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Methods And Means Of Using Photography In Shaping The Image Of A “Soviet Woman”

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President of the Republic of Uzbekistan**ABSTRACT**

The article analyzes the forms and means of forming the image of “Soviet women”, which were widely used in Soviet times to demonstrate the virtues and achievements of the socialist system, as well as the use of photography in its propaganda. The importance and role of photographs, considered a means of visual propaganda, in influencing public consciousness and shaping public opinion is revealed.

Keywords:

propaganda, the image of “Soviet women”, mass media, visual media, photographs, photo essay, poster, photomontage, photo contest, honor board

Introduction

Historically, each existing ideology has used various methods and means of propaganda to form its optimal public opinion in society and determine its position in life.

The Soviet state also effectively used visual aids to inculcate its own ideas and views into the mass consciousness, to glorify new values and images and to promote them. Newspapers and magazines, speeches at rallies, posters, films, slogans and appeals, and other applied technologies were used to strengthen an image that serves the interests of the state in society. Psychologists claim that the perception of visual information occurs outside of consciousness and, unlike texts, is less affected by the filter of distrust, while what can be seen with the naked eye is perceived by a person more as reality [4, 103-104]. In this regard, photography as a means of mass communication in combination with other media served the function of social control and the formation of public consciousness.

Literature Review

In the research of Uzbek researchers V.M. Shamayeva [25], N.A. Mandralskaya [6], S.B. Shadmanova [23,24], M.S. Isakova [3], D.T. Eshbekova [26] et al. special attention is paid to the importance of visual sources, including photographic documents, in historical research. However, it should be particularly noted that no separate study of the visual image of women has been conducted.

Research Methodology

The investigation of visual sources requires a special approach, since information is expressed in them differently than in the text. The contextual analysis used in the study makes it possible to identify the historical, cultural, political and social context in which the visual resource was created. On the other hand, iconographic analysis helps to analyze symbols, images, and symbols used in visual sources. Semiotic analysis shows how visual symbols shape content and how they influence the viewer's thinking. Discursive analysis allows us to analyze whether images are associated with certain discourses, such as authority, identity, gender. He requires the use of critical analysis in

the study of visual sources, which were a tool for propagating the ideology of his time.

ANALYSIS AND RESULTS

The Soviet government, seeking to satisfy its ideological and economic interests, as well as undermine the traditional and national way of life, turned the image of the "new woman" into a powerful propaganda tool. The Soviet ideology aimed at the socialization of women consisted not only of theoretical Marxist teachings, but also contained a set of ideas intended for the broad masses of the people, and gradually formed a number of social images of women using visual means. Photographs have played a big role in presenting these images to the public. Photographs as a means of mass communication and artistic expression were used to popularize the ideal of an active, hardworking, selfless woman, the "builder of socialism". The image of the "Soviet woman" is not only a reflection of a certain historical stage, but also the result of propaganda aimed at a specific goal through visual narratives.

Under the rule of the totalitarian system, newspapers and magazines played a major role in shaping ideological ideas and creating the image of the "new woman", becoming the main messenger of propaganda and propaganda of socialist values and the main means of party control over the daily life of the population. They were of great importance in legitimizing Soviet ideology not only through verbal texts, but also through visual images. Photographs published on the pages of periodicals were used to decorate, supplement the text, or serve as self-information. The comments to the photos occupied an important place here.

With the help of photographs on the pages of newspapers and magazines, the opportunities provided by the Soviet government to women were actively promoted, and a peculiar image of women's representatives involved in industrial and social construction was formed, consisting of factory and factory workers, peasants, social activists, delegates and deputies. It was these concepts that served as names for Soviet magazines aimed at a female audience: "Rabotnica", "Krest'yanka", "Kommunistka", "Obshchestvennitsa", "Delegatka", "Sovetskaya zhenshchina" and etc.

