

## Yu-Hsuan HSU, **Representations of Women in the 1920s Soviet Ukrainian Silent Films: The Case of VUFKU**

As the 1924 Soviet Constitution guaranteed women's equal rights with men in all spheres of economic, state, cultural, social, and political life, the status of women in the Soviet society did not advance all at once. The many roles of women elaborated by Lenin either as a force of labor or as a core of family remained multifaceted and complex throughout the Soviet century. This paper investigates the role of women in the 1920s Soviet Ukrainian society by analyzing the representations of female images in three of the silent films produced by VUFKU (the All-Ukrainian Photo-Cinema Administration).

The main concern of this paper is women's position within the socialist culture in the early Soviet period. It attempts to discover how the narrative, aesthetic, and ideological synergies of the 1920s Soviet Ukrainian films shaped the representations of women. Three VUFKU's films of women's stories will be examined in this paper, namely, *Vasylyna* (*Василина*, 1927), *Dzal'ta* (*Джальма*, 1928), and *Right on Women* (*Право на жінку*, 1930).

This paper is divided into five parts. Firstly, it provides a theoretical basis from female film theory and criticism on the "male gaze" concept. It argues that how traditionally, the position of women in cinema was long being interpreted as the object of display. Textual analysis of the three films will be scrutinized in the following three parts, respectively. This paper concludes with the comparison of the similarities and differences of female image representations, women's position within the social status, and the power structure between men and women shown in the three films.

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