

THE IMPORTANT CHARACTERISTICS OF THE DAGESTAN NATIONAL ART CULTURE OF THE 20th CENTURY

© **Sarat G. Hiyasova, Maida G. Mustafaeva, Polina Y. Fedotova**

*Dagestan State Pedagogical University, Makhachkala, Republic of Dagestan,
Russian Federation
science-almanac@mail.ru*

The study reveals the potential of the artistic culture of the peoples of Dagestan in the XX century. This culture is of great historical value and scientific interest, because the history of the development of the artistic culture of the peoples of Dagestan is one of the important aspects of the historical, cultural and socio-political development of the republic. The indicated problem is not well understood. The article is one of the first attempts at a systematic analysis of culture as an experience in the dialogue of imaginative thinking, emotions, and the interaction of people. It is known that the cultural process is impossible without the restoration and study of the names and ideas of prominent representatives of the cultural heritage. As a result, the study is saturated with the names of famous artists, sculptors, poets and writers, playwrights. They made an invaluable contribution to the treasury of the national art culture of Dagestan. With these names, the traditions of national culture and thought return to us. Dagestan art culture of the twentieth century is represented by almost all areas of culture - from professional theater to opera, from architectural schools to postmodern searches in art and painting, and this is an objective result based on the real content and results of many years of efforts to develop national cultures.

Key words: culture, art, creativity, Dagestan, literature, poetry.

[С.Г. Хиясова, М.Г. Мустафаева, П.Я. Федотова Особенности национальной художественной культуры Дагестана XX века]

В исследовании раскрывается потенциал художественной культуры народов Дагестана в XX в. Эта культура представляет большую историческую ценность и научный интерес, ибо история развития художественной культуры народов Дагестана - один из важных аспектов историко-культурного и общественно-политического развития республики. Указанная проблема недостаточно изучена. В статье осуществляется одна из первых попыток систематизированного анализа культуры как опыта диалога образного мышления, эмоций, взаимовлияния людей. Известно, что процесс культуры невозможен без восстановления и изучения имен и идей выдающихся представителей культурного наследия. Вследствие этого исследование насыщено именами известных художников, скульпторов, поэтов и писателей, драматургов. Они внесли неоценимый вклад в сокровищницу национальной художественной культуры Дагестана. С этими именами к нам возвращаются традиции отечественной культуры и мысли. Дагестанская художественная культура XX века представлена практически всеми направлениями культуры - от профессионального театра до оперы, от архитектурных школ до постмодернистских исканий в искусстве и живописи и это объективный итог, основанный на реальном содержании и результатах многолетних усилий по развитию национальных культур.

Ключевые слова: культура, искусство, творчество, Дагестан, литература, поэзия.

Sarat G. Hiyasova – Ph.D. in Pedagogy, Associate Professor, Dagestan State Pedagogical University, Makhachkala, Republic of Dagestan, Russian Federation.

Maida G. Mustafaeva – Ph.D. (Advanced Doctorate) in Philosophy, Professor, Dagestan State Pedagogical University, Makhachkala, Republic of Dagestan, Russian Federation.

Polina Y. Fedotova – Acting rector, Ph.D. in Sociology, Dagestan State Pedagogical University, Makhachkala, Republic of Dagestan, Russian Federation.

Хиясова Сарат Гасановна – кандидат педагогических наук, доцент, Дагестанский государственный педагогический университет, г. Махачкала, Республика Дагестан, Российская Федерация.

Мустафаева Маида Ганифаевна – доктор философских наук, профессор, Дагестанский государственный педагогический университет, г. Махачкала, Республика Дагестан, Российская Федерация.

Федотова Полина Яновна – и.о. ректора, кандидат социологических наук, Дагестанский государственный педагогический университет, г. Махачкала, Республика Дагестан, Российская Федерация.

The formation and development of professional art. Professional art of Dagestan was formed under the influence of Russian art culture of the XIX - XX centuries. The best representatives of the Russian intelligentsia, poets and artists of the 19th century, who found themselves in Dagestan, witnessed the dramatic events of the Caucasian war unfolding against the backdrop of a majestic and rebellious nature. G. Gorsheldt, G. Gagarin, F. Roubot, V. Timm, I. Zankovsky, P. Gruzinsky and others. More than 60 artists visited Dagestan and created canvases covered in romance and marked by traits of a humanistic of the struggle of freedom-loving people for independence. The creativity of these artists prepared a certain artistic environment in which the national artists of Dagestan were formed. At the beginning of the 20th century, E.E. Lansere, son of the famous sculptor E.A. Lansere, turned to Dagestan topics. He first came to Dagestan in 1912 in connection with receiving an order from the publisher R. Golike, A. Vilborg to illustrate the story of L. Tolstoy "Hadji Murad". Since 1918, he and his family settled in Temirkhan-Shura (now Buinaksk). Here in 1919 E. Lansere organized the first "drawing courses", where beginner artists received initial training [9].

