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28 May 1981

USSR Report

POLITICAL AND SOCIOLOGICAL AFFAIRS

(FOUO 15/81)



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NATIONAL

INTERNATIONAL UNITY OF SOVIET NATIONALITIES HIGHLIGHTED

Dushanbe AGITATOR TADZHIKISTANA in Russian No 20, Oct 80 pp 10-12

/Article by Doctor of Historical Sciences V. Sherstobitov: "The Soviet People Are a New Historical Community of People (Material for Discussion)"

/Text/ In the USSR Constitution it is written that in our country "on the basis of the convergence of all classes and social strata, the legal and actual equality of all nations and nationalities, their fraternal cooperation a new historical community of people--the Soviet people--has formed." This is a phenomenon of world historical importance, which shows that only socialism ensures the truly enduring unity of the people of labor regardless of their social and national affiliation.

Capitalism lacks such a prospect. What, indeed, can the interclass unity of the bourgeoisie and the proletariat be, when the former appropriates everything for itself, leaving the latter the "freedom" to vegetate in poverty and the lack of rights? Bourgeois propaganda is not ashamed to speak of as some whole, for example, "the American people" or "the English people." But this is a lie which was exposed long ago. It was K. Marx and F. Engels who noted that such a "people" is only "a surrogate of collectivity," in which personal freedom exists only for the representatives of the ruling class. Since this "apparent collectivity" is the unification of one class against another, "for the subordinate class it was not only completely illusory collectivity, but also new fetters." Within the bourgeois nations which consist of workers and the bourgeoisie there never was and can be no class peace; the antagonistic classes are in a state of economic, political and ideological struggle between each other. As a result of the unabating social confrontation two nations as if function in each bourgeois nation. The intensity of the battles in the capitalist countries in our times is razing to the ground the lofty phrases of imperialist ideologists and propagandists concerning a certain "class harmony" in bourgeois society.

Irreconcilable international contradictions are also an "innate" property of capitalism. Colonialism, national discrimination, racism, apartheid--this is what characterizes national relations under the conditions of the capitalist system. The recent bloody events in the city of Miami (Florida) clearly demonstrated how ephemeral the "unity" of the same American society is (as well as of any other society which is based on the exploitation of man by man). "Racism and poverty are the forces of the volcanic social eruption in Miami," it was stated in the statement which was made by Gus Hall and Angela Davis, the candidates of the American communists in the 1980 presidential election. The desperate situation of the

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inhabitants of the ghettos of Miami is attested if only by the following facts. Here 38 percent of the black population lives below the official poverty level. The level of unemployment among blacks is 17 percent, while among black young people it is twice as high. Unemployment, destitution, national and racial inequality led to the mass demonstration of the blacks of Miami.

It is clear that under the conditions of social and national racial antagonism, which is characteristic of imperialism, a sociopolitical, interethnic and international community of people, which is similar to the one which has formed in the Soviet Union, cannot emerge. The founders of scientific communism saw the only possibility of creating such a "genuine collectivity" of all the members of society in the gaining of political power by the proletariat and the building of socialism.

The historical experience of mankind has demonstrated the correctness of this assumption. The honor of becoming the homeland of the "genuine collectivity" of the workers of different nationalities, who were united by relations of friendship and cooperation, befell our country, the first socialist state in the world. The Soviet people are also the first free union of free workers in the world, the first socialist collectivity of people. The people of the socialist era are a new social class community which unites by inseparable bonds the friendly socialist classes--the working class and the peasantry, as well as the socialist intelligentsia. The socialist social class community of workers is at the same time also an international community, for it embodies the brotherhood and indissoluble friendship of all the nations and nationalities, which have been transformed on a socialist basis.

The formation of the new historical community in the USSR and its transformation into a mighty factor of contemporary social life are a complicated, multifaceted and lengthy process. It is inseparably connected with the building and development of socialism and the most profound changes in the life of Soviet society, in the ideology and moral character of the people and in national relations.

In the process of the formation of the Soviet people as a new historical community the eradication of the private ownership of the tools and means of production, which separates people, and the elimination of exploiting classes were of the greatest importance. Socialism in the shortest possible time put an end to the multiplicity of modes of production in the economy and created a unified socialist economic system, which is based on the socialist ownership of the means of production. Most profound changes occurred in the social structure of the population. Whereas in 1913 workers and employees accounted for 17 percent of the population, individual peasant farmers and handicraftsmen not united in cooperatives--66.7 percent, the bourgeoisie, landowners, merchants and kulaks--16.3 percent, in 1978 in the composition of the USSR population workers and employees made up 84.9 percent and the kolhoz peasantry and handicraftsmen united in cooperatives made up 15.1 percent.

The new historical community in the USSR embodies the triumph of free labor. Labor, which is freed from the private-ownership law of the appropriation of its results by the parasitic classes, reveals all its properties which are common to mankind, including the properties to unite and rally the workers.

The socialist state, which initially acts as the state of the dictatorship of the proletariat, and then (at the stage of the formation of the mature socialist society) develops into a national state, played and is playing an active role in the

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social class and international unification of the people. The socialist state system ensures complete political freedom to the workers, extensive democracy and the active participation of all members of society in the management of state affairs, in economic and cultural construction.

An indispensable condition of the formation and development of the Soviet people as a new historical community was the formation of its socialist spiritual character, Marxist-Leninist world outlook and socialist ideology. Under the conditions of socialism on the ideological basis of Marxism-Leninism a new, socialist culture was created, new, socialist spiritual principles, which bound all the Soviet people by the bonds of lasting unity, were confirmed.

The Soviet people are united and at the same time multinational. The consistent implementation of the Leninist national policy ensured the elimination of actual inequality of the peoples, the formation of new socialist nations and nationalities, their unification in a single multinational state--the USSR, the formation of the truly international brotherhood of people. The flourishing of the nations is leading to their convergence, while their convergence, which is multiplying the common material and spiritual wealth, is creating the basis for the further economic and sociocultural progress of the peoples. All that is progressive and positive from the achievements of each nation is being accumulated in the Soviet international community, and on this basis the international traits of the community as a whole and its progressive traditions are being formed. In the international socialist community, which combines the national and the international, the primacy of the national general over the national peculiar is ensured. The national state forms, in which the development of the nations is accomplished, make it possible to combine correctly the national interests and the interests of all the people and stimulate both the flourishing of nations and comprehensive contacts between them, their convergence.

The gradual democratization of the socialist system is a great force of the international unity of the Soviet people. Soviet democracy expresses the genuine freedom and civic responsibility of the Soviet people in all areas of their activity. Soviet democratism is embodied in the creative labor of our people, in their inexhaustible political and production activity, in their complete support of the Leninist domestic and foreign policy of the Communist Party. Unlike bourgeois democracy, which tramples national freedoms, socialist democracy guarantees the peoples equal rights and opportunities, ensures the solution of national problems with allowance made for the fundamental interests of the workers of all nationalities. Their fraternal solidarity, friendship and steady convergence are ensured by the international nature of the socialist system and its genuine democratic essence.

The multinational Soviet people are characterized by a high degree of ideological solidarity and moral and political unity. The steady increase of the culture and education of the Soviet people and their most extensive familiarization with spiritual wealth--all this expresses the process of the formation of the comprehensively developed individual, the further cultural ideological and spiritual consolidation of the Soviet people. Although socialism also affirmed the common traits in the moral, political and spiritual character of the Soviet people, it did not and does not rule out the existence of national peculiarities, which will be preserved as long as the nations themselves exist. "In speaking about the new historical

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community of people," L. I. Brezhnev notes, "we do not at all mean that in our country the national differences are already disappearing or, moreover, the merging of nations has occurred. All the nations and nationalities inhabiting the Soviet Union are preserving their peculiarities, traits of national character, language, their best traditions. They have every opportunity to achieve the even greater flourishing of their national culture." This is a worthy response to the bourgeois falsifiers, who are attempting, contrary to the facts, to pass off the sociopolitical and international community of the Soviet people as a certain "Soviet nation" which ostensibly "absorbed" the former nations and nationalities and "deprived" them of "a specific national nature and uniqueness." In reality the new historical community is not replacing and not abolishing the nations, but personifies the international general, which was and is being developed in the process of the flourishing of the national, the complete and free revelation of the creative potential of all the fraternal peoples.

The patriotic and international education of the masses is playing an important role in the further consolidation of the Soviet people as a community. The importance of the cultivation among all the Soviet people of a sense of pride in the socialist fatherland, of the indissoluble fraternal friendship of the peoples of the USSR, respect for national dignity and national culture and intolerance toward any displays of nationalism is emphasized in the decree of the CPSU Central Committee "On the Further Improvement of Ideological and Political Educational Work."

The working class, which under the conditions of socialism fully reveals its humanistic and international qualities, is the leading social force of the formation and development of the new historical community--the Soviet people. The Communist Party functioned and is functioning as the organizer and leader of the process of the creation and consolidation of such a monolithic community of people as the Soviet people. All its activity is aimed at the assurance of the social class and international unity of the working people and their rallying for the struggle to realize the ideals of communism.

