

Features of the Cultural Policy of the Soviet State in the 1920-1930s (Based on the Materials of the Chechen Republic)

M. Kh. Aliskhanova^{1,*}, and Z. I. Khasbulatova²

¹Kadyrov Chechen State University, Sheripova Street, 32, 364024, Grozny, Russia

²Chechen State Pedagogical University, Subra Kishieva str., 33, 364068, Grozny, Russia

Abstract. The article examines the issue of the cultural policy of the Soviet state in 1920-1930, which set the task of developing national outskirts as a priority. One of the vectors that determine the choice of research topic is based on the high significance and demand in the modern world of spiritual meanings, images and values of culture. The authors note the versatility of this process and focus on the development of fine arts. This aspect of the topic is one of the little studied due to both the historical and political processes that took place in Chechnya, and due to the lack of developed professional fine arts here until the mid-1920s. The authors note that the insufficient attention of critics to the work of provincial artists of the 1920s-1930s. the reason for the weak factual material, and the texture of the paintings.

1 Introduction

The first publications about the work of Chechen artists include the article “The Art of the North Caucasus Territory” by the young art critic Boris Veymarn, published by him in the journal *Art* in 1936 [1]. Leading specialist of the Institute of Ethnology and Anthropology, art critic Chervonnaya S.M. in the book “Painting of the Autonomous Republics of the RSFSR (1917-1977)” identified the main stages in the history of the formation of the fine arts of Chechen-Ingushetia[2]. Fundamental studies of cultural construction in Chechnya in 1920-1930. belong to T.W. Elbuzdukaeva. The issues of cultural construction in Chechnya were studied by H.K. Makhmutova, I.Z. Ponomareva.

At the Tenth Congress of the All-Union Communist Party of Bolsheviks in 1921, a resolution “On the Immediate Tasks of the Party in the National Question” was adopted, in which the task of developing culture in the national outskirts was set as a priority [3]. The socialist cultural revolution was recognized as consolidating the victory of the political revolution, putting an end to the inequality of peoples, and putting into practice its great social goals in the spiritual sphere.

It was decided to start cultural construction at the II Congress of Soviets of Chechnya on March 2, 1921, with the opening of cultural and educational institutions free from

*Corresponding author: msh.alishanova@mail.ru

religious influence, including schools, libraries, reading rooms, for political and educational work among the population.

To propagate the Marxist-Leninist ideology, cementing the foundations of the new regime, the Bolsheviks turned to the effective force of art.

Thus, the birth of the first Russian drama theater in Grozny in 1924 prompted the connoisseur of stage art M. Yandarov to create a permanent national drama circle, which included I. Eldarkhanov, L. Kurumova. Kruzhkovites actively responded to the economic, political and cultural processes taking place in the Chechen Autonomous Region, reflecting the problems in the performing arts. The play "For the Bolshevik Sowing" by the young Chechen playwright S. Baduev showed the complex political processes associated with the struggle of the kulaks, the collectivization of agriculture[4]. [5].

The repertoire of the circle members corresponded to the revolutionary time - these were productions of "Murid" by S. Shadiev, "Alibek-Khadzhi" by D. Sharipov, "Makazhoi Imam" by M. Yandarov.

2 Research Methodology

The theaters of Moscow and Georgia played a significant role in the formation of the Chechen national theater and the training of personnel. In 1934, the Georgian Drama Theater named after S. Rustaveli took patronage over the young theater, opening a special studio for the training of actors. At the State Institute of Theater Arts named after Lunacharsky, a Chechen-Ingush special department was opened with a three-year training period.

In the first post-revolutionary years, professional interest in musical Chechen culture increased significantly. During these years, the foundations are laid and the paths for all its further development are outlined. Already at the initial stage, the paramount relevance of questions about the principles, ways, methods, and direction of musical and cultural construction was revealed. A wide range of problems related to the development of musical art is discussed in the pages of the regional press, conferences of workers of culture and education. The party press of Chechnya advocated from the standpoint of class, party, national musical art, for orientation towards the achievements of advanced Russian and all world culture.

The educational and agitational possibilities of musical art acquired enormous importance, which, in the context of the struggle for the ideals of the revolution, was supposed to raise the spirit of the working class and peasants, unite them in striving for a common goal. In the first years of Soviet power, amateur performances were an integral part of all Soviet holidays and rallies. Moreover, interest in folk Chechen musical culture is growing significantly. Following the instructions of the party leadership, expeditions are organized to collect folk music [7].

