

Stalin's Relationship with Writers

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Abstract. Excellent literary and artistic works advocate the elimination of old customs and old ideas, and reflect the people's spiritual call and social ideological progress with their unique artistic charm. They also cultivate good beliefs in cultivating people's ideological sentiments and firm pursuit of good things. The morality of the morality, the improvement of people's spiritual realm, plays a subtle role, and the writer who attaches importance to writing such works is extremely important. Stalin is deeply aware of this problem. He believes that leading literature and art is actually a group of leading writers who will create works that serve the socialist construction and the broad masses of the people in accordance with the requirements of the party.

Keywords: Stalin; Literary; Writer; Cross culture.

1. Introduction

The power of literature and art is manifested in the way of popularization and popularization. The profound truth, the pursuit of elegance, the distant imagination, the philosophy of life can all become the material of literature and art. Its expression is plain or simple, or simple and vigorous, or Satirical whipping, or profound meaning, can become the influence force of society. When Stalin was alive, he was said to have been trusted and loved by writers. Many writers write letters directly to Stalin and ask for his help when they have problems in their ideological understanding, creation, and even life. Stalin never gave orders to writers and issued various instructions. Instead, he contacted writers, explained policies for them, and solved problems for them. On the one hand, they affirmed their progress and achievements, and on the other hand, they corrected their mistakes in time. The bad tendencies of their works will also be severely criticized.

2. Relationship with Alexei Nikolayevich Tolstoy (Лев Николаевич Толстой)

Alexei Nikolayevich Tolstoy was born in the aristocracy. During the October Revolution, he once stood on the side of the White Army and hated the Bolsheviks. He believed that the Bolsheviks caused the country's turmoil and caused his family to die, and then went into exile. On overseas days, he strongly felt: "Being a despised person, a person who has left the motherland, a person who is insignificant and inactive, a person who does not need it under any circumstances means What." He chose to recognize the Bolshevik government to continue and consolidate the Russian state and returned to the Soviet Union in 1923. In the Soviet Union, which was in ruins and the people's minds were unstable, the return of such a former count had naturally caused a great sensation and had a positive political impact.

Stalin welcomed Alexei Nikolayevich Tolstoy and adopted a trusting attitude. After returning to China, under the care of Stalin, his creation was valued and he was taken care of as much as possible in life. He served as the leader of the Soviet Writers Association and became an academician of the Academy of Sciences. He was awarded the first prize of the Stalin Literature Prize three times and was awarded the Lenin Medal. Alexei Nikolayevich Tolstoy completed the last two "1918" and "Dark Morning" of the Trilogy of Suffering with gratitude, and the paper affirmed the October Revolution.

Later, in response to Stalin's call to "write the truth and re-evaluate history", he wrote "Peter I" and so on.

Stalin once said in his Letter to Alexei Maximovich Peshkov (Maxim Gorky), "publish some popular anthologies about 'domestic wars', and absorb Alexei Nikolayevich Tolstoy and other writers to participate in this work. But one must add one sentence: one of these things Pieces can't be handed over to Radek or one of his friends to lead. The problem is not Ladick's goodwill or sincerity. The problem lies in the logic of the factional struggle. He and his friends have not completely abandoned this struggle. It can be seen from this that Stalin would rather give this important work to Alexei Nikolayevich Tolstoy, who was on the White Army during the civil war, and was not willing to hand over the work to Radek, a member of the opposition party within the party.

Stalin's full trust, understanding and respect for Alexei Nikolayevich Tolstoy showed his concern for the writers who went abroad and wanted them to go home.

3. The relationship with Alexei Maximovich Peshkov (Maxim Gorky) (Алексей Максимович Пешков <Максим Горький>)

On the eve of the October Revolution, Gorky once feared the revolution and wrote "Cannot Silence", which tried to stop the revolution. He published more than 80 words in succession before and after. He named the Bolshevik leaders including Lenin and asked for it. They promise never to take violent action in the near future. Stalin anonymously published an article "There are many bulls around me", accusing Gorky of "escape from the revolutionary ranks" and severely criticizing him, calling him "a debilitated mentally debilitated person" and pointing out that "the Russian revolution "A lot of authoritative figures have been eliminated", "There are a whole bunch of 'celebrities' that were abandoned by the revolution: Plekhanov, Kropotkin, Breskovskaya, Chasulić and everything just because of them Old and famous old revolutionary. We are worried that these 'Tigers' laurels will make Gorky unable to sleep. We are worried that Gorky will be dragged to them by "deadly" and dragged into the archives."

