

**SCREEN AND REVOLUTION: CINEMA IN THE FORMATION OF SOVIET
IDEOLOGY IN THE 1920-1930**

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Annotatsiya

This article examines the role of cinema in the formation of Soviet ideology during the 1920s and 1930s. The study analyzes the development of Soviet cinematic art, its ideological functions, and its influence on social consciousness. Special attention is paid to montage techniques, revolutionary themes, and the works of prominent directors such as Dziga Vertov, Sergei Eisenstein, and Vsevolod Pudovkin. The article demonstrates how cinema served as an effective tool for promoting revolutionary ideas and shaping Soviet societal values.

Keywords

Soviet cinema, ideology, montage, Dziga Vertov, Sergei Eisenstein, Vsevolod Pudovkin, 1920s–1930s, revolutionary art, social consciousness, cinematic propaganda.

The 1920s–1930s were a period of political, social, and cultural transformation in the history of the Soviet Union, during which cinema was seen as an important tool of the country's ideological system. Under Lenin and later Stalin, cinema was recognized as "the most important art form" because it allowed the broad masses to quickly and easily convey revolutionary ideas. This article will take a scientific approach to the development of cinema in the 1920s–1930s, its ideological function, and its importance in the formation of Soviet ideology. The main goal of Soviet ideology was to unite the working and peasant classes and establish a new social order. Cinema was used in this process not only as a means of entertainment, but also as a means of political education and propaganda. Dziga Vertov's Kino-Pravda series and Eisenstein's October (1928) not only reflected the history of the revolution, but also helped to consolidate Soviet values in the minds of the audience. Through cinema, workers and peasants were portrayed as heroes, capitalism was criticized, and the ideal of a new Soviet person was created. Thus, cinema became a central tool in shaping and communicating Soviet ideology to the masses. In the 1920s and 1930s, montage theory played a significant role in the development of Soviet cinema. Dziga Vertov and Sergei Eisenstein manipulated the concepts of time and space through montage, leading the audience to certain ideological conclusions. With the help of the montage technique, revolutionary ideas were reinforced through the rhythm of the film, the chain of images, and visual metaphors. This period is called the "golden age" of Soviet cinema, because it was during these years that many classic works that became famous throughout the world were created. However, the main task of these films was not to create art, but to educate a new Soviet person, popularize communist ideas, and strengthen Soviet power. Lenin's statement "The most important of the arts for us is cinema" clearly expresses the attitude of the Soviet state to cinematography. Cinema was considered the most effective means of influencing the masses and



was therefore placed under strict state control. Vladimir Lenin quickly realized the propaganda power of cinema. His decree "On the State Significance of Cinematography", signed in 1919, laid the foundation for the development of Soviet cinematography. Lenin envisaged the use of cinema for the following purposes:

Since the majority of the population at that time was illiterate, cinema was to serve as a means of visual education. Through films, people could get acquainted with new ideas.

Through cinema, the achievements of Soviet power, the correctness of communist ideas and the shortcomings of the capitalist system were to be shown.

Given the multinational composition of the Soviet Union, cinema was to promote ideas that unite all peoples.

Historical events had to be covered from the perspective of class struggle.

When we look at the films made in the USSR and Uzbekistan in the 1920s and 1930s, we can see that they transferred Soviet ideology to the screen.

"The Battleship Potemkin" (1925, S. Eisenstein). This film depicts an episode of the 1905 revolution - the uprising on the Potemkin ship. The ideological content of the film: The film shows the violence of the tsarist regime against the people. The famous "Odessa Stairs" scene depicts the massacre of civilians by tsarist soldiers. There are no individual heroes in the film, the whole people fight together. This reflects one of the main ideas of Soviet ideology - collectivism. At the end of the film, the successful completion of the uprising and the victory of the people are shown. This was important to justify the legitimacy of Soviet power. "The Oath" (1934, A. Usmanov). A film dedicated to the process of building a collective farm: The improvement of peasant life as a result of collectivization is shown. The use of modern agricultural machinery is described. The participation of rural women in collective farm management is also shown. "Uplift" (1935, A. Usmanov). About the education of Uzbek youth: It is shown that the opportunity to receive education is open to representatives of all nationalities. The achievement of high results by Uzbek youth in the field of science is described. It is shown that Uzbek national cadres can occupy high positions in the Soviet state. Eisenstein's films "Stachka" and "October" depict the ideas of collectivism, struggle and socialism through powerful visual means through montage. Thus, Soviet cinema, while being technically experimental, was aimed at developing ideological influence as much as possible. During the Soviet period, cinema was widely used not only as a means of entertainment, but also as a means of shaping public consciousness, spiritual education and ideological training. Not only did cinema convey revolutionary ideas, it also sought to awaken social consciousness, emotional empathy, and a sense of national unity in the audience. Cinema had the potential to create an emotional impact on the audience, reinforce new Soviet values, and inspire workers and peasants to social activism. In particular, Dziga Vertov's *Man with a Movie Camera* realistically depicted workers and city life, aiming to develop empathy, social consciousness, and the idea of

collectivity in the audience. Vertov's film footage consistently depicted elements such as daily work, the production process, teamwork, and children's school life, making film not only a visual art form but also a social and pedagogical tool. In addition, Vertov forced the audience to think about social differences and the idea of equality through montage between frames. For example, images of workers and machinery, urban and rural life, were contrasted, reinforcing the



audience's understanding of unity and cooperation in Soviet society. At the same time, the fast-paced shots, close-ups, and camera movements used in the film were the most effective way to heighten the viewer's emotions and awaken the revolutionary spirit. Vertov's film "With Your Own Eyes" gained significant importance not only as a cinematic experiment, but also as a political, spiritual and social educational tool. Through this film, cinema became not only an entertaining art form, but also a central tool in conveying Soviet ideology to the masses and shaping the public consciousness. At the same time, cinema propaganda was used to create loyalty to Soviet ideology among workers and peasants, to promote new values and the hardworking ideals of society.

CONCLUSION

In conclusion, cinema was used as a central tool in the formation of Soviet ideology in the 1920s and 1930s. Cinema was developed not only as an entertaining art form, but also for ideological education and social transformation. Through experimental techniques, montage theory and dramatic images, cinema brought revolutionary ideas to a wide audience. In this way, cinema played a significant role in the formation of Soviet ideology and the ideological education of the public consciousness. Cinema was a central tool in the formation of Soviet ideology in the 1920s and 1930s. Cinema was used not only as an entertainment art form, but also as a means of ideological education and social transformation. Through experimental techniques, montage theory, and dramatic imagery, cinema conveyed revolutionary ideas to a wide audience. Thus, cinema played an important role in the formation of Soviet ideology and the ideological education of the public mind.

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