In 1925, at the initiative of the Central Committee of the Communist Party of Uzbekistan, in order to strengthen mass political and educational work and popularize the work experience among women, the publication of the magazine "Yangi yo'l" ("new way") was launched. The magazine was published under this name until 1934. In 1936-1950, the magazine was published under the name "Yorqin turmush" ("Bright life"), in 1950-1965 - "O'zbekiston xotin-qizlari" ("Women of Uzbekistan"). For certain reasons and because of the war, the magazine was not published from April 1934 to July 1936 and from July 1941 to October 1950. Since 1966, it has been published under the title "Saodat".

The magazine published the necessary information about the current situation in the country, about events abroad, as well as a small amount of entertainment materials. At the same time, all the material served to convey to readers the image of a modern woman.

The press pages feature materials related to such genres of photojournalism as photo essay, photo exhibition, photo essay, photomontage, and portrait. These materials were intended to highlight the changes taking place in the country. The photographs served as an element of illustrative narration, not just a documentary illustration to the text. The purpose of the photographs was not to show specific people or phenomena, but, first of all, to perform the function of propaganda-agitation – to convey to readers the political significance of the events taking place, to influence public consciousness with the help of certain images.

For this reason, the number of photographs in newspapers and magazines increased. If in the early years there were relatively few photographs in magazines, then gradually their quantity and quality grew. In particular, in the 1st issue of the magazine "O'zbekiston xotin-qizlari" in 1950, in addition to the cover, 13 photographic materials and 1 photo essay were presented, which occupied 2 pages, in the 2nd issue-9 photographic materials and 1 photo essay [11].

One of the genres widely used in magazines is the photo essay, which is a multi-frame illustrative collection on a single topic and is

complemented by a short and concise text. The photo essays in magazines intended for women were supposed to reflect that they were living happily, fully enjoying the rights granted to them by the Soviet government. For this reason, an attempt was made to portray socially active women not only in the process of work, but also in the circle of family and friends, as well as in a position engaged in public affairs. In particular, in the photo essay "Citizens of the USSR have the right to work, rest and education", published in the 3rd issue of the magazine "O'zbekiston xotin-qizlari" for 1950, reflects the activities of H.Israilova, a spinner at the Stalin textile mill in Tashkent, at the combine, as a deputy of the Tashkent regional Council, in the library, and a housewife [9].

Along with other newspapers and magazines of this period, photographs of Uzbek women were regularly published on the pages of the newspaper Pravda Vostoka. The archive of the famous photographer Max Penson, who worked as a photojournalist for the All-Union News Agency TASS, as well as the newspaper Pravda Vostoka since 1926, is today the richest collection of images of Uzbek women of the Soviet era [5].

Photographs were often used as illustrations for books. In particular, the book "O'zbekiston xotin-qizlarining iqboli", published in 1989, contains essays about Uzbek women who take an active part with men in all spheres of economic and state life, cultural and socio-political life, reflecting the liberation of Uzbek women oppressed in the past as a result of the October Revolution, as well as attached photos describing information about them. [12]. In them you can see the architect of Uzagropromekt Tokhtakhuzhayeva, Candidate of Chemical Sciences A.Abdurasulova, People's Artist M.Turgunbayeva, who is awarded the Order of N.S.Khrushchev, Stalin Prize laureate, Honored Artist of the Uzbek SSR G.Izmailova, conductor L.Khodzhayeva, researcher at the Uzbek Scientific Research Institute of Sericulture, breeder M.Ganiev, deputy of the Supreme Soviet of the USSR, engineer of the Chirchik Electrochemical Combine Khaidarov, and others.

Both visual propaganda and wall-mounted publications were one of the widely used means of information and propaganda activities in Soviet times and were one of the convenient forms of timely communication and clarification of the necessary information to the masses. The use of political posters, portraits, slogans, photo information, plaques and other visual means of propaganda and agitation and decoration to demonstrate the state of fulfillment by enterprises and business organizations of state plans, organization and development of socialist competitions, popularization of best practices and labor leaders, the struggle for improving the quality and productivity of labor, as well as on holidays is used in decoration.