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NATIONAL

RETURN OF RUSSIAN CULTURAL VALUABLES TO MOTHERLAND FROM ABROAD

Moscow GOLOS RODINY in Russian No 15 (2263), Apr 81 p 6

[Interview with Natalya Borisovna Volkova, director of the USSR Central State Archives of Literature and Art, and Vladimir Bronislavovich Sosinskiy, who lived abroad for many years, by GOLOS RODINY special correspondent Galina Yevdokimova: "To Keep Them Safe in Order To Return Them to the Millions"; interview held in GOLOS RODINY editorial offices, date not given]

[Text] By tradition we start our conversation by the samovar with a letter. And we shall observe this tradition today. An article entitled "The Story of a Meeting" was published in our newspaper. Its author was the Muscovite journalist Yuriy Fedinskiy, who talked about the Turgenyev Library in Paris, its past and present and its links with the motherland. Comments on this article began to arrive at the editorial office. They were most varied. Let us look at just one of them: "...In the article you published the desire was expressed to gather together and return to the motherland what rightly belongs to it. What does this mean 'return'? The Turgenyev Library has never existed inside the country (i.e. the Soviet country--GOLOS RODINY editor), all its value lies precisely in the fact that it is in France, just as the Gogol Library is in Rome. Inside the country (i.e. the Soviet country--GOLOS RODINY editor) its value is insignificant; there are other libraries there and the selection is richer and better....

Sincerely,

The Board of the Turgenyev Library, Paris."

And so, the question is posed: where do cultural treasures bring the greater benefit, in the motherland or abroad in the countries where our compatriots live?

Volkova: Before answering this question it is necessary to establish the difference between a library and cultural treasures of a unique character. There may be many copies of a book; however, manuscripts, letters from well-known people, diaries,

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memoires, works of representational art and, finally, a book with an author's dedication are all one-of-a-kind, unique documents. These are the documentary monuments of culture. They should be returned to the motherland since we are obligated to safeguard them. Safeguard them for history, for science, for culture.

Sosinskiy: Documents of Russian culture have always attracted the attention of foreign scientists and the art connoisseurs and finally those who simply are able to turn a profit even in a business such as the cultural property of a people.

Volkova: You, Vladimir Bronislavovich, have touched on a very important question: that of culture and business. We must certainly deal with this. But meanwhile, I return to the start of our conversation: books and libraries, in particular the Turgenyev Library...Where is it needed more--in the motherland or in the countries in which our compatriots live? It seems as if we should agree with the writers of the letter from Paris: for the Russian person living abroad they are indeed so essential.

Correspondent: This is precisely what Viktor Aleksandrovich Yakhontov thought when, returning to the motherland, he left his friends in New York the library he had gathered together throughout his entire life. And it is relevant that one of the tasks of the "Motherland" Society is to supply Russian public libraries in Helsinki, Brisbane, Brussels and other foreign cities. Our Society is constantly sending there the works of Russian and Soviet literature.

Volkova: In other words, we have never tried to impoverish or limit the spiritual needs of the Russians living abroad. On the contrary, we have done everything possible to nourish them.

Correspondent: Well... and now, what about cultural treasures of a unique character?

Volkova: In any state, attention is given to the safeguarding of its own cultural property, the cultural treasures belonging to its own country and its own people. In short, insuring the retention of documentary monuments of culture in a fitting manner can be done only in the motherland. This is the main thing. And there is more. Unique documents should not only be safeguarded, they should also be put to work!

Correspondent: Precisely. Set to work! During the last decades our country has done much to return to the motherland its cultural property. The sixties were particularly fruitful; at that time about 40,000 documents, manuscripts, photographs with authors' dedications, artists' canvases, sketches, drawings, diaries, theatrical rough copies and memorabilia were returned to the Soviet Union. Kseniya Kuprina, Lev Lyubimov, Lev Nikulin, and V.B. Sosinskiy, who is here today, played an enormous part in this noble matter.... Returning to the USSR from abroad they brought an enormous quantity of materials on the history of Russian culture.

It is also widely known that as the result of a number of trips to France, I.S. Zilbershteyn, the Soviet art critic, a fiery propagandist for the return of cultural treasures to the motherland, made a most enormous contribution to this business

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when he returned from abroad and passed on to the USSR Central State Archives of Literature and Art [TsGALI] and other repositories in the country about 20,000 manuscripts, paintings and photographs representing a colossal value.

Volkova: And they have not all just sat in these repositories; they have been put into circulation among the scientists. Everything brought from abroad has been put into good order and information about them has been published in the press, and reviews about these acquisitions have been published in TsGALI guides. The most interesting documents have been included in special archive collections called "Meetings with the Past." Recently, for example, information about Anna Pavlova and extracts from the "Paris Diary" of a member of the French resistance, the journalist and writer Nikolay Roshchin have been published. Much material has been included also in the collections and collected works of I. Bunin and A. Kuprin.

Correspondent: The noble and laborious work to return cultural treasures to the motherland is now being carried on intensively. We have many friends abroad who are feeling the need--exactly that, the need!--to return to the motherland what belongs to it. The patriot would like to leave behind a good impression.

Sosinskiy: A good memory. To do something good. Many of our compatriots abroad experience these feelings when they decide to part with something they hold infinitely dear. But they do it on behalf of science, of culture, of history.

Correspondent: Right now we have in front of us a large envelope that we received from Los Angeles. Nadezhda Ivanovna Khaletskaya, widow of the Russian flier, has sent us rare information relating to the period of the birth of Russian aviation.

Volkova: I have already familiarized myself with this material. The military historical archive will accept Nadezhda Ivanovna's gift with gratitude; the photographic documents she has sent will help those engaged in studying the history of Russian aviation.

Correspondent: Natalya Borisovna, how often do you have occasion to meet our compatriots living abroad?

Volkova: Quite often. Both during my own trips abroad and at my home in Moscow when they come to the motherland. At almost every meeting, these people, our friends, pass on various valuable material. True, they sometimes ask not to be named. I understand this. All those Russians who emigrated are not all the same. Some welcome the return of cultural treasures to the motherland; others think otherwise. Yet others again have different considerations. Just think of the letter with which we began our conversation today.

Sosinskiy: Nevertheless, Russian people consider it their duty to do a little something for the motherland, if, of course, they can. For the emigre the cultural memento is a way of keeping a link with the past. For us, it is a question of bringing this past to millions.

Let us recall with a good word Anna Aleksandrovna Cheresov-Benua, the daughter of the notable painter and great savant of Russian art, A.N. Benua. She lives in

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Paris, in her father's home. When she was seriously ill, Anna Aleksandrovna categorically refused any suggestion to sell her father's archives--his articles and memoires.

Correspondent: On 31 August 1957 Aleksandr Nikolayevich wrote to his Soviet friends: "They advise me to sell my manuscripts and all the archives I have here to one of the American museums that collects various historical documents; I would feel better if all this were to be brought together with the material already in the repositories of my own motherland. Much in this mass of material is of real interest for the history of art in Russia...."

Volkova: Anna Aleksandrovna helped to accomplish her father's dream: 160 of A. Benua's works were sent to the motherland: sketches for the sets and costumes for a theater production of F. Dostoyevskiy's "The Idiot" presented in Paris in 1925, materials collected by A. Benua for work on his memoires, notes on art questions, correspondence with artists and much besides.

Correspondent: The colossal value for us of the Benua archive sent by his daughter can be judged from a book in the "Literary Monuments" series--A. Benua's "My Memoires" which was recently published and gave us all great pleasure.

Sosinskiy: And another name--Nikolay Rerikh. A Russian artist, a scientist, public figure, a traveller, talented investigator of the culture of the peoples of the East. He lived for many long years abroad and dreamed of returning his work to the motherland. Today it is with pleasure that we can say that his dream has been fulfilled! The artist's pictures--there are about a hundred!--which were in the collection of Mrs. Campbell (Connecticut, the United States) were passed over to the Soviet country and took their rightful place among the exhibitions of the Soviet museums.

Correspondent: Sometimes the use of returned documents takes on a most unexpected character.

Volkova: Yes indeed! For example, we managed to obtain from abroad pictures by Mstislav Dobuzhinskiy, the graphic artist and theatrical artist who lived in England and the United States, done for a presentation of "Revizor" produced by Mikhail Chekov in Paris. The producer G. Tovstonogov of the Leningrad Academic Drama Theater found out about them from a piece in OGONYEK. He was captivated by them and used them in his own production of "Revizor." We were invited to the premier and were enthralled not only by the production itself but also by the fact that the work of Russian masters working abroad--M. Dobuzhinskiy and M. Chekov--sparkled again anew.

I can--and would like!--to talk all day about the remarkable people who have given the motherland materials of true value.

Correspondent: Please do, Natalya Borisovna, we are listening.

Volkova: Well then. What about the Kodryanskiy couple. Veniamin Veniaminovich, owner of a large pharmaceutical firm, and Natalya Vladimirovna, an authoress. At

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one time N. Kodryanskaya selflessly and generously helped the Russian writer A. Remizov who was living in France and in dreadful need. Natalya Vladimirovna wrote a book about Remizov to which, as is known, K. Paustovskiy responded warmly. This Russian Parisienne has done a great deal to safeguard Remizov's archive and send it to TsGALI. It includes A. Remizov's entire life in Paris, diaries kept by the writer, and the manuscript of "How To Learn To Write."

I would also like to get in a good word for Nora Yakovlevna Sakhar, our compatriot from France, daughter of the well-known jurist. She has sent us most valuable photographs of S. Bernar, K. Varlamov, V. Davydov, V. Strelskaya, D. Grigorovich, V. Makovskiy, I. Repin, F. Shalyapin....