The paintings of E. Lansere reflect episodes of revolutionary events: "Surrender of village Gimras to the Soviet regime" (1918), "Makhach Dakhadaev, the leader of the Red Partisan" (1918), the triptych "Red partisans descend from the mountains to defend the Soviet regime" (1929-1931).

In his artistic and pedagogical activity, he strove to follow the principles of realism, and, according to H. Askar-Sarydzhi, "directed the students' creative aspirations towards a realistic understanding of life."

The twenties in the history of Dagestan painting was the time of the formation of the first national painters – Khalil Bek Musaev and Muetdin Arabi Dzhemal.

Kh.B. Musaev in 1912-1913 studied at the Tiflis School of the Society for the Promotion of Fine Arts by O. Schmerling. He participated in student and teacher exhibitions. His friend and fellow practitioner L. Gudiasvili, speaking about these exhibitions, noted the individuality of the creative style of the young artist, based on the characteristics of his native land. During these years, Musaev collaborated with the satirical magazines Mola Nasreddin, Kel Niyet and Drum, where he placed drawings and cartoons that are distinguished by social acuity and expressiveness.

As a capable student on the recommendation of the school, Musaev was sent to the Munich Academy of Arts. Soon, in connection with the beginning of the First World War, he returned to his homeland. In Temirkhan-Shura, he collaborated with Tang Cholpan magazine. In the same period, he created a number of watercolors and paintings "Shah's Hunt", "Girl from the Carnival", "Khochbar", "Kurd" (1916), which demonstrate the expansion of the range of topics and subjects of interest to the artist. The genre range of his work became more *diverse* [1].

By this time, Jemal completed his studies at the Tbilisi Academy of Arts, returned to Dagestan, and became the director of the republican museum. He created a series of architectural landscapes, a series of portraits, and later a large easel work i.e. the triptych "In the aul." In 1933, the first republican exhibition of Dagestan fine art was organized, where both the early works of Jemal and his new works, performed during the trip of the literary

and art expedition to Dagestan, were presented. The exhibition also featured works by young and professional artists M.K. Yunusilau, Yu. Mollaev, N. Lakov.

In the 30s, in the works of Dagestan artists, a plot-thematic picture developed. M. Dzhemal created for the congress of livestock breeders of the republic a monumental pictorial panel "Shepherds" (1934), reflecting the peculiar lifestyle of the highlanders. The plots of his paintings "Fist" and "Sokha Grandfathers", executed by the master during this period, were saturated with deep social meaning. In the portrait genre, Jemal created images of the wonderful Dagestan poets G. Tsadasa and S. Stalsky. In the 40s, he painted full-scale portraits of Abutalib Gafurov, Hero of the Soviet Union M. Gamzatov, later again turned to the images of Gamzat Tsadasa and Suleiman Stalsky. An interesting portrait of S. Stalsky, in which the poet was depicted sitting on a bench covered with sumac. His calmness, naturalness and attentive look give the impression of a quiet conversation with an invisible interlocutor. Details of the situation, national clothes, and carpet patterns correspond to the interpretation of the poet's image, "Homer of the 20th century." This picture marked the beginning of the development of the portrait genre in the republic.

Since the 30s, the period of active creativity of Yu. Mollaev began. One of his significant works "The Reconciliation of the Bloodmen" (1935) was exhibited at the edge of the North Caucasus exhibition in Pyatigorsk, and caused lively responses in the press. In the reconciliation of fighting with each other people shown to overcome the remnants of the past.

The famous master of landscape genre is D. Kapanitsyn. His landscapes depicting the ancient streets of Derbent emphasize the lyrical mood and special poetry. The creativity of M.K. Yunusilau, who developed a special visual style close to the human worldview. The life-like composition "Bloody Wedding" shows a clash of bloodlines during a wedding celebration. Here and in other works of the artist, his interest in depicting dramatic conflicts and entertaining stories filled with deep feelings is manifested.

One of the significant works of Yunusilau was the painting "Mahmoud in sacra", in which the artist created the image of the national poet Mahmoud from Kahab-Roso (1934). In the 50s, the most popular genre of many artists was a portrait. The images of contemporaries, heroes of war and labour, poets, artists and musicians were created by painters A. Markovskaya in the series "Oil Workers" (1959), "Portrait of the Artist M.A. Jemala" (1956), "Portrait of the People's Artist B. Batalbekova" (1954), D. Bepalov in the series "Heroes of Socialist Labour"; V. Gorchakov "Portrait of the Fighter Ali Aliyev" (1964), "Portrait of the People's Poet R. Gamzatov" (1967), "Makhach Dakhadaev among the Highlanders" (1967), "Portrait of the Red Partisan V. Omarov" (1970), "The Boy from Gunib" (1963); A. Avgustovich "Portrait of Bela Muradova, the first woman in Dagestan sculptors" (1965), "Portrait of Efendi Kapiev" (1967), "Gorky and Stalsky".

