



Stalin. What do you want to tell me, Comrade Fadeev?

Fadeev (A.A. - in 1946-1954, Secretary General of the Union of Writers of the USSR. - Ed.).

Comrade Stalin, we have come to you for advice. Many believe that our literature and art have, as it were, reached a dead end. We do not know which way to develop them further. Today you come to one cinema - they shoot, you come to another - they shoot: everywhere there are movies in which heroes fight endlessly with enemies, where human blood flows like a river. Everywhere they show some shortcomings and difficulties. The people are tired of fighting and blood.

We want to ask for your advice on how to show a different life in our works: the life of the future, in which there will be no blood and violence, where there will be no those incredible difficulties that our country is going through today. In a word, there is a need to tell about our happy and cloudless future life.

Stalin. In your reasoning, Comrade Fadeev, there is no main thing, there is no Marxist-Leninist analysis of the tasks that life now puts forward for literary workers, for artists.

Once Peter I cut a window to Europe. But after 1917, the imperialists thoroughly nailed it down and for a long time, fearing the spread of socialism to their countries, before the Great Patriotic War, they presented us to the world through their radio, cinema, newspapers and magazines as some kind of northern barbarians - murderers with a bloody knife in their teeth. This is how they pictured the dictatorship of the proletariat. Our people were depicted dressed in bast shoes, in shirts, belted with a rope and drinking vodka from a samovar. And all of a sudden, backward "bastard" Russia, these cavemen - subhuman, as the world bourgeoisie portrayed us, utterly defeated two powerful forces in the world - fascist Germany and imperialist Japan, before which the whole world trembled in fear.

Today the world wants to know what kind of people they are who have accomplished such a great feat that saved humanity.

And mankind was saved by ordinary Soviet people who, without noise and cod, under the most difficult conditions, carried out industrialization, carried out collectivization, radically strengthened the country's defense capability and, at the cost of their lives, led by the Communists, defeated the enemy. After all, in the first six months of the war alone, more than 500,000 Communists died in battle on the fronts, and in total, more than three million during the war. They were the best of us, noble and crystal clear, selfless and disinterested fighters for

socialism, for the happiness of the people. We don't have enough of them now... If they were alive, many of our current difficulties would already be behind us. It is today's task of our creative Soviet intelligentsia to comprehensively show this simple, wonderful Soviet man in their works, to reveal and show the best features of his character. This is the general line in the development of literature and art today.

What is dear to us about the literary hero created at one time by Nikolai Ostrovsky in the book "How the Steel Was Tempered", Pavel Korchagin? He is dear to us above all for his boundless devotion to the revolution, to the people, to the cause of socialism, and to his unselfishness.

The artistic image in the cinema of the great pilot of our time, Valery Chkalov, contributed to the education of tens of thousands of fearless Soviet falcons - pilots who covered themselves with unfading glory during the Great Patriotic War, and the glorious hero of the film "A Guy from Our City" tank colonel Sergei Lukonin - hundreds of thousands of heroes - tankers.

It is necessary to continue this established tradition - to create such literary heroes - fighters for communism, whom the Soviet people would like to emulate, whom they would like to imitate.

I have a list of questions that, as I was told, are of interest to the Soviet creative intelligentsia today. If there are no objections, I will answer them.

Shouts from the hall. Please, Comrade Stalin! Answer please!

Question. What are the main shortcomings, in your opinion, in the work of modern Soviet writers, playwrights and film directors?

Stalin. Unfortunately very significant.

Recently, in many literary works, dangerous tendencies are clearly visible, inspired by the corrupting influence of the decaying West, as well as brought to life by the subversive activities of foreign intelligence services. Increasingly, works appear on the pages of Soviet literary magazines in which Soviet people, the builders of communism, are portrayed in a pitiful caricature. The positive hero is ridiculed, servility to foreigners is promoted, the cosmopolitanism inherent in the political dregs of society is praised.

In theater repertoires, Soviet plays are being replaced by vicious plays by foreign bourgeois authors.

In films, petty themes appeared, a distortion of the heroic history of the Russian people.

Question. How dangerous are ideologically the avant-garde direction in music and abstractionism in the works of artists and sculptors?