Sosinskiy: Let me also mention some names with gratitude. A. Yevreinova, who sent to the motherland the archive of her husband N. Yevreinov, the theatrical figure. The granddaughter of the great Russian writer Lev Tolstoy, Tatyana Albertini-Sukhotina, living now in Italy. She donated more than 2,000 manuscripts from the archive of her mother Tatyana Sukhotina, the writer's favorite daughter, to the State Lev Tolstoy Museum. They included letters from very eminent figures of Russian culture--I. Bunin, A. Kuprin, M. Tsvetayeva, I. Repin, B. Pasternak, F. Shalyapin. The diary of Tolstoy's daughter, which she kept for half a century from the age of 14, was of great interest to the researchers. Tatyana Albertini donated a family heirloom to the museum--a portrait of the writer's father.

Correspondent: There are also more complex problems. And here we must consider Sergey Lifar, the ballet master, who lives in Paris and in whose hands are concentrated enormous cultural treasures. I mean primarily the material associated with the name of the great Pushkin.

Sosinskiy: I know S.M. Lifar. In 1937 on the occasion of the centennial of A.S. Pushkin's death he organized an exhibition of documents and materials from the collection of the Russian theatrical and artistic figure and organizer of the Paris exhibitions and "Russian seasons," Sergey Dyagilev. It took place in the largest hall in Paris, the Salle Pleyel. And what was on show? Dozens, hundreds of the most interesting documents! The poet's letters to Natalya Goncharova during the period when he was still betrothed, manuscripts. Pushkin's own seal-ring and the pistol with which the poet was killed. Later, much of what we saw at the exhibition was sold by Lifar at auction: unique documents were scattered around the world.

Volkov: There was an auction in Monte Carlo in 1975 at which Sergey Lifar's unique Russian library was sold off. I.S. Zilbershteyn participated. Lifar gave him as a gift for the motherland about 20 very valuable books that were not in the stocks of the Lenin Library. Russian Parisians also acquired several books also to send to the motherland.

Sosinskiy: But Lifar still has much that is of value to us--letters from Pushkin to Natalya Goncharova and her mother.

Volkova: It is bitter and shameful when unique documents associated with the names of Russian celebrities become goods in the marketplace. They lie for years as

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unrealizable capital, not moving, not working, not being used for history, science or culture.

Correspondent: Natalya Borisovna, are there still many cultural treasures abroad awaiting the hour of their return to the motherland?

Volkova: Quite a few. The descendants of Polina Viardot have concentrated much material associated with the life and activities of I.S. Turgenyev. It is true that we have obtained some of them, but only copies. Many documents of I. Bunin, L. Andreyev and others have not been returned to the motherland.

Sosinskiy: The archive of the Russian writer Zinaida Volkonskaya also awaits the hour of its return to the motherland. It contains most interesting correspondence from the Volkonskiys, letters written by Baratynskiy, Vyazemskiy, sketches by Kirpenskiy, Ivanov, Bryullov, Bruni, notes by Glinka....

Volkova: The monuments of Russian culture should belong to the motherland--that is what our true friends believe. And they bring priceless gifts to the motherland.

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REGIONAL

ACHIEVEMENTS, PROBLEMS OF TEACHING RUSSIAN IN MOLDAVIAN SCHOOLS

Kishinev RUSSIY YAZYK V MOLDAVSKOY SHKOLE in Russian No 1, Jan-Feb 81 (signed to press 19 Feb 81) pp 7-10

[Article by L. B. Khomchik, inspector in the Moldavian SSR Ministry of Education: "There Is a Great Deal of Work To Be Done"]

[Text] A great deal has been done in our republic to improve the teaching of the Russian language in the national schools. The resolutions of the all-Union scientific-theoretical conference held in Tashkent in 1979 under the title "The Russian Language — The Language of Friendship and Cooperation Among the Peoples of the USSR," gave new impetus to this activity by scientists, methodologists, teachers, and employees in public education. Specifically, what has been done in this direction in Moldavia? What steps have been taken during this time and what problems remain on the agenda?

First of all, we should note that the teaching of Russian has been introduced in all preschool institutions. In connection with this programs and manuals have been worked out, recommendations for parents developed, and the know-how of the best preschool teachers summarized and disseminated.

Considerable attention has been devoted to the preparatory and elementary grades. New textbooks and manuals have been published for the students, and methodological recommendations have been developed for teachers. After a review of the Russian language and literature program for grades two-nine, a great deal was done to improve the quality of textbooks. Many of them are now well established and accepted. Intensive work is continuing to set up new educational complexes for all grades. Anthologies of extracurricular reading are being published to help the teacher and students. Teachers will soon receive the reference dictionary, "Russkoye Udarenie" [The Russian Accent], manuals on developing the individual speech of students in grades four and five, and other aids. At the beginning of the present school year teachers received the document "Norms for Evaluating the Knowledge and Skills of Students in Russian Language and Literature in the Moldavian Schools." The position of methodological specialists has been introduced in the departments of public education to improve the teaching of Russian. The elementary classes are being divided into subgroups; at the present time this is being introduced in grades four-eight of the urban schools. A decision has been made to conduct republic olympiads each year for students in the higher grades at Moldavian schools.

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Steps have been taken to provide schools with qualified teachers; 99.6 percent of the Russian language teachers today have full or incomplete higher education. Work to raise the qualifications of teachers is improving. For example, a school for advanced study by teachers has been opened at the TGPI [possibly Tiraspol' State Pedagogical Institute imeni T. G. Shevchenko]; teachers who conduct advanced specialization courses have gone through training at the IUKU [expansion unknown]; a seminar for methodological specialists of the departments of education was conducted; two-year courses have been organized for teachers in the preparatory classes who will not have to leave their jobs (three lecturers for each rayon have been trained to conduct these courses); a section "Russian Speech" has been included in the curriculum for preschool employees. There was broad exchange of know-how at the republic science-practice conference held last May on the questions of teaching Russian language and literature in the Moldavian schools.

Educational television programs are broadcast regularly for students in the national schools and a series of radio broadcasts called "We Are Studying the Russian Language" has been organized for teachers in the elementary grades. A section called "The Language of Peace and Friendship" has been added to radio broadcasts for school children. A televised olympiad in literature is being conducted for students of Moldavian schools during this school year.

The republic has also done a great deal to build up the material base for teaching the subject. Most schools have set up Russian language offices. The teachers have collected excellent illustrative and circulating material in them. Forty language laboratories have been set up.

All of this work has certainly helped improve the study and teaching of Russian in the republic.

In March 1979 the state of Russian language teaching in Moldavian schools and the level of student knowledge in all cities and rayons of the republic were studied by a commission of the Moldavian SSR Ministry of Education. After this these questions were discussed at the collegium. The collegium of the Moldavian SSR Ministry of Education took note of the improved scientific-theoretical and methodological level of teaching of the subject and the growth in its role in shaping the communist worldview of the students. The best teachers in the republic are skillfully implementing the ideological-theoretical and practical orientation of the new curricula, employ various methods of teaching and reinforcing the new vocabulary and developing coherent speech, organize independent work by students with due regard for individual characteristics, inspire students to think and learn, and use educational materials in an interesting manner for educational purposes.

The students of these teachers master speech skills and habits quite well. They read smoothly and perceptively and are able to retell what they have read and answer questions. They carry on discussions on arbitrary topics, can give descriptions of literary heroes, and are developing the ability to analyze literary works.

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The results of the check examinations made in the third, seventh, and eighth grades in the republic illustrate that the level of student mastery of connected oral Russian has risen. The third graders, for example, received a variation of the assignment which was given to fourth graders in 1969 (answers to questions from everyday life). In 1969 42.8 percent of the fourth graders received grades of "4" and "5" for this work; this year 73.2 percent of the third graders received these grades. A comparison of the results of the check examinations in 1970 and 1979 shows a significant broadening of the active vocabulary of present-day eighth graders (by roughly 30-40 percent). The connected statements of the students were outstanding for their content and diversity of syntactical structures.

The system of teaching Russian language and literature gives an important place, of course, to work out of class. Many activities such as evening and morning meetings, assemblies, excursions, debates, Lenin lessons, clubs of Russian language and literature enthusiasts, research work, meetings with veterans of war and heroes of labor, and meetings of international friendship clubs held in the Russian language in Moldavian schools help the students master the Russian language and create a good Russian language environment.

But the examinations revealed major gaps in the students' knowledge. The number of students who could not pass the test for literacy was 8.5 percent of the third graders in the republic, 16.3 percent of the seventh graders, and 19.8 percent of the eighth graders. In certain schools the figure goes up to 50 and even 75 percent! In the schools of Strashenskiy Rayon, for example, 22.5 percent of the seventh graders did not pass the assignment and 40 percent received grades of "3."

The typical mistakes in the third and fifth grades are omission, substitution, confusion of letters and words, and incorrect case endings (40-48 percent of the students). More than half of the eighth graders wrote very short compositions ("My Biography" and "The Russian Language"). They gave essentially one-syllable answers to the suggested questions. The language of their work was very weak, with little connection between sentences and parts of speech. More than 40 percent of the students made errors in word agreement and government. Many of them were unable to perform syntactic, morphological, and phonetic analysis of word composition.