The 60s and 70s was the heyday of the art of the "young" who received professional training in the capital's educational institutions of artists - Kh. Kurbanova, A. Emirbekova, O. Huseynova, Z. Rabadanova, O. Efimova, E. Kerimova, Sh. Shakhmardanova, G. Kambulatova, E. Akuvaev, M. Mushailova, K. Yunusilau, L. Ibragimova and others.

In the painting of Dagestan, a direction was developing that was associated with a poetic folklore foundation that gives the works a bright, emotional coloring [10]. These features of the folk-traditional direction were manifested in the work of G. Konopatsky ("Dance", "Melodies of the Mountains").

The monumentality of the "severe style" was peculiarly connected with the elements of the folk traditional direction in the works of Kh. Kurbanov ("Two Fates", "Women of the Mountains", "Portrait of A. Gafurov"), M. Mushailov ("Vinogradar Derbent", "Ballad of a Soldier"), M. Shabanova.

The historical and revolutionary theme was reflected in the works of A. Emirbekov "The Shooting of Agasiev" (1970), "The Fiery Years" (1976), K. Murzabekov "The Shooting", "Commanders of the 20s" (1971), and M. Shabanova "Revolutionary Dagestan" (1959), «Red Partisan» (1968), «Partisans of Dagestan» (1965), triptych «20 years of Dagestan» (1974) The theme of the Great Patriotic War was dedicated to the work of M. Mushailov, "News from the Front," "Black Shawls of Mothers" (1979).

The development of monumental painting is associated with the work of Sh. Shakhmardanov. In co-authorship with D. Valibekov, he painted the interiors of the Dagestan University "Into the World of Science". The mosaic work "For Soviet Power" is one of the significant works of the artist.

Artists E. Puterbrot, A. Osipenko, A. Augustovich, K. Murzabekov, I. Supyanov worked in the field of theatrical and decorative art. Striving for imaginative solutions of stage design, they turned to the best achievements of European theater scenic writing.

The 80s was the most important milestone in the history of the development of the fine arts of Dagestan, which for many years defined its face, which made it possible to expand the established boundaries of what was permitted, to sweep away the usual patterns and official standards. A whole galaxy of artists of the "new wave" – E. Puterbrot, M. Kazhlaev, Yu. Augustovich, J. Koforestnikova, I. Supyanov, A. Astemirov, I. Huseynova, A. Magomedov addressed the traditions of avant-garde art with his a variety of styles, directions, unpredictability of forms of expression. Their compositions were sonorous in color, saturated with solar signs, symbols dating back to the archaic ornaments of carved stone, wood, carpet pattern. In the language of European art, they turned to the original culture of Dagestan.

The breakthrough of avant-garde artists in the 80s gave a powerful impetus to the development of the fine arts of Dagestan, giving a spirit of competition to a wide variety of schools and schools. The art of such masters as A. Z. Musaev, B. Kallaev, G. Abdu-rahimov, T. Suleimanov, Yu. Ivanova, A. Zabazhanov, H. Yusupov, with all their individuality, was united in the main thing i.e. the statement of goodness and beauty, those high moral guidelines that define the human essence.

The art of sculpture in Dagestan began its development in the 1920s. At this time, began the active creative activity of the first national sculptor Khasbulat Askar-Sarydzhi. He received professional training in the workshop of the Georgian sculptor Y. Nikoladze, and later at the Leningrad Academy of Arts, and then went on to study in Italy. The sculptor's works during this period revealed a desire to synthesize the stylistic concepts of plastic art of different nations. The classic European and Russian traditions were passed from the perspective of the national world-perception of the Dagestan sculptor. He created a bas-relief-triptych "Elimination of Neglect-motility", which adorned the building of the Republican Library named after A.S. Pushkin before the beginning of the 50s (the monument has not been preserved).

In the late 30s, Askar-Sarydzha, by invitation, arrived in Moscow and began working on the monumental design of the pavilions of the North Caucasus, Kazakhstan and Azerbaijan at the All-Union Agricultural Exhibition (later VDNH).

For ten years of work, he created a complex of works, including portrait busts and statues installed at the entrances to the pavilions, decorative and monumental figures, and monumental friezes. In the 50s, the sculptor created monumental monuments to S. Stalsky in a seaside park, and G. Tsadas on the central alley of Lenin Street in Makhachkala.