3 Results and Discussions

In March 1931, the Decree of the Chechen regional party committee on the organization of a national theater was issued in connection with the growth of proletarian culture. Vladimir Shatov was appointed artistic director, and A. Avtorkhanov, head of the public education department of the ChAO, was appointed director. The composition of the troupe included participants in amateur performances, students of the workers' faculty. The studios showed performances twice a month in open impromptu venues[6].

In July 1933, the studio students performed a graduation performance based on the play by the talented playwright Said Baduev, *The Red Fortress*. This event marked the birth of the Chechen State Drama Theatre.

A significant role in the development of the Chechen professional music school belongs to composers and teachers G.Kh. Mepurnov, N.S. Rechmensky, the famous folklorist A.A. Davidenko.

Folklorist A.A. Davidenko, based on the results of an ethnographic expedition in 1929, he published a collection, which included 30 Chechen folk melodies and songs (historical, ritual, love and dance), processed by him for piano. The collected material - more than a hundred melodies, songs and dances, allowed the tireless composer to conclude that the Chechens have an original musical culture. In the preface of the collection, the author admitted: "In an effort to reveal the musical creativity of the Chechen people in its true purity, I tried to Europeanize Chechen melodies as little as possible when processing them [8]. The value of the collection lies in the fact that harmonization and voice-leading techniques in most of the songs are conveyed almost with photographic accuracy. Later, based on these notes, A.A. Davidenko created a number of musical works, including one of the most popular, the Chechen Suite.

The creative activity of the Russian composer and teacher, folklorist N.S. Rechmensky with Chechen musical heritage. In the 1930s he was engaged in the collection and processing of Chechen melodies. According to the results of research, Rechmensky N.S. developed a theory on the genre of Chechen folk music, thereby bringing it to the academic level of teaching.

The result of painstaking work on the collection and processing of Chechen musical works was the creation of an orchestra of folk instruments in 1936 by G.Kh. Mepurnov is the author of melodies "Mountain North Caucasian sketches", "Dadizha" (lullaby), "Berdykel dance", "Urus-Martan dance"), as well as music for the play by S. Baduev "Alkhan-Kala" ("Red Fortress") [9].

In fairness, it should be noted that the policy of the Bolsheviks in artistic culture contributed to the emergence of the first Chechen composers, whose work was associated with folk music. One of them was a nugget from the village of Urus-Martan, the founder of a dynasty of musicians, soloist of the orchestra of folk instruments Umar Dimaev.

The contribution of Russian musicians to the preservation and development of the Chechen musical culture, the policy of the Bolshevik leadership aimed at developing culture in the national outskirts, contributed to the emergence of professional Chechen composers.

The Cultural Revolution provided for fundamental changes in the field of artistic creativity in all directions. The development of a professional school of painting in Chechnya is closely connected with the Russian art school of pre-revolutionary Russia, represented by quite a variety of genres from realistic to modernist. In Grozny in 1920-1930. professional and amateur artists F. Chernousenko, V. Shlipnev, U. Akhmarov, G. Daurbekov, D. Zermin, F. Levchenko, V. Pavlov, A. Suleymanov and others successfully worked.

A characteristic feature of the development of painting in the 1920-1930s were works that reflect the pathos of the proletarian revolution in Russia, the first five-year plans, and the shock work of the working class. However, here in Chechnya, the themes of everyday life of mountaineers and mountaineers prevail in the work of artists. In 1925, by order of the Museum of Local Lore, the artists F. Chernousenko and V. Shlepnev made a number of paintings, sketches and drawings for the exhibition, the themes of which were related to the life of the Chechen people. Among them are "Party", "Bazaar in Chechen-Aul", "Lezginka", "Bride Kidnapping", "Chechen Yard", as well as portraits of participants in the civil war [9]. Artists with ethnographic accuracy capture the details of clothing, all elements

of jewelry, allowing to reveal the richness of the spiritual world of mountaineers and mountaineers[11].

In the works of V.S. Shlipnev was dominated by portrait and landscape painting. He especially manages to convey the beauty of the landscapes of Chechnya, the hard and overwhelming work of the highlanders. Of interest are the artist's works "Rafting of the Forest", "Export of Forest on Ox", "Mountain Smithy", etc. carpet (istang) from the village of Shali. Shlipnev V.S. also belong to the works, which depict female portraits from different villages of Chechnya. The watercolor works reveal the ethnic features of the mountain women, convey the details of clothing and the color scheme. The artist is attracted by the eccentricity of both the external features and the spiritual world of the highlanders, the features of which are clearly expressed in the portrait "Goryanka of the North Caucasus"[12].

