Gender Component in the National Project of Kazakhstan

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Abstract—This article describes the aspects of the formation of the national idea and national identity through the prism of gender control and its contradistinction to the obsolete, Soviet component. The role of females in ethnic and national projects is considered from the point of view of Dr. Nira Yuval-Davis: as biological reproducers of the ethnic communities’ members; as reproducers of the boarders of ethnic/national groups; as central participants in the ideological reproduction of community and transducers of its culture; as symbols in ideology, reproduction and transformation of ethnic/national categories; and as participants of national, economical, political and military combats. The society of the transitional type uses the symbolic resources of the formation of gender component in the national project. The gender patterns act like cultural codes, executing the important ideological function in formation of the national female’ image, i.e. the discussion on hijab - it’s not just the discussion on control over the female body, it’s the discussion on the metaphor of social order.

Keywords—nation, gender, hijab, Islam, ideology, politics, national idea, national identity, society of the transitional type

I. INTRODUCTION

The document national project as the subject of the formation and universalization of the national idea, according to our reckoning assumes the reference to the matter of gender owelty. From this point of view it should be understood, that the gender identity in Kazakhstan is formed under the influence of neotraditionalism and globalization. The acquisition of sovereignty by Kazakhstan had led to the necessity of search for its own national idea and reconstruction of the relevant national identity. This fact had actualized the reinterpretation of the cultural and symbolic resources, being the basics for the creation of the original community in relation to other external ones.

The discussions on the national idea are caused by the change of vector of political interests and interest of the political elite in legitimation of the political power and construction of the national identity. Nevertheless, until present time none of the countries of the near-abroad had managed to approach its social discussions to the stage of «crystallizations» of its apprehensions and national idea» [1]. The vanished common territory and common language stimulate most of all the generation of the national myth and common national identity. A demand arose for the validation and «justification» of the national sovereignty as the constituent part of the nation of such imaginative community, and this demand became the inevitable necessity.

The national idea, determining the directions of the country's development, includes the gender factor. The important function of the gender metaphor in the national idea is the approach of the nation’s idea to the everyday experience of the individual.

These are the terms of the gender metaphorization of the social and natural phenomenon. And precisely what items, properties and relations are correlated with masculine and/or feminine nature? As well, what are the consequences of such a metaphorization for the gender order in the society? One of the principal statements of the gender research is the thesis as follows: the cultural and symbolic component bears the axiological orientation and provisions. Such phenomenons as nature, culture, emotional and rational, spiritual and embodied - are equated to the masculine or feminine in the way of creating inside these pairs of unique hierarchy - «gender assymetry», which assumes the matter of the androcentrism. The masculine matter is placed in the center and considered as positive and dominating; the feminine matter is considered negative and peripheral. As a result «the symbolic woman is construed as the deviation of the norm» [2. p.16]. The hierarchy of masculine and feminine influences the hierarchy of the social subjects (and individuals, i.e. cultures), when marked as feminine or masculine they imply the attributing of the corresponding properties and - what is principal - corresponding position in the social hierarchy. The interpretation of feminine as deviant with need to be under control, defines the major - but not only - form of gender metaphorization: the masculinization of the Friend and the feminization of the Foe. One more principal statement for the clarification of the methodology must be depicted. As emphasized by K.Kon, the gender metaphorization works «in reverse» as well; the exhibition of such qualities as, i.e. the ability to think abstractly, the ability to be objective, the habit to appeal to mind and not emotions, serves simultaneously as the demonstration of masculinity - and it means «to be in the privileged position of discourse» [3. p.229].
In other words, the attributing to some culture, as to «mystique», «chaos», and «irrationality», depicts its gender characteristic, and it is quite definite. In its turn, the feminization, for example, of Orient is equally the orientalization of the feminine and of woman - with all of the corresponding statutory consequences. Hence, one more reason for the inclusion of gender discourse in the discourse of the national idea is the potestarity of the gender, its role in the relations of power/abundance. One of the key statements of the gender research is the idea of the inequity of the present gender order (mostly named as «patriarchate»), when the men are in a privileged position compared to women. Gender is the primary mean of marking the power relations - as this idea is formulated by J. Scott [4. p. 422].

We attempt to visualize how the national concepts are being constructed by gender applying the idea of Dr. Nira Yuval-Davis on the major roles of females in the ethnical and national projects. She considers them as:
- biological reproducers of the ethnic communities' members;
- reproducers of the boarders of ethnic/national groups;
- central participants in the ideological reproduction of community and transducers of its culture;
- symbols in ideology, reproduction and transformation of ethnic/national categories;
- and participants of national, economical, political and military combats [5].