The cause of these shortcomings is inadequate work on oral language and sound-letter analysis and the inability of teachers to organize speech practice, enlargement and reinforcement of the vocabulary, and development of connected speech by students in general.

The teachers in the elementary grades, while working more consistently to instill practical and speech habits and enlarge the vocabulary, at the same time work without system or direction on elements of grammar and the development of writing skills and habits. In many cases grammatical exercises are done formalistically without any connection to the vocabulary being studied or any reliance on knowledge of the native language. The classes of certain teachers in the fourth-eighth grades are not directed to shaping practical

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skills and habits and enlarging the vocabulary of the students. They use too much grammar with only slight attention given to spoken exercises and creative (especially written) work to compile connected texts that include the grammatical and literary material under study.

As a result, children in the elementary grades usually have the best mastery of the compulsory minimum vocabulary and models of sentences and connected statements conforming to the requirements of the curriculum, whereas older students often have not even mastered the vocabulary required by the curriculum, so they do not become actively involved in free conversation during the class. Elementary teachers and teachers of the fourth-eighth grades do not articulate their teaching methods or use useful work know-how that is available in the different elements. Classes in reading literature devote little attention to the expressiveness of the work, the development of individual speech by the students, and the ability to break the text down into complete meaningful parts, to outline what has been read, and to identify the main, most important thing, the connection between the material under study and surrounding activities.

The principal shortcoming in the teaching of literature, we believe, is the absence of careful, thoughtful work with the text. This diminishes the emotional and esthetic impact of the literature and lessens its influence in shaping the cultural makeup of the young people. Little is being done to develop the creative imagination of older students and their ability to describe a literary hero, express their own attitude toward his actions, and evaluate the artistic skill of the writer. Interdisciplinary ties with history, social science, music, painting, and other subjects are not identified during the analysis of works of literature.

A check of subscribers at certain libraries showed that the students read very little in Russian. Many teachers do not direct the outside reading of their students.

Work out of class is poorly organized at some schools. There are no days and weeks devoted to the Russian language and no special classes in the subject. Study circles work only sporadically. The lack of a linguistic environment at such schools makes its mark on the level of mastery of Russian by the students.

Work using the Russian language offices is ineffective: 70 percent of the classes we visited were conducted without graphic aids and 98 percent used no technical equipment.

A major cause of these shortcomings is poor preparation by certain teachers for classes. They do not take a conscientious attitude toward their duties and do not work steadily and systematically to improve the class as the basic form of the educational process.

Superficial lesson plans and failure to think through the purposes and structure of the lesson and its methodology lead to ineffective use of the educational process and school time. In Teleneshtskiy Rayon, for example, only 30 percent of the classes we visited were conducted on a proper level, while in

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Kriulyanskiy and Strashenskiy rayons 67 percent of the lessons were mediocre or poor. In Novoanenskiy the figure was about 78 percent.

The infatuation with simplistic working methods on the part of most teachers and the lack of planning and a system for questioning students and evaluating their knowledge when giving grades for a class has a negative impact on the effectiveness of the lesson.

All these things illustrate that by no means are all Russian language teachers trying to develop thorough knowledge in every student and use the means of Russian language and literature to insure uniformity in ideological-political, moral, and labor indoctrination and form a communist worldview, social activism, and readiness to work for the good of our native land.

The challenges which face teachers demand constant self-improvement, a rise in their scientific-theoretical level, thorough mastery of the all-victorious doctrine of Marxism-Leninism, broad use of the advances of pedagogical science, psychology, and specific methodologies, and practical introduction of progressive know-how in the work of every teacher. This will ultimately help insure that the educational process is organized so that all graduates of the national schools who receive a certificate of secondary education will be fluent the Russian languats.

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REGIONAL

FIVE YEARS OF TURKMEN PROSE REVIEWED

Ashkhabad SOVET EDEBIYATI in Turkmen No 12, 1980 pp 98-108

[Article by Dzhora Allakov: "Five Years of Our Prose"]

[Text] The Soviet people are launching on a great political and work advance. The announcement of the forthcoming holding of the 26th CPSU Congress has filled Soviet hearts with pride and gladness. Every Soviet citizen is now eagerly straining to greet the congress of our beloved party with new work successes. At the same time we take stock of the results of the historic tasks which were set before us by the last party congress.

The 5 years which have passed since the 25th Congress of our beloved party were years of historic victories in the development of the people's economy. During this period the workers of our sunny republic achieved very great successes in economic, scientific and cultural development. Every year a richer harvest of our "white gold" has been gathered and the V.I. Lenin Karakum Canal strides confidently towards the ancient Caspian. Our republic's gas and oil workers have opened inexhaustible treasures of underground wealth. From the Bary hydroelectric station the brilliance of electric light has been brought to the furthest corners of our republic. Our successes in the advancement of science and knowledge are beyond counting.

The period between our party's two congresses has also been for Turkmen Soviet literature one of impetuous development. The historic resolutions of the 25th CPSU Congress, and the report presented by CPSU First Secretary and Supreme Soviet Praesidium Chairman L.I. Brezhnev at that congress, have served as a programme document for Turkmen writers.

The tasks before Soviet literature were clearly defined in Comrade Brezhnev's report to the 25th CPSU Congress. He indicated the particular basic themes and tasks of our literature in the following words: "We can today say that the approach of the 24th CPSU Congress to questions of literature and art has been fully justified. The further strengthening of the work of the creative intelligentsia has been a feature of the past years. They are making an increasingly solid contribution to the general party and general national work of creating a communist society.

"The impetuous advance, of course, has been shown in new works of socialist realism which have been created in our country in recent years. Increasingly

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frequently in these works resounds the basic theme of those fundamental aspects of our life which are integral to the personal destiny of Soviet people.

"For example, take 'the theme of production': formerly, it was a theme that was treated without any conviction. This theme has now acquired a genuinely artistic character. Along with heroes of literature or of the stage, we are also moved by and feel pride over the successes of steelworkers or textile factory directors, engineers or party workers. A prize award for a construction brigade strikes an echo by virtue of its social import; it becomes a subject of inspiration.

"Another important theme of artistic creativity is the bravery of the Soviet people during the great fatherland war. It has been the subject of deeply sincere and moving works. Those who were in the war see in the heroes of novels, stories and films about it their own contemporaries and comrades, dead or still living, and once again bow their heads in their great spirit, and feel they are once again treading the snowy roads at the front. The younger generation, by the magic of art, feels itself involved in the courageous doings of its fathers, or of those young girls who in the quiet dawn by their devotion to the liberation of the fatherland gained immortality. Such is true art; re-enacting the past, it educates the Soviet patriot, the internationalist.

"One other theme should be mentioned, to which our literature and art have devoted considerable exertions. This is the theme of the moral factor, of moral endeavours. Here there have indeed been shortcomings, but however that may be, there have been many successes. The service performed by our writers is that they try to promote the best human qualities--firmness of principle, integrity, depth of feeling--and that in doing so they base themselves on our own unshakable communist principles.

"The struggle for peace and for the liberation of peoples, and so important and noble a theme as the international solidarity of workers in this struggle, also serve as a source of inspiration for our writers and poets." (L.I. Brezhnev, Report to the CPSU Central Committee and the Party's Tasks in Domestic and Foreign Policy, Turkmenistan Publishing House 1976, pp 86-7)

L.I. Brezhnev's wonderful Lenin prize-winning works "Malaya Zemlya," "Rebirth," and "Virgin Soil" provide unparalleled examples of the handling of these themes that are so special to Soviet literature. A deep impression is made by the accounts given in these works of the unsurpassed bravery of Soviet people in the years of the great fatherland war, and in the years of reconstruction that followed that war; of the courageous work accomplished in the opening up of the virgin lands; of the patriotism and internationalist devotion duty of Soviet people; and of their unflinching struggle for world peace.

Since the 25th CPSU Congress Turkmen writers also, mainly concentrating on the themes used by Comrade Brezhnev, have taken their direction from the principles projected in his three works. In the period between the two conferences a number of novels, short stories, poems and tales have been written dealing with the theme of production, or celebrating the courage displayed by Soviet people in the years of the great fatherland war and their supreme moral qualities, and giving faithful accounts of the world-wide struggle for peace.

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In the last 5 years Turkmen prose has achieved very significant advances. Of course, one cannot detach from the overall literary process a neat five-year chronological sequence. In the present article, therefore, while the principal subject of our attention is the prose of the last 5 years, it is understandable if at the outset we consider certain problems and themes which have claimed our attention since quite an early period. For, over many years, very real experience has been gathered about the treatment of a number of problems concerning our prose, from which certain standard conventions have resulted.

For example, Turkmen prose has for many years been oriented to the production theme. Around the end of the 1950's Berdi Kerbabayev, the caravan-leader of Turkmen literature, wrote the novel "Nebit Dag" which was one of the outstanding phenomena not only of Turkmen prose but indeed of all Soviet literature.

Of course, before "Nebit Dag" there were certainly other attempts in Turkmen prose to treat the production theme. But in these works the production process was written about drily and boringly, as a thing on its own. The production process could not thus become a means for opening and displaying the heroes' spiritual world. But in B. Kerbabayev's novel "Nebit Dag" the production process was depicted as firmly involved with the spiritual world of the novel's heroes. It was turned into a decisive instrument for revealing the heroes' good qualities. The aesthetic and emotional sides of the heroes' characters were revealed through their work.