Revolutionary themes brought fame to V.P. Shcherbin, the author of such works as "Sergo Ordzhonikidze in the Battle of Dolakov", "The Battle of Dolakov", one of the artists who happened to work in the Grozny art workshop in the 1920s. The artist of battle painting captured the tragic days of the Civil War in the North Caucasus on his canvases. The topic is undeniably relevant for its time, when the participants were still alive and the memories of truly revolutionary events were fresh.

Akhriev H. - one of the first professional artists, a graduate of the Stroganov School of Industrial Art, which he entered before the revolution and graduated in 1917, majoring in sculptor. The revolution, and then the civil war in his homeland, dragged A. Akhriev into a whirlpool of turbulent events in social and political life. The subjects of his works are diverse: episodes of the civil war, the life of the highlanders, colorful nature. Of particular interest is the painting "The Council of People's Commissars of the Mountain Republic in 1919", "The battle of the Ingush with Denikin in 1919", "Protection of the village of Eben by the Ingush in 1830". - expressive, in its own way, interpretations of the revolutionary events in the North Caucasus[13].

Another veteran of Soviet painting in Checheno-Ingushetia is G. Daurbekov, a native of the village of Barsuki, was younger than Akhriev. As a painter, Daurbekov was formed under the Soviet regime. In 1924, a twenty-year-old Ingush youth, on the direction of the Central Executive Committee of the Mountain ASSR, went to study in Leningrad, where he entered the Institute of Proletarian Fine Arts (first at the sculpture, then at the painting faculty). Daurbekov graduated from the Institute in 1930. Among his teachers were such remarkable Russian artists as A. Rylov and K. Petrov-Vodkin. And while studying in Leningrad and later in Ordzhonikidze, Daurbekov did not think of his work outside the national theme, mainly historical. In picturesque images, he sought to embody the motives of the national liberation struggle of the highlanders against the autocracy, episodes of the revolution and civil war, as well as the peculiar way of life and life of the Ingush auls. His diploma work *Highlanders in an Ambush* (1930) was connected with the national military theme. Subsequently, the paintings "Baturin's Funeral" (1932), "Rebellion of the Regiment Against Mobilization into the White Army" (1933-1934), "Ordzhonikidze Bandaging the Wounded Ingush" (1934), "Nazran Uprising of 1858" (1938) were painted. In 1935, Daurbekov created a series of ink drawings - illustrations for L. Tolstoy's story "Hadji Murat", interpreting historical plots in them in his own way. At the same time, a large place in his work was occupied by a portrait of his contemporaries - both pictorial and graphic. Daurbekov strove for active participation in artistic life not only in his own republic, but also abroad. His name could be found, for example, among the participants in the exhibition of emerging young artists of Moscow, opened in July 1934 at the initiative of the Central Committee of the All-Union Leninist Young Communist League in the halls of the State Historical Museum of the capital [14]. At the regional North Caucasian art exhibition, opened at the end of 1935 in Pyatigorsk, Daurbekov received one of the prizes for the

painting “Baturin’s Funeral”. This painting, known to us from a happily preserved reproduction, gives an idea of the individual originality of Daurbekov’s painting style[15].

A huge role in the formation of the school of painting in Chechnya was played by exhibitions, which not only popularized the fine arts, but also revealed new talents. Since 1938, reporting republican art exhibitions have been held annually in Grozny, timed to coincide with the October celebrations. If in November 1938 400 works of art were exhibited, then 96 professional and amateur artists, who presented over 600 works, already participated in the 1939 exhibition. In the late 1930s, personal exhibitions of artists of the republic began to be held[16].

In June 1939, an organizational meeting of the artists of the republic was held, at which the Chechen-Ingush Union of Artists was created. 16 artists were elected as members of the Union and 19 artists were candidates. At the meeting, it was decided to open an art gallery and an art school in Grozny. In 1940, the Council of People’s Commissars of the CHIASSR allocated 50 thousand rubles. to organize an art studio, and by February 1940, 109 people had already been accepted into it. In 1939, in the Palace of Culture. Lenin and in the club of builders, circles of fine arts were created [17]. The National School of Painting of the Checheno-Ingushetia of the pre-war period, which declared itself as an interesting phenomenon born under Soviet rule, demonstrated the growth of folk talents.

4 Conclusions

In the first years of the formation of the Chechen Autonomous Region, significant progress was made in cultural construction. Cultural and educational institutions were recognized as raising the cultural level and promoting the Bolshevik ideology among the population. In the works of cultural figures, the themes of revolutionary events and the civil war were occupied, however, in Chechnya, the theme of everyday life was dominant. Despite the ideological pressure during these years, the foundations of the Chechen artistic culture were laid, which determined the paths of its further development.

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