During this period, H.B. Askar-Sarydzha was working on the construction of an equestrian monument to the hero of the Civil War Amangeldy Imanov in Alma-Ata (1950), gaining at the same time experience that would be of value in the future when creating an equestrian monument to Makhach Dakhadaev in Makhachkala. This monument was in-

stalled on the train station forecourt of the city in 1971. The expressiveness of the image lies in severe laconicism, striking silhouette, plasticity and monolithicity.

Since the 60s, the heyday of the creative activity of young professional sculptors began (I. Ibragimov, P. Kuskov, G. Geybatov, A. Gazaliev, A. Yagudaev, B. Muradova, G. Gimbatov). A kind of portrait gallery in round plastic was created during these years by G. Geybatov ("Portrait of the Artist A. Akhmedov" (1967), "Sculptor Askar-Sarydzh" (1977), "Artist Z. Rabadanov" (1977)), A. Yagudaev ("Portrait Hero of Socialist Labor V. Shaginnova", "Portrait of the musicologist M. Yakubov", "Portrait of the writer Yu. Khappalayev", "Portrait of G. Tsadasa"), A. Gazaliev ("Portrait of the artist Dzhemal" (1976), "Portrait of the national poet G. Tsadas" (1974). A. Gazaliev created a series of sculptures "Types of the peoples of Dagestan": "Avarka from Tsunta-Tsumad", "Woman from Kahib", "Andiyka". His small sculptures, made in multicolor ceramics, were very expressive.

In the 70s, monuments dedicated to the heroes of the revolution, the Civil and Great Patriotic Wars were erected in the cities and villages of the republic. In the park named after the 50th anniversary of the October Revolution in Makhachkala there was an obelisk to the "Fighters of the Revolution" by H.B. Askara-Sarydzh and G. Ganiev (1975). In the Lenin Komsomol park a monument of "Military Glory" appeared designed by the artist A. Emirbekov and sculptors Yu. Pommer, V. Byazerov, R. Stepanov (1976). In Derbent, a memorial ensemble to the heroes of the Civil War designed by G. Geybatov and V. Skugarev was installed (1974).

The desire to reveal the inner world of the personality, to identify the emotional state of the portrayed can also be seen very clearly in the works of G. Geibatov ("Portrait of the Father"), A. Yagudaev ("Portrait of G. Tsadasa"), A. Gazaliev, P. Kuskov, G. Gimbatov, T. Musakhanova. In the implementation of their designs, they used various materials i.e. fire-clay, terracotta, glazed ceramics, salts, glazes, engobe.

In the 80s, a peculiar creative style of professional school-teacher A.G. Saigidova was formed. In one of the early works - the series "Poets of the Mountains", the author refers to the images created by the national poets of Dagestan, to the works of A. Gafurov, S. Stalsky, G. Tsadasa. In the 90s, he created a number of plastic sculptural compositions on biblical themes "Christ and Sinners", "Pieta", as well as monumental works - a monument dedicated to the "Fallen Saltians" and a monument to Imam Shamil in s. Gimry.

Dagestan graphic art was based on the traditions of the Russian political graphics of the revolutionary time from the beginning of its emergence. The revolutionary character was the drawings of artists E. Lansere, H. Musaev, M. Jemal, published in the first illustrated socio-political and literary magazine "Tang Cholpan" ("Morning Star").

The art of the poster developed in the 1920s in connection with the organization of the "Windows of DagRost". Jemal created original posters and satirical drawings in collaboration with amateur artists.

The development of graphic art was promoted by the activity of artists M.A. Dzhemala, Yunusilau, Yu. Mollaev, D. Kapanitsyn, N. Lakov. In the 30s, they worked like book graphics, performing illustrations and arranging a number of books in central publishing houses. N.A. Lakov illustrated E. Kapiev's novel "Poet", M. Yunusilau processed Atkay Adzhamatov's collection "Tupau".

During the Great Patriotic War, the poster again became the leading art form. Artists M.A. Jemal, H.B. Askar-Sarydzh, Yu. Mollaev, D. Kapanitsyn, M.K. Yunusilau worked at "TASS (Telegraph Agency of Soviet Union) Windows", releasing anti-fascist posters and campaign leaflets in all languages of the peoples of Dagestan (M. Dzhemal "To the Defense Fund of the USSR", H.B. Askar-Sarydzh "Every centner of fish caught is a blow to fascism", M. Yunusilu "The New Rank of Hitler").

In the 60s, artists mastered more complex types of technology - linocut, mono-type printing, woodcut, lithography. The brothers Huseyn and Hasan Sungurov created the Dagestan cycle (linocut), which depicts everyday scenes from the life of the highlanders. The Sungurovs introduced decorative motifs, architectural elements of highland architecture, household items, clothes with folk ornament motifs in the line engravings "Coppermakers", "Woodcarver", "Strands", emphasizing the connection of their works with folk art. S. Salavatov created a series of lyrical landscapes "Saklya over the river", "Lights in the mountains", "Bus in the mountains". After visiting the Gergebil hydroelectric station, he painted a number of industrial landscapes in watercolor. On the construction of the Chirkey Dam, M. Magomedov created a series of linocuts.