In the novel "Nebit Dag," in accord with the spirit of the age, the relationship of a character with his work team, the forming of character in the team, and the sturdy moral qualities of progressive workers are effectively depicted. This novel has been one of the best examples of the treatment of the theme of working people.

In spite of a certain quality of dryness, the writer's novel "Drop of Water, Piece of Gold" which came out at the end of the 1960's also marked certain positive tendencies in the treatment of the production theme. In the person of heroes like Babaly and Novichenko the writer has created characters who work courageously for the interests of the people and the state, and who from the social aspect occupy a genuinely active position. And there is another feature of this novel which deserves special mention. In so many of our literary works the hero has either possessed a downright negative or a downright positive character. In the novel "Drop of Water, Piece of Gold" the author has managed to get outside the confines of this rigorous pattern. The character of Novichenko, one of the five heroes of the work, emerges as very many-sided. Both the strong and the weak sides of his character are carefully observed.

In the novels "A Song of Flowing Water," by B. Khudaynazarov, and "Inseparable," by T. Dzhageldev, we also find heroes with a similarly active attitude to struggle. The outlook on life of Yalkan, in the first of these, and of Gurt, in the second, is characterized by constancy, energy, moral rectitude and firmness of principles.

These positive trends in the treatment of the production theme began to become deeply grounded in Turkmen prose of the last 5 years. Problems of production began to be presented in close connection with the moral aspirations and ideals of the heroes. The hero of socially active standpoint has come more to the fore in the prose of recent years. One may mention, among others, the hunter Garatay in

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B. Khudaynazarov's "The Eyes of the Pathfinder," Maysa in N. Khodzhageldiev's "The Turning Point," Didzha in A. Gurbanov's story of that title, Mergan in Kh. Meleyev's "The Flame" and Ovadan in R. Allanzarov's "Syrnykh's Daughter."

One can definitely say that in recent years there has been a widening in the thematic material of works dealing with the production theme and the life of the working class. Whereas formerly they dealt principally with our republic's oil workers, or with the builders of the Kara Kum Canal, in recent years works have also appeared which deal with our gas workers, and the life of trainees in the professional-technical training establishments. One may cite as examples N. Dzhumayev's "School of Authority," Ch. Matalov's "My Star," D. Yagimorov's "Freshwater Fish," and N. Khodzhageldiyev's "Acquaintance." M. Gurbanglydzhov's "The Gleam of Dawn" is about the life of the Shatlyk gas workers.

But one needs to say that there are radical faults in the treatment of the production theme. Some of our writers still remain unable to get out of the way of depicting the production process in a dull manner, concentrating on a superficial subject that is only connected with the production process, and going only for the topical interest in the theme.

Let us turn to some examples. The theme of G. Seyithedov's story "Myself Alone" is very topical. The work brings up the question of completing the training of a young oil worker cadre, but in the story the production process is very superficially and weakly described. The author, just like a real excursion guide, tells the reader about the workings of a variety of oil extraction machinery and equipment. But not one of these objects is integrally connected with the growing up of the hero and the completion of his personality. The confrontations in the story have nothing to do with fundamental problems, and the events which take place are fortuitous and not integral to the really basic problems.

In Ch. Matalov's stories "New Land" and "Golden Autumn" also economic and production questions have not been given their proper stature as moral problems. In these stories production and economic questions are treated as matters that belong only to themselves.

The subject of M. Gurbanglydzhov's "Gleam of Dawn" is topical. But the literary art of the work leaves much to be desired. The chief hero is praised from the very first page on. This eulogizing becomes a ritual. As a result, the hero's real features are lost in the haze of tiresome glorification.

In A. Nazarov's "Autumn Leaves" we get a really well-worn conflict situation. In the conflict which is going to be created between the collective farm manager and his deputy manager there is no real essential foundation. Such confrontations are connected neither with economic questions nor with the logic of the heroes' characters. In his attempt to depict the character of a man jealously covetous of the post of collective farm manager the author only produces artificial contrivance, and the resolution of the conflict is described in the most unconvincing way. The author even blows up into a real problem the matter of explaining to the farm manager--a manager of today--the importance of harvesting cotton by machine.

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The moral quests and aspirations of the hero are one of the themes which have become familiar in our prose in recent years. This theme runs like a thread through such works--among many others--as B. Seytekov's stories "The Butterfly" and "Proud Daughter," B. Khudaynazarov's "Neighbours," "The Lynx's Lair" and "Eyes of the Pathfinder," A. Gurbanov's "Didzha," Kh. Meleyev's "Gold Coins," T. Gurbanov's "The Skylark," G. Shamyev's "Khydyr Ymamovich's Yesterday is Today," A. Myradov's "I Was a Gold Ring," Kh. Deryayev's "Sacred Hearth," Kh. Khaldyev's "Winter Rose," A. Tagan's "Little House in Big World," and in the novels "How Are Things?" by A. Atadzhanov, and "Sparks of Love" by Kh. Deryayev.

In the best prose works of the recent period moral and ethical problems have been treated in close relation with heroes' work and the social content of their character. Where there is not much work it is not possible for there to be much morality. Hard work is a great measurer of morality. It is impossible to reveal a hero's character fully and all-sidedly without reference to his work and social activity. In observing this to be the case, the noted Soviet writer A. Fadeyev writes: "In rendering an account in art of the whole sphere of work and activity of the working man, or of any person engaged in work or any other occupation, cursory treatment is not possible; it simply cannot be done by limiting oneself to giving an account only of the little details of their domestic life and individual preoccupations. But, having said that, great importance and great interest attaches to the thoughts, ideas and sentiments which emerge in the social and work activity process of the Soviet man." (A. Fadeyev, Zapiski, Moscow, 1967, p. 676)

In B. Khudaynazarov's stories "Eyes of the Pathfinder" and "Lair of the Lynx" the heroes' spiritual nobility is shown by their hard work, and their militant social standpoint. The thing about the hunter Garatay in "Eyes of the Pathfinder" that is emphasized for the reader is his firmness of principle, uprightness and resolute hard-workingness. If the author had relied on showing these features of Garatay's character in isolation, only through words of commendation, his character could not have made such a deep impression on the reader. Mere disquisitions on his uprightness and firmness of principle would have been idle ones. Instead, the author reveals all the good qualities of Garatay the hunter through his work, and his attitude to struggle. It is precisely for this reason also that the character of Garatay the hunter is what causes the complete change in the outlook on life of the radio reporter Nepes, who is only used to writing laudatory items for the radio. For it is Garatay the hunter's actions that make Nepes realize that he has been writing lies and talking lies and acting without moral scruple. And it is in this passage that the whole nobility of character of Garatay the hunter comes out. If Garatay had not proved who he was by his own uncompromising work achievement, neither the reporter Nepes nor the readers would have believed mere talk about his nobility and integrity.

In the story "Lynx's Lair" also the good sides of the heroes' characters are shown in their attitudes to work, to social property, and to their own obligations. And in the character of Sarybay Sparadv the author shows convincingly that if a man is not high-principled and work-loving he cannot be a good leader.

In B. Seytekov's story "The Butterfly" the character has been created of the hero who strives to live by his own hard work, despite some degree of passivity on his part, and occasional lack of energy in his struggle against negative types, the story's chief hero Orazmyrat strives to attain his goal by honesty only. Orazmyrat is faced with the choice of living by his own hard work, whatever

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difficulty he may come up against, or of enjoying a life of ease and prosperity won by the thievery and dishonesty of Yarnepes. Orazmyrat without a moment's hesitation chooses the first course. Even when it means he must part from his beloved daughter Aybolek, Orazmyrat remains faithful to the task he has set himself.

In the stories "Turning Point" by N. Khodzhaeldiyev, "Otdzha" by A. Gurbanov and "The Flame" by Kh. Meleyev, also, the fine moral character of the heroes is shown to be closely connected with their active outlook on life and their unremitting work. One notes the great importance of attaching to the social content of the characters of Maysa in "Turning Point," Otdzha in "Otdzha," and Mergen in "The Flame." In their lives the public interest comes first. Difficulties and setbacks in their individual lives cannot come in the way of their exertions for the good of society. But it is social activism that results in their attaining their own individual goals. They prove their own truth and genuineness by the hard work they devote to the public interest, and by their constant loyalty to the most fundamental moral principles.

In the stories of recent years heroes with an active outlook on life have come to occupy a larger place. This itself confirms that the literary process aspires to get closer to the reality of our life and to respond to the demands of the age. However, be this as it may, one has to say that there is still in many works a shortage of heroes with an active outlook on life while in the heroes of some works active militancy is completely inadequate, the active militancy of the heroes of some other works avoids conflict, and avoids basic problems. The struggle activity of some heroes is of a very weak and primitive character. For example, in B. Khudaynazarov's "Neighbours" moral ascendancy is connected with the use of physical force against the negative hero. Musa's action in beating and ducking his wife "to educate her" is approved of gloatingly by not only all the neighbours but also the teacher, who represents the author's standpoint. In B. Seytekov's "Proud Daughter" also we come across the same sort of situation. In this work also positive heroes intimidate by making threats of using physical force.