Stalin. Today, under the guise of innovation in the art of music, the formalist trend is trying to break through in Soviet music, and abstract painting in artistic creativity. Sometimes you can hear the question: “Do such great people as the Bolshevik-Leninists need to deal with trifles - spend time criticizing abstract painting and formalist music. Let the psychiatrists do it.”

In such questions, there is a lack of understanding of the role in ideological sabotage against our country and especially the youth that these phenomena play. After all, with their help, they are trying to oppose the principles of socialist realism in literature and art. It is impossible to do this openly, so they act undercover. In the so-called abstract paintings, there are no real images of people whom one would like to imitate in the struggle for the happiness of the people, in the struggle for communism, along the path of which one would like to follow. This image has been replaced by an abstract mysticism that obscures the class struggle of socialism against capitalism. How many people came during the war to be inspired by the exploits to the monument to Minin and Pozharsky on Red Square! And what can inspire a pile of rusty iron, given out by “innovators” from sculpture as a work of art? What can inspire abstract paintings of artists?

This is the reason why modern American financial tycoons, propagandizing modernism, pay fabulous fees for such “works”, which the great masters of realistic art never even dreamed of.

There is a class background in the so-called Western popular music, the so-called formalist direction. This kind of, so to speak, music is created on rhythms borrowed from the sects of “shakers”, whose “dances”, bringing people to ecstasy, turn them into uncontrollable animals capable of the wildest deeds. These kinds of rhythms are created with the participation of psychiatrists, built in such a way as to influence the subcortex of the brain, the human psyche. This is a kind of musical addiction, having fallen under the influence of which a person can no longer think about any bright ideals, turns into cattle, it is useless to call him for a revolution, for building communism. As you can see, music also fights.

In 1944, I happened to read an instruction written by a British intelligence officer, which was entitled: "How to Use Formalist Music to Disintegrate Enemy Troops."

Question. What exactly is the subversive activity of foreign intelligence agents in the field of literature and art?

Stalin. Speaking about the further development of Soviet literature and art, one cannot but take into account that they are developing under conditions of an unprecedented scale in history, the scope of the secret war that the world imperialist circles have launched today against our country, including in the field of literature and art. Foreign agents in our country have been tasked with infiltrating the Soviet bodies in charge of cultural affairs, seizing the editorial offices of newspapers and magazines, exerting a decisive influence on the repertoire policy of the theater and cinema, and on the publication of fiction. To prevent in every possible way the publication of revolutionary works that instill patriotism and rouse the Soviet people to communist construction, to support and promote works that preach disbelief in the victory of communist construction, propagandize and praise the capitalist mode of production and the bourgeois way of life.

At the same time, foreign agents were given the task of promoting pessimism, every kind of decadence and moral decay in works of literature and art.

One zealous US senator said: "If we could show our horror movies in Bolshevik Russia, we would certainly thwart their communist construction." No wonder Leo Tolstoy said that literature and art are the most powerful forms of suggestion.

It is necessary to seriously think about who and what inspires us today with the help of literature and art, to put an end to ideological sabotage in this area, until the end, in my opinion, it is time to understand and assimilate that culture, being an important component of the ideology prevailing in society, always class and is used to protect the interests of the ruling class, in our country to protect the interests of the working people - the state of the dictatorship of the proletariat.

There is no art for the sake of art, there is not and cannot be any "free", independent of society, as if standing above this society of artists, writers, poets, playwrights, directors, journalists. They just don't need anyone. Yes, such people do not exist, cannot exist.

Those who cannot or do not want, due to survivals, the traditions of the old counter-revolutionary bourgeois intelligentsia, due to rejection and even hostility towards the power of the working class, to faithfully serve the Soviet people, will receive permission to leave for permanent residence abroad. Let them see for themselves what the statements about the notorious bourgeois "freedom of creativity" mean in practice in a society where everything is bought and sold, and representatives of the creative intelligentsia are completely dependent on the money bag of financial magnates for their work.

Unfortunately, comrades, due to an acute shortage of time, I am forced to end our conversation.

I hope that to some extent I have answered your questions. I think that the position of the Central Committee of the All-Union Communist Party of Bolsheviks and the Soviet government on the further development of Soviet literature and art is clear to you.