The theme of revolution and the struggle for Soviet power was of interest of many artists. A. Sharypov recreated the heroism of the revolutionary past of Dagestan in the graphic series "Dagestan of the 20s", presented at exhibitions abroad (in Mongolia, Austria, East Germany). Later, the artist created a series of drawings "Highlander's Birthday" with scenes of the relationship between adults and children, revealing traits of a national character.

The folk-traditional theme was also embodied in the series of linocuts "Dagestan motives", shown at the exhibition "Soviet Russia".

In the 70s, book graphics was developing intensively. A. Sharypov, G. Sungurov, V. Logachev, I. Bruzgin, S. Magomedova, I. Humaev cooperated in the book publishing house. One of the leading masters of the book V. Logachev created a series of linocuts for the works "Mountain pipe", engravings for design souvenir book "Lines of mountain lyrics" – a collection of folk poets of Dagestan. Later he illustrated the works of R. Rashidov's "Own Fate". E. Omelchenko created a series of mountain landscapes for the design of the Rubay collection by Omar Khayyam. A. Sharypov illustrated children's books M.R. Rasulova "The Little Sage", Z. Rizvanova "The Little Kid", a collection of poems by R. Rashidov "When the Bees fell asleep".

In the 80s, landscape and portrait genres were developing in easel graphics. The remarkable features of the character portrayed by O. Huseynov are conveyed through posture, gesture, facial expressions in watercolor portraits ("Portrait of Nike Rousse", "Portrait of M. Khalikov", "Portrait of M. Hasanov"). H. Yusupov captured the beauty of the nature of his native land with love in a series of watercolor landscapes. In their work, painters H. Kurbanov, G. Pshenitsyna, Z. Rabadanov also turned to various types of graphic techniques.

The processes taking place in the fine arts of Dagestan today are many-sided and ambiguous as much as the complex and diverse problems that modern society is experiencing. The searches and experiments of young artists T. Gapurova, Gapurova, I. Urudzheva, S. Tikhilov, E. Golik, T. Musaev, A. Suleymanova, D. Supyanova, T. Kagirova, H. Alisheva, A. Bammatova bring a lot of new, unexpected and confirm that Dagestan art is in constant development associated with the world art process.

At the beginning of the XX century, the main theme of the new *Dagestan literature* was the theme of the revolutionary struggle for Soviet power. In a difficult situation, in an atmosphere of interweaving of the interests of opposing political forces, in the first years after the revolution, a sharp ideological struggle took place in Dagestan poetry. Some poets still associated their social ideals with Islam and Istanbul; others sang the ideals of revolution and became participants in revolutionary events. The struggle of the mountaineers for the power of the Soviets became the main theme in the works of S. Stalsky (in Lezgin literature), Gamzat Tsadas (in Avar one), R. Nurov (in Dargin one), Z. Batyrmurzaev (in Kumyk one). S. Stalsky, and in the early period of his work, advocating the interests of the poor, directed the edge of his satire against the ignorance and greed of mul-

lahs, merchants, corrupt judges ("Judges", "Mullahs." "Merchants-officials"). In the works of 1919, the theme of the party as the power to save Freedom, as the only hope of the Highlanders ("Wait, Suleiman of the Bolsheviks", "Russia") was highlighted [4]. G. Tsadas during these years created a number of poetic works in which he opposes numerous centuries-old traditions, primarily against the "law of blood feud" ("The Story of Huchbar Muhammad", 1918). He wrote proclamations in which he said that the revolution had brought liberation to the inhabitants of the mountains ("Poor Highlanders", 1921).

In the 20s, Dagestan writers borrowed the experience of Russian literature. This was facilitated by the publication of the works of L.N. Tolstoy, M.Y. Lermontova, N.A. Nekrasova, A.S. Pushkin, V. Mayakovsky, M. Gorky, M. Sholokhov translated into the languages of Dagestan. The works of Russian classical and Soviet literature were published on the pages of the newspaper Red Dagestan. Of particular influence on the development of Dagestan Soviet literature was the creation of script and national newspapers. Daggosizdat (Dagestan publishing house) published poetry collections by S. Gabiev (in Lak), A. Salavatov (in Kumyk), Mahmud from Kahab-Roso (in Avar), Omarl Batyray (in Dargin) dialects. The development of publishing contributed to the promotion of fiction. In 1931, Avar songs by Zagid Hajiyev, a collection of poems by Nabi Khanmurzaev, Laughter through Tears, the story of Abdul-Vagab Suleymanov's Hero of Victory, were published. The most common genre of literature of the 20-30s was poetry.