As we have now made clear, all these things leave quite to one side the basic conflict and the basic problems of the heroes' struggle situation as put forward in the work. The positive heroes' struggle revolves around questions of no consequence. We have already noted that the life outlook of the chief hero Orazmyrat in B. Seytekov's story "Butterfly" is an active one. But we need to observe that his struggle for moral purity was one which left aside the basic question. For example, he knows the dishonesty and thieving of which Yarnepes is guilty, he also knows that that is the crux of the matter. But instead of confronting and combating the wickedness of Yarnepes, we have him giving wise advice and sage counsels about an upright life to Abylek. Whereas really, in order to change Abylek's views, he ought to be exposing his father's dishonesty.

We also find this kind of situation in the story "Proud Daughter." Grandym is a dishonest and rascally person. Relying on the wealth he has acquired by his dishonesty, he weaves a web to catch Gyzylgul. If at this point the positive characters had exposed Grandym's crookedness, they would have made it quite plain what sort of person he was. He was indeed even guilty of punishable crimes. Had this been done, Gyzylgul also without a doubt would have seen quite clearly what he was. But the story's positive heroes, instead of exposing Grandym's ill doings, contented themselves with giving some piffling advice to Gyzylgul.

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This state of affairs is no accident. In the works of some of our writers the negative heroes, in comparison with the positive ones, are more subtle, more sure where they are going, more complex in the personalities they are given. Authors display precision in delineating the characters and personalities of negative heroes, and in the depiction of their actions and thoughts. But when it comes to positive heroes they are in general unable to cope. The character of individual heroes is not individualized to any heartfelt degree. They act in a very lifeless manner, limiting themselves for the most part to actions of self-defence. Their characters are still not elaborated in any such detail as the negative characters are.

This situation hits the eye even more in prose works dealing with the life of the intelligentsia. In recent years, works about the life of the intelligentsia have begun to multiply. Such are the novels "Your Own Acquaintances" and "How Are Things" by A. Atadzhanov, and the stories "Sacred Hearth" by Kh. Deryayev, "Skylark" by T. Gursanov, "I Was a Gold Ring" by A. Myradov, "Gold Coins" by Kh. Meleyev, "Khydyr Ymamovich's Yesterday is Today" by G. Shamyev, "Neighbours" by B. Khudaynazarov and "Gleam of Dawn" by M. Gurbanglydzhov. This list could be much lengthened.

In most of the works mentioned a negative type of intellectual has been created. The negative character type for intellectuals has indeed become a real inverse pattern in our prose in recent years, and has been taken so far as to traduce the living reality. The emphasis has deliberately been laid on depicting the character of intellectuals in black colours. Here it is sufficient to say just one thing. The number of morally rotten literary professor types created in our prose is a very great deal more than the number of the literary professors who are going around and working in real life. This shows that our writers have concentrated very heavily on the shady side of life. In this context it is appropriate to recall the words of the famous Soviet writer K. Fedin: "Where there is no correlation of a light side and a dark side, there can be no art. Everyone can prove this concept for himself; people very easily forget that in a work of art (as indeed in nature itself) there can be no shade unless there is also a source of light."

On this there is one other thing that must definitely be said. In most of the works dealing with the life of the intelligentsia, intellectuals are depicted quite in detachment from their own vocation, occupation and work process. The name of intellectuals may be assigned to them, but they are not represented as intellectuals. There would be no difference if they were not called intellectuals, and were called members of any other profession you like.

There are various reasons for this schematism, which has become fashionable. Firstly, in the case of the writers of most of the works it is simply not the result of their observation of their own lives. The feelings of revulsion which they express in their writings prove that the objects of these feelings do not exist in their own lives. And we can say quite bluntly that there is absolutely no basis in reality for seriously attributing these revolting actions to intellectuals and scholars. Secondly, this situation shows that our writers are inadequately informed about each other's creative work. Thirdly, one has to say that in this there has been a mechanical imitation from the literatures of brotherly republics. For example, in Russian, Ukrainian and Byelo-Russian literatures, as literary criticism of these literatures has from time to time indicated, there have been cases of a recurring schematic theme of depicting aged professors marrying young

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girls. The mechanical transference by our writers to our prose of an abominable plot of this sort--from an environment where the conditions for it do not exist--is not a thing which confirms with life's reality.

The crux here lies in not writing about intellectuals and their works and occupations and real lives, but in taking what has been written about sordid aspects of life in general and mechanically pinning these offensive attributes on to intellectuals.

Of course, we do not deny that there have been cases of our writers achieving some successes in creating the intellectual positive hero. But we may quote the words of V.G. Belinskiy on a one-sided outlook on life not bringing good results: "One's view of things is one-sided if that view, even if not lacking in either profundity or precision, nevertheless always leads to false conclusions."

We can say that in recent years the problem of the formation and perfecting of a character's personality, and of his recognition of his own role in life, has become one of the basic questions in our prose. One feels this in the works already mentioned; and one feels it in A. Atadzhanov's novel "How Are Things?" This novel deals with a person's recognizing his own true place in life.

It must be observed that in our prose the treatment of some problems has been taken to a greater depth. For instance, Khydyr Deryayev's novel "The Sparks of Live," not yet published in its entirety, gives us the opportunity to make some observations on this point. Since the work is not yet all published as yet, it is difficult to form a definitive opinion of it. Nevertheless, it is already possible to make both some positive and some negative observations about the work. Some episodes in the novel are too long drawn out, and the author goes to great trouble to explain things that are already clear from the heroes' conduct so far. Nevertheless, we may note that in this novel there is a fresh approach to the question of bride price and love. Previously, in most works written about bride price, the question of marriage was connected with the young man's paying or not paying the bride price. If the young man was a bridegroom who didn't pay the bride price, there was no question of the bride needing something else. But Kh. Deryayev is able to emphasize that in this matter the fundamental thing is genuine love.

The fighting and working courage displayed by the Soviet people in the years of the great fatherland war has been one of the most fundamental themes of our prose in recent years. One notes that this theme has been a special concern of writers of ours who themselves took part in the great fatherland war--S. Atayev, A. Nazarov, N. Dzhumayev, R. Alyyev, A. Durdyyev, N. Geldiyev and others.

Our prose has been directing itself consistently to the theme of the great fatherland war ever since the early days of the war itself. And we must state that in this, if anywhere, both the fighting and the working courage of Soviet people, and the fortitude shown by them both at the front and in the rear, have been depicted as integrally linked. And this is still the situation.

At the same time, we see that there are certain departure in the treatment by Turkmen prose of the theme of the great fatherland war. There is a big difference between the handling of the war theme during the war years themselves and its treatment today. Most of the works that were written during the war period were

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written in response to the demands of the day; basically they were works of a mobilizational character. They were works in which Soviet people's fighting courage and selfless patriotism were extolled. At the same time a certain one-sidedness was felt in the works of that period. In many works the enemy was represented as far too weak, far too incompetent.

This situation, one may say, is not unfelt in our prose today, but our prose of today is distinguished by a more basic and more comprehensive attitude to the theme of the great fatherland war. The events of the great fatherland war have begun to be described on a wider and more all-embracing pattern. One can detect elements of innovation in N. Dzhumayev's novel "Aydogdy Takhyrov," H. Esenov's "In the World War," S. Atayev's "Anger," H. Alyyev's "Son of the Hero City," and N. Khodzhaeldiyev's "Mother," and in the stories of A. Duroyyev, A. Nazarov, A. Gurbanov and others. Whereas in the prose works of the earlier period the emphasis was mainly on fierce episodes of battle, and on the question of bravery and courage, in the works mentioned each of these matters is treated profoundly philosophically, and in the context of ethical problems.

For example, in N. Dzhumayev's novel "Aydogdy Takhyrov" the springs of the unexampled heroism displayed by hero of the Soviet Union Aydogdy Takhyrov are profoundly investigated. As a result, the concrete character of Aydogdy Takhyrov is raised to the level of a character who is an art type. As we read the novel we recognize that Aydogdy Takhyrov's heroism is no kind of fortuitous matter. We feel convinced that this quality of his springs from the qualities of patriotism and moral conduct that are characteristic of Soviet people, and that it is precisely our own Soviet reality that nurtures and produces such heroes.

S. Atayev's novel "Anger" is to be a work of many volumes. Its first volume shows that the author intends to treat the war theme on a very broad plan. His aim is to show the contribution which the Turkmen people made to the great victory won in the great fatherland war. In the novel we meet representatives of Turkmen workers of various strata. Among them there are men with special military skills, and there are also representatives of the intelligentsia, and there are representatives of Turkmen womanhood which emerged to freedom under the sage of the Great October. They are people of diverse fortunes, and of diverse feelings. But there is just one thing that impels them towards their goal, and that is the passion to liberate our fatherland from the foe.

The novel "Anger" is not only an account of wartime events. In this work the author also strives to get right inside the personal lives and fortunes of a number of different leading characters.

Despite some shortcomings, R. Alyyev's novel "Son of the Hero City" also makes a contribution to the treatment of the war theme. In this novel the author has, in particular, achieved a great success in his glorification of the international sentiment of the Soviet peoples. Reading the novel, we clearly realize that the great victory which we won was possible thanks to the brotherly friendship of the Soviet peoples.

