

Майчин език и литература

Kolyada I.V.

The National University of Pharmacy, Ukraine

THE LITERATURE IN RUSSIA UNDER JOSEPH STALIN WITH THE EYES OF WESTERN SCHOLARS

Introduction. In the history of every nation, of course, there are personalities that attract others because of their ambiguity and mystery; individuals who were feared and worshiped, and may even be hated by millions. In our history, culture and literature one of the best example of such a personality was Joseph Stalin.

Aim. To provide the review of the articles by Western scholars.

Materials and methods. The analysis of literature materials in the target field.

Western researchers often see Stalin as a tyrant or "beast" who killed many people and kept in fear the entire literary world of that time. As Martin Amis notes in his book "Koba The Dread": "Stalin hated the intelligentsia, but he also cared about what he called the creative manner of writing ... his famous expression - "writers - They are engineers of human souls "...[1], but this is not just a grand nonsense: this is a description of what he wanted for writers i.e. to be under his complete control." [1] Martin Amis characterizes Stalin as "cruel, narrow-minded and willing to control everything and everybody's rights" [1], especially in the sphere of literature: "Stalin personally monitored the writers. He tortured and killed Babel. He destroyed Mandelstam. He sentenced Gorky to a more terrible fate, gradually deforming his talent and integrity." [1] The author emphasizes that Stalin did not understand the fact that talented writers could not become "the engineers of words" [1] and will not be able to transcend their talent and, therefore, will not be able to survive in the Soviet reality. Non-talented writers will be able to restructure themselves or, better to say, adapt to the needs of the Soviet literary reality, and, therefore, will be able to survive. In conclusion, the author notes that "being an untalented writer in the USSR was a wonderful thing, and being talented is appalling and even unbearable." [1]

Isai Berlin in his articles supports and develops the tendency to perceive Stalin as a "ruthless ruler" [3] and even compares it with Ivan the Terrible. The attitude of Stalin to the development of literature and art in general is described "as a complete waste of energy in vain - generally unnecessary in the context of" five-year plans." [4] Talking about all

the terrible trials that fell to the lot of Soviet writers, Isai Berlin calls the Great Cleansing period a "final horror." [3]

Isai Berlin writes that the memories of Stalin in the foreign literature date back to the autumn of 1945: Isai Berlin indicated this period in Russian literature as "the art in Russia under Stalin's control" and "Stalin's war against Russian literature," and considered this period in the literary world as "the years of persecution." [5] The peculiarity of the literature under Stalin was its isolation from the whole world: "In its history, Russia had periods, to some extents, isolation from the whole world ... although its literature in all its periods provided proofs of a certain prototypical affirmation for the difficult relations between Russia and the Western World ..." [5] At the same time, the author of the article stresses that in the Soviet society the following tendency was also piqued: "a mixed feeling of love and hatred permeated the work of every well-known Russian writers, sometimes reaching the a nonsense in protest against foreign influence ... " [5]

In his article, «Russian Literature under Lenin and Stalin» Granville Williams describes the Russian literature of 1929-1932 years as "a period of destruction of personality in the literature, which is related to the theories of "socialist realism", Imposed on writers from above " [7], and the emergence of "concurrent total control in every sphere of social, economic and cultural life under the influence of Stalinism." [7] The author of this article describes censorship as "the task to learn everything about every writer, important and not important, who holds a pen on paper." [7] Thus, the author notes that at the time of Stalinism, the boundaries between education and propaganda, literacy and censorship were erased.

Margaret Tsiolkovsky wrote in her article "Imagining Stalin in Literature and Art" that A. Rybakov's book "The Children of Arbat" was one of the few works whose task was "not to idealize, but to show Stalin as realistic as possible" [6]. The author outlines the main characteristic features of the literature of the "Stalin's era" [6]:

- A large number of propaganda, characteristic of the "Stalin's era", surrounded every Soviet man; This literature was aimed at "praising the dictator." [6] The notion of Stalin in the Soviet literature of the 20th century: "wise, imperturbable, unpretentious, devoted to his people." The visual image of Stalin was associated with "his pipe, his boots, his mustache, his burning and penetrating gaze" [6];

- Negative attitude towards Stalin and Stalinism, which was observed in a number of historical works and memoirs.

These contradictory tendencies, characteristic of that period, "had an indelible effect on the literary image of Stalin," [6] which led to the development of some stereotypical vision of this person, as well as to the "demonic embodiment of the socialist

evil." [6] Modern literature, from the point of view of Margaret Tsiolkovsky, has a completely different idea of the image of Stalin, since "it is aimed at exposing those characteristics and traits with which Stalin allegedly was endowed." [6] The task of contemporary literature seems to the authors in the "destruction of the created improbable image of Stalin." [6]

Conclusions. Taking into account all of the above mentioned ideas, we can conclude that Russian literature, in terms of the foreign researches, has the following features:

1) Stalin's dictatorship, which assumed complete subordination of literature and art in general to the Soviet regime;

2) the emergence of various types of control and levers of influence on the literature - "Sovet Pisateley"; The second half of 1939 was the period of the arrests of many writers, they were shot or sent to camps for many years;

3) literature was supposed to support the Soviet power in everything and glorify it "in every printed word" [6];

4) the policy was to guide, or better to say, control the arts in everything.

REFERENCES:

1. Martin Aims / Koba The Dread. – London: Vintage Press, 2003. – 306 p.
2. Laslo Beladi, [Krausz Tamas](#). Sztalin – M.: Politizdat, 1989. – 318 c.
3. Isaiah Berlin / The Arts in Russia Under Stalin: [electronic resource] / URL. – <http://www.nybooks.com/articles/2000/10/19/the-arts-in-russia-under-stalin/>
4. Isaiah Berlin / Conversations with Akhmatova and Pasternak: [electronic resource] / URL. – <http://www.nybooks.com/articles/1980/11/20/conversations-with-akhmatova-and-pasternak/>
5. Isaiah Berlin / A Message To The 21st Century: [electronic resource] / URL. – <http://www.nybooks.com/articles/2014/10/23/message-21st-century/>
6. Margaret Ziolkowski / Imagining Stalin in Literature and Art: [electronic resource] / URL. – <http://www.miamioh.edu/>
7. Granville Williams / Russian Literature under Lenin and Stalin: [electronic resource] / URL. – <https://www.marxists.org/history/etol/newspape/isj/1973/no058/williams.htm>