Russian literature had a beneficial effect on young Dagestan writers A. Fatakhov, A.V. Suleimanova, Y. Gereyev, A. Amarshaev and others. Y. Gereyev created the satirical novels "Safar-Eldash" and released the "Collection of Prayers". The first Avar prose writer should be considered K. Dinmagomayev, who spoke with the story "Blood for Blood", in which the author exposes the custom of blood feud as one of the remnants of the past [5].

During the Great Patriotic War, a collection of anti-fascist poems by the national poet Abutalib Gafurov "For the Homeland" (1942) and "The Voice of Dagestan" (1943) was published. The heroes of his works "Stalingrad", "Sagid Omarov", "Son of Mountains" are courageous, important people who emerge victorious from the struggle involving great dangers. During these years, A. Adzhiev, Yu. Khappalae, A.V. Suleymanov created a lot of patriotic works. In the works of "K.D." by Yu. Khappalae and "New Year's Eve" by A.V. Suleymanov's love for the motherland merges with a feeling of love for the girl. During the war years, the literary ascent of the Avar poet R. Gamzatov began. The collections of his works "Flaming Love and Burning Hatred", "Echoes of War" present the political and love lyrics of the young poet. The poem "Glory to the Krasnodonsk sons!" tells about the heroism and devotion to the homeland of the young guards of Krasnodon.

During the war years, novels and short stories by R. Dinmagomayev "Brown Snake" (1941), "Oath" and "Mother of the Lieutenant" (1942), pamphlets and short stories by A. Ajamatov and Z. Efendiev, and essays by E. Kapiiev were created. Writers and journalists portrayed military operations and Soviet soldiers, realistically revealed pictures of life on the battlefields. In their work, they created a typical collective image of the positive hero of the World War II. In the post-war period, poetry still occupied a leading place in Dagestan literature. G. Tsadasa created the poem "The Legend of the Shepherd" (1950), representing a chronicle of the mountain family Hirachevs, starting from pre-revolutionary times. In poetic form, the author reveals how the face of Dagestan is changing with the country, how life, characters of the heroes of the poem are transformed [3; 5].

The creativity of Abutalib Gafurov in the 40-50s is represented by collections of poems "Native Mountains" (1948), "Happy Life" (1949), "Achieved Desire" (1951), "The Bright Way" (1952), "Favorites" (1953). They reflected the changes that had occurred in everyday life and in the spiritual appearance of the highlanders. His poems are filled with picturesque landscapes in which the poet paints the beauty of the mountainous region and

a new landscape with highways laid in the mountains, buildings with electric lighting in villages ("Sheepshearing", "Sochi", "Seasons").

Transformations in the mountains are sung by the poet T. Khuryugsky ("My aul", "Akhty", "We have" and others). The heroism of work and creation is reflected in the works of Z. Gadzhiev ("Mountain Village", "Stars over the Mountains"). His collection "Happy Day, hello!" is dedicated to post-war construction, electrification in the villages of Dagestan. The work of R. Gamzatov, the son of Gamzat Tsadas, absorbed the best traditions of Avar poetry and was formed under the influence of Russian literature. In the 50s, he was finishing his studies at the Moscow Literary Institute named after A.M. Gorky. The poet's works, combined in collections "My Land" (1948), "Song of the Mountains" (1949), "Native Space" (1950), and "Poems and Poems" (1953) testify to his striving for harmony in the intellectual sphere of poetry life.

In post-war Dagestan prose, the novel "The Sulak-Witness" (1950) became a significant work of M. Khurshilov. Reflecting the life of the highlanders in the past, the author reveals how violent the people were subjected by local authorities, tsarist officials, reactionary mullahs and at the same time how the people's self-awareness grew in communication with advanced representatives of the Russian people. Most of the prose works of this period are devoted to the depiction of life, the spiritual appearance of collective farm workers. These are stories of A. Ajamatov ("The Young Garden", "In the Kumyk Steppe"), K. Majidov ("Glory to them", "Mehriban"), Z. Zulfukarov ("On the Farm", "Icebreaker Krasin"), M. Magomedov ("Hot Hearts"), I. Kerimova ("Glitter of Water").

In the field of literary criticism, the most well-known works are the monographs and critical biographical essays "Suleiman Stalsky", "Creativity of Alibek Fattakhov" and "Etim Emin" by A. Agaev, the works of N. Kapieva and A. Nazarevich about the works of folk poets G. Tsadasa, A. Gafurov; the critics of K. Sultanov, dedicated to the work of the national poet of Dagestan Gamzat Tsadas and others.