But since the second half of the twenties, Gorky's thought has undergone a strong change. At the same time, Stalin began to vigorously focus on the cause of literature and art. Stalin found that the writers' team was scattered and negative, and it was urgent for a person who enjoyed high prestige among the writers to unite all the writers. He found that Gorky, who had changed his mind, was the most suitable candidate. He decided to actively pursue Gorky's cooperation and support. Stalin evaluated Gorky Road: "Gorky is an art-minded person who is easily dominated by emotions and feelings. Feelings may make him sideways and unwittingly make things that harm the party. Therefore, Politburo members should be in contact with him. Understand his attitude towards various things in order to correct him in time." In the eyes of Stalin, Gorky is a flag of revolutionary literature, an undisputed ability to unite and call on Soviet writers and enhance the overall influence of Soviet literature. leader. He is not only a writer but also a political figure; not only brings the artistic capital to the Soviets but also brings political capital. To this end, under Stalin's personal questioning and arrangement, Gorky was not only politically reusable, but also received super-special privileges in life, enjoying the same privileged treatment as members of the Political Bureau of the CPSU Central Committee, and Stalin's preparation and publication of Gorky's Books such as "History of War", "History of the Factory" and the creation of "Our Achievements" and "Overseas" magazines give strong support.

Of course, the facts also prove that Gorky is not just a literary genius who bury his head in writing novels in the house. He comes from a rich life. He is also a good helper in implementing the guidelines of the CPSU and a political genius. Gorky praised the rural collectivization movement and endorsed the labor reform of criminals, which is a strong support for Stalin's policy. Regarding the disputes between the literary and art circles, Stalin believed that this was not conducive to the development of literature. Gorky also pointed out that this was a "catastrophe of the literary front." They jointly believed that it is necessary to strengthen the unity of the writers' team and unite them. On April 23, 1932, the Central Committee of the Communist Party of China (Bolshevik) made a resolution on "Reorganization of Literary and Art Groups". Stalin respected Gorky and asked him to

be the honorary chairman of the Preparatory Committee of the Soviet Writers Association and asked him to attend the first congress. Do a keynote report. Gorky readily accepted. Since then, the literary and art circles have argued in the "language of literature and art", "formalism of literature and art", "the volatility of literary thoughts" and so on. Stalin always supports Gorky.

According to statistics, from June 1929 to June 1936, Gorky died, always saying in the letter, "The letter is late (too late!), please don't yell at me. I am too busy" Stalin wrote to Gorky. Seventeen letters and a message "Gorky's 40th Anniversary of Literary Activities and Revolutionary Activities". Gorky wrote fifty-two letters to Stalin and "Stalin's 50th birthday congratulatory message" and "living electricity" after Aliluyeva committed suicide. In the letter, Stalin cares about Gorky's life and physical health. Gorky has repeatedly reminded Stalin to pay attention to his personal safety. It can be seen that the relationship between the two is basically intimate.

4. The relationship with Demian Bedny (Демьян Бедный) (Ефим Алексеевич Придворов)

When talking about the creation of Pravda, Stalin said: "Whether Demian Bedny participated in the meeting on the policy guidelines, he couldn't remember." It can be seen that Stalin knew Demian Bedny before the October Revolution. according to. Demian Bedny is best at satirical techniques, and he is famous for publishing a large number of popular satirical poems and fables during the October Revolution and the Civil War. He lived in the Kremlin and was next to Stalin, and often went to the Stalin family to be a guest. In the intra-party war of the 1920s, he supported Stalin and wrote the poem "There is an understanding of everything" to criticize the Trotsky faction. Stalin was pleased to say that the person who read the poem had more words than the one who read the speech against Trotsky, meaning that the political influence of poetry was much higher. Because Stalin and Demian Bedny had similar political opinions, they were once very close.

However, on December 6, 1930, the Central Committee of the Communist Party of China (Brazil) went to Demian Bedny's "Climb down from the enthusiasm! The two works of "Unrelenting Love" made a resolution and made severe criticisms on the two works, arguing that the former tainted the socialist working class, while the latter created panic and spread rumors. After knowing, Demian Bedny wrote to Stalin that the central resolution was the "noose" that destroyed him. Stalin completely ignored the face of his friends and criticized the wrong attitude of Demian Bedny. "You regard the central resolution as a 'noose' and see it as a sign that 'my (i.e. yours) is ruined. Why? What is the basis? A Communist Party member does not understand the essence of the central resolution and corrects his own mistakes. Instead, he despises this resolution and regards it as a "noose". What is this Communist Party member? When it is time to praise you, The Central Committee has repeatedly praised you. When individual groups and comrades in our party attacked you, the Central Committee has protected you many times (in fact, it is somewhat reluctant!). When many poets and writers made individual mistakes. The central government corrected them. All of this is normal and taken for granted. But when the central government has to criticize your mistakes, you suddenly sneer and call the "noose". What is the basis? Perhaps the central Don't have the right to criticize your mistakes? Maybe the central resolution is not binding on you? Maybe your poem is above all criticism? You didn't realize that you have already gotten some kind of Unpleasant so-called "self-important" problem? Comrade Jamie Yang, let it be modest..." Then, Stalin directly pointed out that the article was written about "the shackles of our people, the insult to the Soviet Union, and the birthlessness of the Soviet Union." The insult of the class, the insult to the Russian proletariat." He advised Benedict: "In any case, you must return to the original Lenin's path."