Dr. Nira Yuval-Davis thinks, that the pressure imposed on women to have or not to have children, usually concerns them «not as humans, workers and/or wives, but as members of the certain national communities». She also says, that a woman «is endowed» with the liabilities for the biological reproduction in certain discourse and «is elevated» in this role, and becomes the subject of worship. Dr. Yuval-Davis points out three major directions in the demographical policy. The first one appeals to the future of the country, which depends on its consistent growth. The State applies to all of the mechanisms, starting to the ideological and up to the economical, for the growth. The State implements the policy of the first direction. The women not only transit the cultural heritage of the ethnic symbols, traditions and values to the young members of the national assumed communities» is ideologically supported by the whole system of symbolic «frontiersmen». The symbolic markers are connected with the cultural codes, depicted in behaviour, wardrobe, traditions, works of art and national language. Movies and advertisements influence the social imaginations, directing the everyday social practices, and at the same time constructing the identity, they also influence the understanding of «womanhood» and «manhood». The national symbols, national costumes, mythology, oral folklore, religion and up to the allusion of a Mother’s character in the anthem form the unified national image of either gender, divided into the age-related and social categories.

The females are obliged to transfer the rich heritage of ethnic symbols, traditions and values to the young members of the group. At this point Dr. Yuval-Davis emphasizes the need to consider «the culture» «as the dynamic process, constituent change, full of internal contradictions, which are used differently by different social and political agents». The State assigns to the women the raising, transition of social culture to the new generations. In Kazakhstan society the role of Mother as the keeper of traditions and values of nation, extraordinary representatives of the gentle sex, who became the ultimate pride of the nation, is being constantly emphasized in private and public sectors. The application of the images of great Kazakh women in political rhetoric and literature takes place in different projects (i.e. miscellany «The Firebirds of the Great Steppe» by A.Tulembayev). Another example, the renaming of the street names in honour of the famous women (of the onomastic analysis by Mrs. S. Shakirova) or the «Azhar» project («History. Women. Kazakhstan») held by the Association of the business-women of Kazakhstan, when the famous female contemporaries participate in photo-session visualizing the images of historical female persons from Tomiris, the conqueror of the king Kir, to the contemporary female scientists.

The women not only transit the cultural heritage of the ethnic and national groups, but they as well «symbolize» it meaning the ethnic/national differences in construction, reproduction and changes of ethnic/national categories. The country usually appears as the believed woman in danger or as the mother, who lost her sons in battle. For the Mother-homeland men go to war. The definite codes and instructions usually get developed, showing the «real» woman and «real» man.
The revival of the conservative ideology is seen in the fact, that most of the social and personal problems are under the management of the traditional family, informal networks, reconstruction of patriarchal system and actualization of the demographic policy. According to B. Anderson «The nation as the imaginative community is based on the assumption of the common origin, culture, language, destiny, boarders or territory and historical continuity. The authorities organize such imagination through the commonness of origin, culture. Different versions of nationality and womanhood traditionally are one of the most powerful mechanisms of such an imaginative unity»[7]. These versions, codes of gender relations constitute the right womanhood and masculinity, forcing to the defined behaviour.

The national mass-media legitimate gender ideas and terminology, formed by gender politics and ideology, significantly increasing the possibility of their adoption by the auditorium. The Kazakhstan' cinema, different by genre and synopsis lines, effectively use the gender images for expressing certain intentions and emphasizing the womanish and mannish in culture. The «Baksy» movie tells about the witch-woman, whose image is very metaphorical and symbolizes he nation (N. Yuval-Davis, K. Scott, D. Patman, E. Gapova). The nation like a woman in the anamia period finds the shelter in such way of life, when there are no legal and effective methods of problem solving, and the previous life order becomes impossible, the old values are gone, and the new values are not yet effective. This movie demonstrates again the idea of E. Yarskaya-Smirnova and P. Romanov on the role of otherness in cinema discourse, in renaissance of the patriarchal relations of power/dependency, «where « the role of otherness in cinema discourse, in renaissance of the