As we have said, the theme of the great fatherland war has been and is still treated on the basis of depicting the fighting and working courage of Soviet people. Some of the works written have been about the brave deeds performed

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by Soviet people at the front and also about the intrepid toil which they performed at the rear. N. Khodzhageldiyev's novel "Mother," which is being serialized in the journal 'SOVETSKAYA LITERATURA', is about life behind the front. One special feature of this novel we should mention. It is a work in which the grim tragedy of war is transmuted into the glorification of heroism. Aynur, having endured all the tribulations of the civil war and of the years of collectivization, when peril threatens his fatherland sends off all five of his sons to their sacred battle duty. And all of them give their lives in the struggle for the fatherland. But Aynur manages to endure even this heavy blow. In the grimmest of the war years he carries on as chairman of a collective farm, toiling unwearyingly. In the novel work is depicted as a force which liberates man. And the force which after this grim tragedy gives Aynur the will to remain in the ranks is hard work.

We have dealt with the successful aspects of most of the works written by Turkmen authors on the war theme. It is satisfactory that in our literature this theme is striking deeper roots, and getting a profounder treatment.

A matter of particular pride is that in recent years documentary and memoir works about the great fatherland war have been coming out. The war memoirs and documentary works of N. Ashyrov, R. Berdiyev, P. Redzhebov, G. Myradov, A. Annanurov and A. Akhjdov have become favourite works of Turkmen readers. They have enriched our literature with documentation about the war.

But one has to say that there are still some fundamental shortcomings in the treatment of the war theme. The fundamental shortcomings that must first be pointed out are the inability of some works to elevate the reality of war to the real level of art, and their inability to generalize war events from the aspect of art. In these works miscellaneous war events and battle episodes are depicted merely as things standing by themselves. They are not related to the character of the heroes, or to more profound philosophical or moral problems. The effect which these war events and battle episodes have had on the character of the hero is not traced. The heroes of the work, and its readers in like measure, remain sideline spectators of these events. This results in a general diffuseness of the whole work, from the point of view of composition. The various battle episodes and the lives, presented in detachment, are not felt to affect the course of the work or to contribute anything to it. For there is no fundamental problem which in itself gives everything a unity. Consequently some works, while their scope is vast, are insignificant as regards artistic value.

For example, in the work "Under Fire" by the frontline veteran A. Orazmyradov there are some scenes and episodes which attract the reader's attention. But the work's paucity of emotionally affecting or memorable characters portrayed with any art is depressing. We find similar shortcomings in some of the tales of A. Nazarov and A. Duroyyev.

There is one thing more that must be pointed out. Some works dealing with the war, in their concern to show the savagery and grimness of the time, relapse into monotony. There is too much emphasis on tears and misery. In these works the tragic is not firmly linked with the heroic. It is of course true that the tragedy of the war period was terrible--years, misery and the lot. But the thing that played the decisive role was the selfless heroism of the Soviet people.

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In the last 5 years history and revolutionary history has remained one of the principal themes of our prose. This theme has been treated in the novels "The Old Leader" by Ch. Ashryvo, "Cry of the Desert" by A. Tagan, "The Province" by N. Dzhumayev, "Orlorn" by T. Dzhumageldiyevn, "Mirages in the Desert" by R. Esenov, and "The Last Battle" by B. Seytekov, and in various short stories and tales. Some new trends have also appeared in the treatment of this theme.

We must point out a particular feature of N. Dzhumayev's novel "The Province." The novel does not limit itself to depicting historical events only, but touches on one concrete problem. Bukhara was an independent republic from 1920 until 1925. It also included Kerki Province. At that time extremely complex events were taking place in Bukhara and Kerki. N. Dzhumayev investigates the actions, and the blunders, of the leftist communists in this complex situation. The main hero, Soyun, acts hastily in trying to introduce innovations when conditions for them are not yet ripe. Soyun is the principal representative of the left communists. Consequently the blunders of the left communists are represented in his person and character. Soyun starts a rising in Kerki when the situation and the conditions are not yet right for it. This precipitancy works out to the advantage not of Soyun and his ilk but of their enemies the rightists. Apart from this, the author has created many original characters in his novel. From the artistic point of view, a profound analysis of the blunders of left communists possesses great significance for today too.

Ye. Memmediev's novel "Dawn" is an epic work which presents a wide overall view of the life of the people in historic perspective. The novel has the character of a panorama. As before, the author in this work presents in artistic form a very accurate historical analysis of Turkmen life in the mid-19th century, before the unification of Turkmenistan and Russia. This work of analysis is prefixed by way of a motto, with the words of the great Makhtumkuly:

"Between Jehun (the Amu Darya River) and Ocefan (the Caspian) across the desert blows the Turkmen's wind."

Though the action of the work unfolds mainly around Seraks, Makhtumkuly's words quoted above refer to the land of the Turkmens in its entirety. One can say that they refer to the destiny of the whole Turkmen people. And at that time the Turkmen people's destiny seemed without a future. With enemies and hostilities without and within, and with social and political backwardness, the land of the Turkmens was in ruins. The people stood on the brink of the abyss. And so from among the people there emerged certain men who had the nation's real interest at heart. They were people of different views, and different economic situation, but one thing united them--for every one of them, the sound of a horse's hooves at an untimely hour troubled and disquieted them. In the novel the sound of hooves has both its actual meaning, and also a figurative one. It is used as a symbol of a time of turbulence, and also has its place in the real unfolding of events. In the novel, although these events are narrated by the writer himself, it is through the eyes of the young Devlet that they are seen. For him, grandfather Atashir is a really stubborn old head of the family; father Serdar is the man on horseback; mother Annabagt is a gracious and cultured mother; and, of the fellow villagers, Abdyrakhman is both learned and sensible; and the great Mollanepes, apart from his poetry, comes to life as one personally taking part in the important events of his own time. There is similar precision in the portraits of Zaman Aga,

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Gochmyrad, Garagoch Aga and others. Multifarious like life itself, the characters of the people intimately involved in the events of this life are many and varied. So Devlet sees all the many-sidedness of life at a historic time, and the characters and actions of people very diverse from each other, and studies them, and draws conclusions from them. Of course, he is not engaged in any decisive action of his own. Nor does the author mean him to. But, before Devlet's eyes, this broad artistic panorama of Turkmen life is unrolled.

One must also say that there are some successful aspects of Ch. Ashyrov's novel "The Old Leader." The novel enables one to get an idea to some extent of the grim life of the Turkmen people before the October Revolution. Reading the novel, we see family-tribal differences among the Turkmens, marauding raids by neighbouring states, the tyranny of the domestic exploiting classes, and the grim and hopeless life which all this creates for the Turkmens. In this connection the misdeeds of Dovletyar Bey, the bloody fight about property possession between the two boys Khyoyrguly and Garyagdy, and the secret doings of Oraz are very typical. In the character of Dovlet the author portrays a person only seeking his own interests, and for the sake of these interests selling the interests of his nation and his country for money.

One must also without question approve the author's efforts in giving special attention to depicting the yearning of Iranian and Turkmen workers to live in peace and friendship.

But there are also radical shortcomings in the novel "The Old Leader." The reality of life which we gather in the novel is gathered from the author's disquisitions, from his attitude to the events, and from the undertones of the work. But lo and behold, when it comes to presenting this reality of life by means of live characters, the author ducks it. The author gives insufficient attention to socio-psychological content, to individual original personality make-up. In general, while events are plainly enough narrated, the character of the protagonists is half-baked. Some happenings in the novel are far too long drawn out. Some matters intrinsic to their character are left out.

R. Esenov's "Mirages in the Desert" gives an account of the turbulent events which took place in Turkmenistan in the later 1920's and the earlier 1930's, and of the fierce class struggle of those years. It describes the stubborn and unyielding struggle against the Basmachis. The events of the novel, and some of the protagonists of it, and the places where the events took place, are also things previously familiar to us. But R. Esenov does manage in many passages an original approach of his own to these events, and these heroes.

In T. Dzhumageloiyev's novel "Forlorn" one should point out one special feature. While in Ya. Memmedov's novel "Dawn" one is given a panoramic picture of Turkmen life, in the novel "Forlorn" events are made to revolve principally around the life of a single hero. The writer relies on an individual style of treatment of the theme of revolution and personality.

The thematic range of our prose is getting still wider. Some of our writers have themes which they have made their own. G. Kulyyev creates from the international theme novels of political significance. It is true that in some of his works the action is long drawn out, so that to some extent there is a lack of all-roundness

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in his characters. However, his system of characters fits the demands of his idea. His recent novel "The Emir's Ambassador" uses live personages to give an account of the Afghan people's struggles for freedom and independence, and their aspirations for friendship with the Soviet people. This work has not only widened the subject matter of our literature, but also brought into it some original characters.

The writer Allaberdi Khayydov is interested in the problem of the conservation of nature. He has written a number of stories and tales on this subject. His novel "A Million Steps" constitutes a fundamental work on the theme. One can regard it as the most significant work on this matter not only in the author's own output but in our prose as a whole.

The major genres of our prose such as the novel and the short story are further broadening their scope. It must be stated that there have been certain advances also in the genres of the tale and the sketch. It is true that for many years it used to be said that the genre of the tale, and its most lively form the sketch, were lagging behind. Of course, when it comes to the sketch, the situation still as before gives ground for concern. But in the genre of the tale one clearly senses that in recent years there have been definite advances. One is pleased to note that O. Orazberdieva has been principally occupied with the genre of the tale, and has achieved real successes in this direction. Other writers who have done consistent work in this genre are A. Gurbanov, T. Gurbanov, N. Khodzhaeldiyev, R. Annazarov, A. Tagan, A. Soyunov, Kh. Khaldyyef and B. Gulov.