Since then, the relationship between the two began to alienate. Although the Central Committee of the Communist Party of China (Bolshevik) awarded the Medal of Lenin to the Lenin, but the mistake of his work was wrong, Stalin began to become cold, and the party joined the party in 1912. The poet was also expelled from the party because of ideological issues in 1938, expelling the membership of the Writers Association. But Demian Bedny did not receive persecution in the "great cleaning", it can be seen that Stalin is still merciless to his men.

After the outbreak of the Great Patriotic War, the original low-spirited Demian Bedny regained the pen's weapon and devoted himself to the war of defending the motherland. He wrote a lot of poems

full of patriotism and ruthless disclosure and satire on the German fascists. The degree has been recognized and gradually begun to engage in some party work (as chairman of the preparatory committee for the 100th anniversary of Krylov's death). In 1950, the National Literature Publishing House of the Soviet Union prepared to publish his collection of poems. Stalin personally served as a reviewer. Only the collection of poems had not been officially published, and Stalin also passed away. Their grievances also ended here.

5. The relationship with Mikhail A Sholokhov (Михаил А Шолохов)

Mikhail A Sholokhov is one of the most outstanding writers of Soviet literature in the 20th century. He pioneered the epic poetry of Soviet narrative literature. He won the Lenin Medal in 1939, the Stalin Literature Prize in 1941, and was awarded the title of "Socialist Labor Hero" twice during the Second World War. He won the Nobel Prize in Literature in 1965. Among the Soviet writers, Sholokhov may be one of the most contacts and contacts with Stalin. According to various statistics, he has been interviewed by Stalin sixteen times. He wrote letters to Stalin 15 times, and Stalin returned four letters to him.

Stalin is very important to this talented writer. When the "Quiet Don River" was serialized in January 1928, the 23-year-old young writer was accused of plagiarism, and Stalin personally questioned the matter and let the rumors calm down. Since then, in the serialization of Part 3, the editorial office of October magazine requested that Sholokhov delete certain chapters and make major revisions, otherwise the serialization will stop immediately, and Sholokhov disagrees with the revision, so this contradiction is passed. Gorky was handed over to Stalin. After listening to Sholokhov's statement, Stalin said: "The description of the incident in Part 3 of The Quiet River is good for us and for the revolution!" He firmly said: We are going to publish the third part of "Quiet Don River." At the same time, Stalin also said to the then Minister of the Central Propaganda and Propaganda Department of the Communist Party of China: "You can't interfere with the artist's creative process and can't force him to accept anything. For art. The work can't be judged, it can only be argued." Due to Stalin's row, the problem that lasted for two years was finally solved.

In the communication between Sholokhov and Stalin, in addition to discussing literary creation, he also cares about the lives of the people. In 1929, Sholokhov began to pay attention to the agricultural collectivization movement. He affirmed the general direction of the movement and believed that this was the only way for farmers to get rid of poverty, but at the same time expressed dissatisfaction and opposition to the various deviations and over-fires in the movement. To this end, Stalin specifically published the article "Successful and stunned" to correct it. In this way, paying attention to the Don River's personal questioning by Stalin, he rescued the people of the Don River who suffered from famine and political cleansing. In 1938, Sholokhov wrote a letter to Stalin, exposing insiders to make false and wrong cases, extorting confessions by torture, ruining loyal cadres and innocent people. His original intention of "requesting for the people" put himself in a dangerous situation. Sholokhov was persecuted by the People's House Committee, and some people fell into a counter-revolutionary rebellion in the Don River area. He was in danger of arrest and shooting. . But thanks to Stalin's help, it was spared.