The special actuality has the discussion on hijabs, confirming the growth of some definite moods. The Muslim dress-code becomes the ease of scandal in the schools of Shymkent (Southern Kazakhstan) and Attyrau State University (Western Kazakhstan). In March, 2011, the President of Kazakhstan Nursultan Nazarbayev made himself definite in regard of this problem: «I am absolutely against wearing abaya, especially when abaya or hijab is worn by female students. We never experienced it in our history, our religion never had such tradition. One has to know how to distinguish the real religion from the obstruded one». In August he was supported by the Head of the newly founded Agency on the religious affairs Kairat Lama Sharif and the Head of the Muslim Administration Absattar Derbisali. Afterwards, on October 23, 2011, the winners of the contest of Muslim costumes in Kazakhstan were the first representative of the Parliament who officially opposed the obtrusion of wearing hijabs. In the meeting of the Public Chamber of Mazhilis while discussing the draft Law On Religious activities and Religious Entities professor K.Burkhanov was very straight about his opinion on religion and islamization of public life: «...the culture of our ancestors cannot be changed. Do not run between the culture of Kazakhs and culture of Arabs. Forcing young women to put on hijab, one should remember that never Kazakh women wore hijabs. How could she wear it in the Spartan, nomadic conditions? She was wearing pantaloons, she was horse-riding, she could handle easily with horses. A woman was busy with family, children and housekeeping, sharing all of the difficulties of nomadic life with her man» [10].

The history of Kazakh people obviously indicates, that in Kazakh society a woman is first of all Mother, keeper of the
heart and home, and the honoured and respected personality, who never was treated with indignity. K.Burkhanov pointed out that the Kazakh men, representing different clans, were always unified as if cemented with golden fittings of unity of Kazakh ethnos, by a Kazakh woman.

Hijabs and abayas are just attributes, bearing mostly from the state point of view the protest character. Hijab from the wardrobe element had turned into some kind of symbol, causing the absolutely discrepant attitude and becoming the cause of significantly serious social and political collisions in Europe as well as in the post-Soviet territories.

As per Elena Gapova, «the control over the female body is the control over the personal life and private space, as well as the mean of guarantee of political loyalty and part of the system of total political control». The control of society over the female body is seen in the categorical imperative «what a woman should be». The nationalistic discourse uses the representations of female bodies in order to have control over the national and community boarders [10].

The gender component in the national project of Kazakhstan assumes the contradistinction to the obsolete, Soviet one. The very illustrative indication is the comparison of the female position in Soviet and post-Soviet periods. According to the philosopher and publicist V.Tuleshev in his work «What is the code of Kazakhs?», published in «CentralAsiaMonitor» weekly newspaper № 30 (189) dated July 25, 2008, «the great metamorphosis» occurred to Kazakhstan' women with the coming of Soviet power: «The image of a weak and non-persistent oriental woman appeared in Kazakh literature in Soviet period. To my opinion it was the integral part of the wide campaign, oriented on belittling of the meaning of the Turk culture and Turk peoples in the history of the continent and, in particular, in the history of Russian empire, and later of the Soviet Union». He comes to the interesting conclusion, that the basis of the national idea of Kazakhstan should be the gender equality. His arguments are: «The Kazakhs never, despite any troubles, left without attention their women, whose spouses had died or were imprisoned, they never left the women on their own. Today the time has come to raise from the knees, to glorify the Kazakh woman, to canonize her best historical and cultural qualities, moral aspects and her modern rich civilized image. Particularly in the democratic way, in the special attitude of the Kazakhs and Kazakh society to a woman, I see, for example, the way of formation in the society of democratic values, of rooting, if applicable, of non-European standards of gender equality, and in general - of social life. In other words, the key to the achievement of rights and liberties in the Kazakh society is in the attitude towards a woman, whom we have to glorify and emblazon as the Kazakhs not by the historical honour but by the definition. And that’s where, I assume, is the cypher of the secret code of the Kazakhs».

Under the code of each people, V.Tuleshev understands the entire moral, cultural and historical experience of the ethnics. Every new generation of the ethnos decrypts such a code, using the knowledge and culture, transmitted to it by the previous generation. The new generations bring up more or less of the investments to the code, making it more complex.

The Kazakhs, according to V.Tuleshev, have the code in their attitude to a woman, Mother and Homeland.

II. CONCLUSION

Hereby, in the period of construction of its independence the new state uses the symbolic resources of the formation of the gender component in the national project. The mass culture actively participates in this process, where the reconstruction of the definitions of «male-female» directly affects the form and meaning of the national idea, on the visual images of its representation. The presented gender images act as the cultural codes with the important ideological function. The definition of the terms «feminine» and «masculine» includes inevitably the numerous definitive rows and archetypes, forming the basic concepts of the nation and national woman. The struggle for what such a woman should be - is the struggle for what the nation should become. And the discussion on hijab - is not just the discussion on the control over the female body, it’s the discussion on the metaphor of the social order.

REFERENCES