The genre of the tale is being perfected from the artistic point of view. Some observations may be made about the creative styles of some of our story-tellers.

As we have noted, the tale occupies a principal place in the creative work of O. Orazberdiyeva. Several collections of her tales have appeared. She always likes to deal with a theme of modern times. While writing about the happenings of ordinary daily life, her aim is to bring in important questions of the moment. Without chasing after sensation in her action, she concentrates on broad depiction of the personality and psychology of her heroes. In her tales there is not the excitement of stirring events and variety of subjects. It is something else which attracts the reader in these works. The spiritual world of her heroes is exhibited by means of the details of everyday life. In general, O. Orazberdiev excels by extracting great significance from the events of ordinary life.

While Arap and Teshli Gurbanov show an intimate lyricism in their stories, G. Gulov prefers the genre of satire. In A. Tagan's work the theme of war occupies a big place.

In general, the artistry of this story genre of ours in recent years, one feels, is evidently becoming perfected. Our writers are probing far deeper into the psychology of their heroes.

In the genre of the sketch also we have consistent work from our writers K. Berdiyev, B. Ovezov, R. Annazarov and V. Shatalov. They have produced a number of works about the lives of our brave cotton workers, oil workers, gas workers, livestock farmers, canal builders, and our workers in science and art.

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K. Berdiyev, who devotes all his creative work to the genre of the sketch, is doing some very productive and successful work in this direction. He is an author who well understands the requirements of the genre. His aim is to keep in step with the time and the moment; he looks for what is new, and seeks to probe deeply into life. But he never takes a narrow close up view of his theme; the geography of his sketches is a wide one. Some of them depict the fortitude shown by the heroes of toil in the remotest vastnesses of our republic, in some of the most severe conditions. The writer is himself often among his own heroes. One may say that, in a number of corners of our republic, there is no spot where this writer's foot has not trod. He is the welcome guest of brave construction workers, of tough shepherds, and of those who produce our "white gold." The writer lives the daily lives of his own heroes. It is through this process of unremitting investigation that his sketches have the distinction of nearness and faithfulness to the truth of life. For they are not the fruit of a casual kommandirovka, or of just one meeting with one of their heroes. They are sketches written after profound investigation of the hero's real life.

R. Esenov's journalistic sketches attain a high ideological level and are also distinguished by their contribution to the discussion of the most important problems of the time. In his sketches his heroes' careers are traced in close connection with important political problems. When dealing with the international themes, the writer always takes the concrete example of the records of individual people to show the advantages of the socialist society, and extols the happy life which the Turkmen people have attained as a result of the Great October Revolution. He reiterates that the way of Lenin is the way for the oppressed workers of the East. It is to be noted that this is also the essential purpose of the works of the author Seyitnyyaz Atayev. **But we must say that we should like him to be more consistent in applying himself to the journalistic field.**

In spite of definite advances in our work in the genre of the sketch, we must recognize that some work in it lags behind the requirements of the time. Our performance in the genre, both as regards thematic range and as regards geographical scope, does not manage fully to embrace in itself our own impetuously developing life. Too seldom we come across literary sketches of real value dealing with the heroic work of our contemporaries, and their inspiring spiritual characteristics. Most of the sketches published in our republican and oblast newspapers under the rubric "sketch" have no value as art. They are incapable of any broad representation of the spiritual world of their heroes. The majority rely on arid wafflings about the hero and his life, with statistical information about it. All this explains our writers' not giving serious attention to developing the genre of the sketch.

The CPSU Central Committee's resolution on "Tasks to be Undertaken Concerning the Artistic Creativity of our Youth" was a shining testimony to our beloved party's consistent fatherly concern for the future of our literature and for the preparation and training of artistically able young people. This important resolution has helped to widen greatly the attention given to the question of completing the training of our literature's younger generation. The board of the Turkmenistan Writers' Union has held a special plenary session devoted to work with young people. It was resolved that more attention should be given to young people, and the tasks facing young people were laid down. Our republican newspapers and journals have begun to give much more attention to young writers, and to give much more space to their work.

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The CPSU CC's resolution has received wide support among the young writers of our republic. Inspired by our party's fatherly concern, young people have begun to buckle down to responding to this concern by work, to perform honourably the tasks laid before artistically creative young people by our beloved party. And the successes achieved by our young prose writers in recent years are a particular source of pride.

Most of our young people of today who have applied themselves to prose writing are distinguished by the width of their own horizons and world outlooks, their general high level of knowledge, and their firm artistic grounding. Most of them are familiar with the experience of our national literature, of the literature of the Russian and other brotherly peoples, and of world literature. They are quite at home with literature's own complexities, and with literary theory. They aim at an artistic creativity which comes up to the level of today's demands. This being the case, in their own successful works they get away from the dry recital of events and from the repetition of everything already well known, and concentrate on analysing the truth of life from the artistic point of view; on philosophical cogitations; and on probing the spiritual worlds of their heroes, and their psychology.

A number of talented young writers are finding their own themes, and their own paths. Among them one may mention Kh. Khaloyev, Agageldi Allanazarov, Sh. Geldiyeva, and A. Garayev. At the last writers' congress their names were mentioned among successful young writers. In recent years they have not only been working productively but have also been perfecting their artistry. Evidence of this is their acceptance as members by the USSR Writers' Union. Also, our literary criticism has been giving steady attention to the work of these writers, and has produced some interesting observations concerning their original features and style.

The collection of stories "Trusty Generation" by our young prose writers that was recently published by the "Turkmenistan" Publishing House does really show our young prose writers have come to be a reliable generation. Published in this collection are stories by 30 young prose writers who have not yet been admitted to membership of the Writers' Union or published works of their own independently, but those writings appear regularly in the periodical press.

Of course, the number isn't the whole story. In the collection is work by young writers who have been writing for a long time, as well as work by some who have only just begun to write. But this collection leaves no doubt about their quality. It is especially gratifying that some young writers who have not had much published before are here successfully represented.

Writers like Khydyr Amangeloiyev, Amannazar Ashryov, Adam Goshayev, Bakhargul Kerimova, Heshim Soyunov, Orazmyrat Toyliyev, Yaghyr Khudaygulyyev and Craz Yagmirov concentrate on deep probing of their heroes' psychologies, on presenting fundamental philosophical notions, and on an intimate emphasis on revealing the character and personality of heroes by means of artistic details, by means of the heroes' thoughts and ideas and aspirations, and by individual strokes of their own. What comes out in their stories is not happenings but the artistic analysis of character.

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Our younger writers' thematic scope is both wide and every-sided. Some of them have fields which they are specially taken up with. For example, Annageldi Nurgeloiyev, Chary Geldimyradov, Annanazar Begnazarov, Arslan Meterov and others are particularly concerned with satire and humour. One likes the way they try to find their own style for everything. The ridicule of Annageldi Nurgeloiyev sometimes verges on the grotesque. Chary Geldimyradov concentrates on laughing at things that go wrong. Annanazar Begnazarov laughs at the doings of his heroes.

Along with the successful aspects of the work of our young writers, there are also faulty aspects which must be mentioned. It would be appropriate to make some observations about the following general shortcomings, which are typical of the creative work of the majority of our young people.

We have noted, as a gratifying fact, how our young people lay emphasis on underlying philosophical content. But one needs to say that from some characters the philosophical significance does not emerge from this content, and that the authors themselves get bogged down in arid philosophizing. Some of our young writers take some minuscule event and try to make it a thing of vast significance. What they are trying to put across really quite escapes one.

Among our young writers there are still those who limit themselves to merely narrating an event. One is quite put off by the way in which a well-trodden ground is covered again and again. Quite fatal for artistic creativity are aridity, depriving events of their interest, and neglecting any artistic analysis of a character. So our young writers must be extremely careful about this.

Some of our young writers, not taking their direction from life, and not writing about things which they themselves have seen or heard or observed, copy from some work or other that has impressed them. Something which has happened in the life of another people they make to happen to Turkmen life. They do not pay enough attention to national psychology, and national customs. This results in a falsification of life. The worst of it is that it is the outcome of this young writer's not having his own definite outlook on life and ideological outlook. Let us warn our young writers also against mediocrity of theme, and repeating each other.

In spite of having these general shortcomings, our young prose writers are proceeding in the right direction. They strive to find the new in what presents itself. Most of them have had a sound theoretical grounding, and are people familiar with the best examples of world and Soviet literature. The young generation that is growing up creates much confidence both as regards number and as regard quality. It is the vital duty of us older writers and our literary criticism to remain seriously attentive to their creative work, and to set them forth on the right road.

We have briefly surveyed Turkmen prose of the last 5 years. Not a few successes have been achieved. Turkmen prose writers achieved notable works in putting into effect the resolutions of the 25th CPSU Congress. Now, at a time of getting ready to meet the 26th CPSU Congress and the 22nd TCP Congress with worthy contributions, and of summing up at their own Seventh Congress the results of their work during the last 5 years, they cannot limit themselves to speaking only about the successes achieved. For every writer it is a civic duty to expose continuing

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shortcomings, and to bend all our energies to eradicating these shortcomings. The party places before Soviet writers an extremely difficult, responsible and honourable task. This sacred task consists in creating works appropriate to our time and appropriate to our contemporaries, works which are perfect in ideological content and artistically. It consists in being a worthy helper of our beloved party in the work of fostering and bringing to full stature the conscious Soviet man.

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