It has been said that Sholokhov's rise in the literary world was due to his political work for the party. But Sholokhov is not a person who likes Stalin. His popular work "Virgin Soil Uplifted" was originally called "Blood and Sweating" (the name of Sholokhov himself), but at the time of the publication of "New World", it was changed by the editorial department without the author's consent. The name "Virgin Soil Uplifted", this name is taken from a speech by Stalin "On Several Issues of the Soviet Land Policy", "The problem of reclamation and wasteland is of great significance to China's agriculture." Hoff knows that he is not as happy as others, but is strongly resistant. "Today, I still hate this topic. Hey, this is a terrible question!" In addition, there is another thing that casts a shadow on their relationship. This is the letter from Stalin's "To Felix Kang" in Volume 12 of the Stalin Collection, which says that Sholokhov "has written some extremely wrong in his "Quiet Don River". thing". Sholokhov was very upset and sent a letter to Stalin asking him to clearly state where the mistake was. The letters seem to be eloquent, but the substance is to express dissatisfaction.

Although there was some friction between the two, Sholokhov respected Stalin. In the eulogy of Stalin's death, he called it "Dear Father" and said "a lot of things we should thank you", "You will always be with us anytime, anywhere." Since then, after the Twenty-sixth National Congress of the Communist Party of the Soviet Union, there was an anti-Stalin wave. When the writers sang praises and criticized Stalin, the attitude of Sholokhov to Stalin remained unchanged. He wrote the poem: "Why do you want to get rid of Stalin?" Monument? He reminds us that a strong and respectable leader has achieved the strength of the past and left it to us."

6. Relationship with the new generation of writers

The so-called new generation of writers refers to the writing enthusiasts who grew up in the Soviet era, mainly from factories, rural areas, military units, institutions, schools and other departments, mainly composed of Communist Party members and Communist Youth League members. Stalin has always adopted a caring and supportive attitude towards the new generation of writers, and clearly stated that the proletarian party should attach importance to cultivating and promoting young literary forces. In his letter to Comrade Felix K. Kang, he put forward his views:

One is against celebrities, dignitaries and masters in the superstition. "I firmly oppose the booklet and the preface to the literary genre, the literary 'celebrity', the 'master' and so on." In Stalin's view, these superstitious people will suppress the new force. He said: "I think we should abandon this old habit of cultivating the literary genre who have already been highly praised. Because of the 'greatness' of these 'requirements', our young, unnamed, the literary power that has been forgotten by everyone is screaming." Stalin believes that the thousands of talented young people in the country cannot be suppressed by the arrogance of the "literary celebrities", the bureaucracy and ruthlessness of some organizations, and the shackles of their peers (it has not yet turned into a competition). "Going on", we should encourage their class to actively contribute their contributions to the total treasure house of socialist construction.

The second is to promote young people to find a way out. Stalin pointed out, "I am not at all regretted by writing a preface to an ordinary booklet of a nameless person in the literary world, because I think that the booklet of Comrade Mikulina may be a big mistake, though it may be a big mistake. But it will definitely bring great benefits to the workers." "One of our tasks is to break through this dead wall and make the innumerable young forces get out of the way. I gave a copy of the nameless author in the literary world." The preface to the ordinary booklet is an attempt to move forward in solving this task. I will only write a preface to the ordinary, unobtrusive booklet of the ordinary, unnamed author among the young forces." This fully reflects Stalin, the great Marxist-Leninist, the great proletarian revolutionary, and the great international communist movement, care for the new generation of writers. Since then, a large number of young people have left the lathe, left their gimmicks, joined the literary creation team and made a good work.

Through the above series of discussions, we can see that Stalin is really a serious writer. He generously supported the development of the literary cause and repeatedly emphasized that "we do not deplore the money." At the same time, Stalin urged the Central Committee of the Communist Party of China to improve the material conditions of the writers as much as possible, adjust the remuneration for a time, and raise the treatment of writers to the same level as researchers; improve the residence, build the creative home and rest home, plan The decision to build a "writer city" has been introduced. In addition, under the Stalin initiative, for example, the Gorky Institute of Literature was established and the Literary Foundation was founded. Indeed, in the Stalin era, due to the importance of creation and the improvement of conditions, a large number of outstanding works have come out one after another. For example, Gorky's literary masterpiece "The Life of Crim Samkin", A. Tolstoy's Trilogy of Suffering and Peter I, Rafimovich's Iron Flow, Fumanov's "Chabayev", Sholokhov's "The Quiet Don River" and "Virgin Soil Uplifted", Fadeev's "Destruction" and "Youth Guards", Austria Strovsky's "How Steel is Made", etc., in addition to the "Kremlin's Bells", "The Frontline" and other popular poems. These works portray the state of the Soviet people's revolution and building a new life, which has been strongly welcomed by readers. Many works have also spread to foreign countries and have produced tremendous international influence. The development of these

Soviet literature and the achievement of creative achievements are inseparable from the support of the generous "sponsor" of the Soviet state led by Stalin.

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