Such visual propaganda tools are placed in prominent places of enterprises and organizations, cities and other settlements. Resolution of the Council of Ministers of the USSR of June 9, 1975 No. 491 "On the establishment of time limits for the expenditure of funds for visual campaigning of enterprises, business organizations of cities and other settlements" [7] determined the amount of funds allocated for visual campaigning and propaganda decoration. The resolution of the Council of Ministers of the Uzbek SSR on this was adopted on June 25, 1975 [20].

One of the most effective ways of shaping and influencing the public consciousness of the masses was posters, which served as one of the convenient forms of fast, accurate transmission and clarification of the necessary information. A poster is the most common form of visual art that performs a specific task and is aimed at solving certain social problems, in which the idea is expressed clearly, clearly, and coherently. Accessible, popular, fast-changing and understandable even to illiterate people, he had the opportunity to establish visual contact with each person with the help of large, clear and vivid graphic elements on posters, as well as ideological slogans understandable to all. Posters were used everywhere for campaigning – in clubs, red corners and red herbals, red tea houses, libraries, workers' dormitories, reading rooms, and campaign trains.

The image of Uzbek women is often found on Soviet-era posters. Uzbek women who escaped

from medieval feudal oppression and gained "freedom" served as the clearest example for Soviet propaganda.

The use of photography in the production of posters made it possible to turn it into a document that must be trusted unconditionally, therefore, the photomontage method is common in Soviet posters. In particular, published in 1961 by the editorial office of the Uzbek State Publishing House A., posters from the Balkanov series "look up to the torches" used photographs of women advanced in various fields [1]. Among them: Heroes of Socialist Labor, Dongdor machine operators Tursuna Oksunova and Muttikhon Zhumaboeva, a machine operator of a Foreign Inheritance who served in Uzbekistan, machine drivers Chigorkhon Nabieva, Obida Khamroeva, Lola Kurbanova, brigade chief and machine operator Mukarram Kandova, advanced milkmaids Aziza Kenzhayeva and Jumakhan Balkaraeva, Hero of Socialist Labor, Milkmaid Maykhoncha Sayfutdinova. These posters were commissioned by the Agricultural propaganda Department of the Ministry of Agriculture of the Uzbek SSR, the texts of which reflect the achievements and future plans of the aforementioned women in the field of agriculture, as well as their photographs.

Photographs were also widely used to make wall newspapers, stands for exhibitions and other events. Almost all clubs, libraries, and red corners had stands with photographs of working women, mothers with many children, and women who participated in World War II [13]. In particular, in 1961, stands and photomontages on the themes "women innovators of agriculture", "women on a collective farm are a great force", "Soviet women in the struggle for peace", "Happy childhood in the Soviet country" were regularly held in clubs, libraries, parks of culture and recreation and museums. In 1960, 289 stands and 420 photo montages on these topics were organized in the Ferghana region alone [14].

Photos are used to create photo collages dedicated to a specific topic. Such photo collections were widely used, in particular, abroad to create a positive image of the Soviet state.

The Soviet Union, like all countries, regarded its positive image as a strategic resource, a significant competitive advantage that ensured the sound of the country's voice on a global scale, expressing attention to its ideas. This image was intended to make the country attractive not only to the external target audience, but also to its citizens. For this reason, special attention is paid to creating the country's image abroad, including its visual image.

Of particular importance for Soviet propaganda abroad were the eastern republics, including Uzbekistan, which became a place of tremendous change. Uzbekistan, which in the 1920s and 1940s was regarded as the clearest example of the achievements of the Soviet government, was visited by many famous Soviet and foreign photographers. Their photographs were not only published in newspapers and magazines of the All-Union scale, but also distributed in the USSR and around the world through TASS (Soviet telegraphic agency) and APN (agency of press news).