Dagestan literature of the 60s is characterized by increased attention to the development of urgent problems of our time. Essays and stories tell about oil workers of the Karanogai steppes, masters of rich yields, noble gardeners and winegrowers. The Dagestan story became more diverse in topics and in the artistic manner of presentation. The stories of Ahmedkhan Abu Bakar are both poetic and expressive ("Dargin girls", "Chegeri"), and lyrical ("Necklace for my Sirminaz"), and satirical ("Snow people"). Dagestan story is characterized by a wider coverage of reality and deepened conflict. Writers were occupied with the problems of relations between the individual and society, the problem of leadership. In the stories "Lobotryash" by Z. Zulfukarov and "The Cleaved Stone" by M. Magomedov, the issues of upbringing and moral growth of the hero are artistically interpreted. The Dagestan novel of these years was characterized by following themes: time and person, person and environment, as well as historical issues became relevant. The novel by M. Magomedov describes historical and revolutionary events from the beginning of the February revolution until 1920. The novel "On the Smolenskiy Land" by I. Kaziev is narrated about the partisan movement during the Great Patriotic War. Lezgi writer K. Mejidov devoted his novel "Doctor with a White Streak" to the activities of the leading representatives of the Russian intelligentsia in the pre-revolutionary Dagestan.

During these years, poetry reached creative heights. It became philosophical. The theme of poetry, artistic techniques and styles was expanding. New collections of R. Gamzatov were published: "High Stars", "Letters" (1963), "Mulatto" (1966), "Rosary of the Years" (1968). One of Gamzatov's significant works is the poem "Goryanka" about the fate of a Dagestan girl who rebels against old remnants and strives for knowledge. In the poem "Vera Vasilievna," the poet created a wonderful image of a Russian teacher who comes to the mountain village in the 20s and devotes all her energy to teaching and nurturing the

children of a foreign nation, becoming a mentor, faithful friend, mother for everyone. Gamzatov's poems "Talking with Father", "My Heart in the Mountains" are full of thoughts about the appointment of the poet in society.

The successes of Dagestan poetry in revealing the character of a human are more noticeable in poems. Already in the 50s, the main line of development i.e. the lyrical and its varieties i.e. autobiographical and odic ones was defined in the Dagestan poem. This is expressed by the poetry of R. Gamzatov ("News from the aul"), Fazu Aliyeva ("Spring"), A. Adzhiev ("Poem about poems"), A.V. Suleimanova ("Letter") and others. R. Gamzatov innovatively revealed the theme of the homeland, striving to "trace the set of the great and the small." The construction of his poems is based on the movement of thoughts and feelings of a lyrical hero who comprehends the fate of his native land in an inextricable connection with the fate of the country.

In the folk culture of Dagestan, elements of theatrical art had been formed since ancient times. At the beginning of the 20th century, amateur theater studios and literary and theater circles appeared. In Temir-Khan-Shura "Literary and Artistic Society of Muslims of Dagestan" was created. Its theater troupe played pieces of the classical repertoire, translated by V.T. Beybulatov into Kumyksky dialect as well as dramatic works created by members of the "Tang-Cholpan" club. In Derbent, a theater studio operated under the direction of B.N. Tarasenko. To stage the performances, a graduate of the Munich Academy of Fine Arts K. Mitnikov-Kovylin was invited to the studio.

Interest in theatrical art was growing in rural districts. Amateur troupes worked in Kayakent, Kaitago-Tabasaran district, in Nigniy Dzhengutai, Kumukh, Khunzakh and other rural districts. During this period, plays appeared in the languages of the peoples of Dagestan, among which a special place was occupied by the play by G. Saidov "Tinkers" (1914).

At the same time, the People's Commissariat of Education is taking a number of measures to organize theatrical societies in cities and district centers, strictly following the repertoire, organizing theatrical performances of the Ukrainian musical theater, Moscow theaters ("The Hermitage" under the leadership of Smirnov-Sokolsky, "The Nest of Migratory Birds" under the leadership of M. Baryatinsky). In 1921, by a decree of the Revolutionary Committee, the Buinaksky Theater was renamed into the State Theater of Dagestan and the following year it was transferred to the capital. Actors B. Baykov, M. Vrublevskaya, A. Dervishev, N. Margaritov, B. Satina and others were invited from the capital's theaters. Amateur theater groups continued working gradually becoming examples of professional stage art.

In 1926-27, the troupe of N. Sinelnikov was invited to the Russian Theater, who headed the drama theaters of large cities of Russia such as Kharkov, Kiev, Kazan, Rostov-on-Don and others. His troupe included M. Tsarev, V. Florinsky, O. Ardi-Svetlova, O. Zhizneva and others, who later became the most famous masters of Soviet theater and cinema. On the stage of the Russian Theater, they staged the performances "Woe from Wit" by A. Griboedov, "The Government Inspector" by N. Gogol, "The Fruits of Enlightenment" by L. Tolstoy, "Break" by B. Lavrenev, "The Merchant of Venice" by W. Shakespeare, "The Lower Depths" by M. Gorky.

