abdyjaparov represented it in the film. Maybe for him it is so, nobody argues, but it may not have this charm at all for others, like naïve young girls, who try it.

In the scene, where Sagyn and Murat had changed their horses, is an analogy between horses and their wives exists. Murat after not succeeding to sit up on his horse, says "whatever, your horse-is my horse, your wife is my wife ." And then Sagyn corrects "No, my horse – is my horse, my wife – is my wife." Consequently they still exchange their horses in the wrong way, but after everything is put up on the right positions. Just like in the mirror reflection.

Conclusion

From the very beginning of this research it seemed like only the images of: submissive, obedient, right less women will be found in the movies “BozSalkyn” and “The chest of tribes”.

However different images from the gallery of them were represented. From about 40 female images, of women, who anyhow were spotted by the lenses of camera even for few seconds, only those, who could be analyzed (had social roles, social statuses and did carry the meaning inside the films) were taken. 11 from “BozSalkyn” and 6 from “The Chest of tribes”. At the same time. Not only front stage characters were analyzed, but also those on the backstage were too.

These movies represented various images of women, young ladies, teen girls. They were: emancipated and patriarchal, conformist and rebellion, etc. etc. (see the Analysis section)

Finally, overwhelming quantity of images were, such as of deficient women, created by patriarchal society, world we all live in.

Another problem, which can be essentially developed by such wrong images tendency to inspire ‘Kyrgyz men’ to kidnap brides, because both movies propagand it as well as that stereotypical images of what a ‘kyrgyz women should be.’

Kyrgyz people have a lot of ancient traditions, which some of them still keep, especially in the villages. For Kyrgyz people, who don’t keep them and live in modern way, they may seem wild and be misunderstood. Even Murat (hero in “BozSalkyn”) himself calls their customs ‘wild’. But for those, who was mentioned first, mostly rural people their whole life spins around these customs. Brides kidnapping is one of the things, which used to be a custom for many centuries before our generations and for such reason stay accepted even now in our modern world of

twenty first century. It appears like villagers don't worry about the imprisonment for five years and other punishments not only for kidnappers of the females, but also those, who helped to commit this kind of crime. Is it because nobody sues them or because nobody in the face of policy cares. It's another question.

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Appendix

SCRIPTS of the movies.

“Boz Salkyn”

“BozSalkyn” is a movie about a young lady from the city of Bishkek, Asema, who experienced a really difficult situation. According to the film, she went to a village with her boyfriend and fiancé Murat to visit his relatives and take a rest watching beautiful nature of Issyk-Kul. But soon after their arrival to Murat’s parents’ house, his relatives put on Asema’s head the white headscarf, which means that from this moment she’s Murat’s bride. This is an ancient Kyrgyz custom.

A bit later, Murat comes, he throughs away the headscarf and takes Asema outside. This way he prevents from pressing by his relatives to marry Asema.

The next day Asemaoccasionally finds out that Murat cheats on her with Burma, his ex-girlfriend. In a despair, she runs outside and takes the first car she sees, thinking that it’s an ordinary car, however that was a special car prepared for a kidnapping of another girl, - Anara.

When the car gets to the destination, aggressive crowd of shouting women by the force take Asema out of the car. The situation kind of repeats and for the second time Asema is being put a headscarf on her head.

After long opposition, she finally gives up and stays as a bride in this house. Finally, she marries the occasional guy Sagyn and surprisingly gets happy, while her ex-boyfriend married Burma.

“The Chest of tribes”

The movie is a storyline about two people, who are in love with each other. Aidar is a Kyrgyz guy, who lives in Paris with his girlfriend Isabel. Isabel is French, she doesn’t know any of

Kyrgyz customs, but is really fond of Aidar. They both want to get married and for that reason Aidar takes her to a Kyrgyz village, where his family to introduce Isabel to them as a bride.

Everything would be fine, if not one trouble. According to Aidar's family, a century ago, his predecessor, who's name was Aidar as well, wed on a foreign girl. Consequently they both died and almost the whole generation of Aidar (predecessor) did. Aidar's (present) family holy believed in this legend, according to which, the generation of their family could degenerate and leave now in peace, not like they used to times ago, being damned, only in case if Aidar would marry a true-blooded Kyrgyz girl.

The situation is getting even more complicate, when Aidar knows about his brother's already organized wedding, so that he don't want to disappoint his parents. That's why he introduces Isabel as a journalist, who makes a report about Kyrgyz lifestyle. Which seemed like a truth, because she really looked so, walking around with such curious face and taking the photos all the time. However through the first part of the film, Aidar was promising her that he would tell soon, but really did it, when it wasn't possible to hide anymore. His preoccupied with sex relative put an eye on her and wanted to harass, that's when Aisar revealed the truth to his father. Who let him to understand that he was against their marriage and wouldn't accept him, if he did on the contrary.

Isabel, charmed by Kyrgyz lifestyle and at the same time shocked by some 'exotic' and weird to her customs was trying to do her best in being liked by Aidar's family. She did succeed in that, until the truth was revealed. However she stood the same as a person, Aidar's parent didn't concern her as the bride in their house and didn't like this idea.

The dénouement comes, when the picture as that happened to Aidar's predecessor repeats. Herd of horses is surrounding Isabel, but unlike the first case, happened a century ago if to trust a legend, Isabel doesn't die being footworn by them (as a fiancé of the predecessor). Fortunately, Isabel survives and when Aidar comes he is between two sides: of his parents from one and

Isabel from another. He chooses Isabel, which means that his family rejects him. Aidar finally chose, whom to give his 'chest of tribes' or 'wedding chest' in other words. The film ends up with the stage, where there are no people, but only a view from the window, which is clearly Paris, Aidar's and Isabel's apartment and the 'Chest of tribes' itself. Sad music makes clear that till the end Isabel wasn't accepted in Aidar's family in role of the bride. In final scene the author focused the camera lens on the hole in the chest, inside which a doe of the spider and right after her the spider himself enters.

I had **experience of witnessing the bride kidnapping** 5 years ago (No names, these people don't want to reveal their identities.)

The big crowd women, who are relatives, friends, neighbors from the fiancée's side, just surrounded the girl, not giving her a chance to escape. Then the usually crying poor girl couldn't undertake anything after long tries of getting ahead to run away, finally got humble. And at this right moment, when she was exhausted, they started spouting prepared words. Some of them were "if you will overstep this sill, you will never be happy", "you will live in misfortune for seven years", "you are never going to find the family like this". Such terrible words are mostly spoken by old women, who in case of escape can damn a girl or pretend to do so. There are cases, when they even lie in front of the door sill, saying "you will be damned if you overstep me", "love is not the most important thing in the life. Look at me, I wasn't in love with my husband, but I'm happy now, we live well", etc. All described is not a legend, I was an eye-witness of such case 5 years ago and heard each word with my own ears. Consequently the girl called her parents, who came to take her home, but that's what happens not so often. Sometimes girls stay at that home, but only after feel a sorrow, when there might be no road back, if she would like to come to 'such' family, which wouldn't take her after divorce and not being already 'pure'.