In the "Regulations on the Uzbek Information Agency under the Council of Ministers of the Uzbek SSR" of 1972, its tasks included "Collecting information and photographic information about the life of Uzbekistan and distributing it to the republican press, television and radio; improving the ideological content and quality of information and photographic information to actively influence the formation of public opinion in the republic and abroad, Its provision is operational and informational and has an attacking character in order to be vivid and convincing; expanding the geography and subject of information and photo information, information planning" [21].

Much attention is paid to the coverage of the activities of Soviet women in photographic materials prepared for abroad. For example, during the preparations for the congress of women of Uzbekistan, held from March 7 to 11, 1958 with the participation of foreign guests, it was noted that the need to prepare a collection of photographs on this topic for sending abroad, "given that this socio-political event is of great interest abroad and clearly illustrates the

enormous successes in the liberation of women in the eastern Soviet republics" [15].

In 1925, the All-Union Society for Friendship and Cultural Relations with Foreign Countries (VOSK) was established in order to "introduce the USSR public to the cultural achievements of foreign countries and popularize the culture of the USSR peoples abroad, strengthen friendship and mutual understanding between the peoples of the USSR and other countries" [2]. The tasks of this society included: establishing relations with foreign organizations, print media and individuals, managing an international network of new friendship societies, organizing exhibitions, organizing trips abroad by important Soviet people, etc. In a broader sense, VOSK's function was to create a positive image of Soviet society and culture by providing information about the USSR to the press, as well as to all interested parties.

In 1963, the women's section of the Uzbek Society for Friendship and Cultural Relations with Foreign Countries was established. The work plan of the women's section for 1964 included the following points:

1. Sending information materials, photo collections, newsreels, brochures and books about Uzbekistan to foreign women's organizations;
6. Preparation and distribution of the "O'zbekiston xotin-qizlari" photo collage dedicated to the 40th anniversary of Uzbekistan to 15 foreign women's organizations (15 24x50 photos) [19].

On February 8, 1964, Shukurova sent a total of 12 women's organizations from foreign countries, including Tanganyika, Sierra Leone, Indonesia, Nigeria, Ghana, Japan, and Kenya, photographs illustrating the activities of the women's section [18].

The photographs sent abroad by this society were published in local newspapers and magazines. In particular, a number of newspapers published photographs sent to the Society of Polish-Soviet Friendship about the decade of Uzbek literature and art in Moscow in 1959. In particular, in the 9th issue of the newspaper "Przyjaźń" dated March 1, 1959, from the participants of this decade, K. Jalilova,

the Uzbek song and dance ensemble published photos of girls from dutorchcha [17].

In 1986, the Uzbek Society for Friendship and Cultural Relations with Foreign Countries prepared a total of 507 collections of photographic materials, 1 photo exhibition, 3 photo contests, 3 photo essays [16].

Another form of using photographs as a propaganda tool was the plaque. In Soviet times, the "board of honor" existed at all enterprises, organizations and other labor collectives simultaneously as a means of moral encouragement, propaganda and education. The honor roll, a form of public recognition, was supposed to encourage citizens to improve their work and achievements and arouse a desire to compete.

Honor boards as a measure to stimulate labor are provided for by the "rules of internal labor regulations" regulating labor rules in institutions, enterprises and enterprises [10]. The honor board contains the names of workers who distinguished themselves in the socialist competition, outstanding innovators and innovators of production, their photographs, as well as brief information about their work achievements. Plaques of honor were established at enterprises (including workshops), collective farms, districts, regions, territories and republics.

Conclusion And Recommendations

As a conclusion, we can say that photography, which was considered a universal means of transmitting information and free from linguistic, social and cultural barriers, played an important role in creating the visual image of Soviet women. Photographs from the pages of the press and other visual aids occupy a large place in Soviet propaganda and can be assessed as an important source revealing the essence of Soviet ideology. Photographs allow for a better understanding of information from other sources, and thus they facilitate and complement historical research.

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