During the period of Sinelnikov, the Republican Russian Theater was included in the number of academic theaters of the country. Tahoe-Godi wrote, "Through the Russian theater, we will move on to the national theater." Indeed, in the second half of the 1920s new names appeared in the Dagestan drama such as A.P. Salavatov, R. Nurova, Sh. Mikhailov, M. Charinov, H. Askarov, R. Fatuev.

In the early 30s, the Kumyksky, Avarsky, Laksky, Lezginsky state theaters were formed. During these years, plays by A.A. Salavatov were staged at the Kumyk Theater.

"Red Partisans and Holy Mukminat" as well as by R. Fatuev "Highlanders", G. Rustamov "Who are you?", A. Kurbanova "Shepherd Arslan", as well as "Namus" by A. Shirvanzade, "Signal" L. Prozorovsky and S. Polivanova, "The death of the squadron" by A. Korneychuk.

A significant event in the theatrical life of the republic was the production of Othello by W. Shakespeare and the play Hadji Murad, based on the novel by L. Tolstoy. Russian theater set the tone for the creative pursuit and undertakings of stage art. The performances of the artistic director A. Verkhovsky were distinguished by their bold translation and innovative approach to drama. The scenery of Tsygvintsev was highly appreciated by the audience and critics.

The theater prepared the play "Rebellion" by D. Furmanov, "Anna Karenina" by L. Tolstoy, "An Optimistic Tragedy" of V. Vishnevsky, "Romeo and Juliet" by W. Shakespeare, "The Marriage of Figaro" by Pierre Beaumarchais, "Vassa Zheleznova" by M. Gorky, "Tartuffe" by Molière. Among the most successful productions, the critic singled out the work of directors V. Ivanov, Samborskaya, Stagrinsky.

The Avar Theater during these years staged "Chest of Disasters" by G. Tsadasa, as well as the plays "Pupil" by A. Ostrovsky, "A Fun Case", K. Goldoni, and "Fall of Silver" by N. Pogodin. One of the best works of the Lak Theater is the performance "Honor" based on the play by T. Mdivani directed by P. Japaridze. In the 40s, the director A. Vasinev continued the artistic and pedagogical line of Japaridze. He puts on the plays "The Highlanders" by R. Fatuev and "A curious accident" by K. Goldoni. In the 40s, a puppet theater appeared. Its director Y. Sutorshin put on children's fairy tales "The Gigantic Turnip", "Gosling", "Kolobok".

In theater art, outstanding acting talent was revealed by the artists of the Kuymyk theater - B. Muradova, A. Kurumov, A. Kurbanov, H. Magomedova, U. Safaraliev, G. Gadzhiev; Lezgi Theater - M. Kukhmazov, E. Emirgadzhanov, S. Velikhanov, M. Ramazanov, R. Hajiyev; Avar Theater - M. Abdulkhalikov, Z. Nabiev, P. Khizroev; Laksky Theater - S. Ibragimov, Darginsky Theater - N. Ibragimov and others.

In the 20s, the first film actress of Dagestan, Safiyat Askarova, starred as the queen in the silent film "Wings of a Serf", which was shown in Paris, London, Berlin, New York. In the 70s, the Sverdlovsk film studio, Mosfilm, Georgia-film, The North Caucasian film studio and other studios of the country created art films based on the literary works of Dagestan authors - A. Abu-Bakar, R. Gamzatov, N. Yusupov. The films "Clouds leave the sky", "Adam and Kheva", "Necklace for my beloved", "The Secret of the Kubachi bracelet", "Chegeri" were shot based on their works. Workers of the Dagestan television F. Astratyants, P. Mollaev, G. Frolov, G. Sultanov, A. Bammatoeva, G. Palchaev, M. Suleymanov created documentaries: "Dagestan ballad", "My heart is in the mountains", "Homer of the XX century", "Nart" and others.

Thus, the Dagestan art culture of the twentieth century is represented by almost all areas of culture - from professional theater to opera, from architectural schools to post-modern searches in art and painting. All this is an objective outcome based on the real content and results of many years of efforts to develop national cultures.

National art culture plays a very significant role in the formation of the spiritual image of man. The culture and art of Dagestan is one of the areas of human life inherent in people, in which their essence is manifested, their desire for the intellectual sphere of life, which is one of the manifestations of world harmony. Russian and other cultures had a special influence on the culture and literature of Dagestan. Cultural interaction with Russia was generally progressive. Democratic themes, humanism, attention to the topical social problems of the national art culture of Dagestan fully meet the task of modern civilization.

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