

JPRS: 4483

23 March 1961

PROBLEMS OF THE INTERACTION OF ART AND MORALITY
IN THE DEVELOPMENT OF SOCIALIST AWARENESS

-RUMANIA-

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FOREWORD

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-Rumania-

[Following is the translation of an article by Parel Cimpeanu in Cercetari Filozofice (Philosophical Research), Vol VII, No 5, Bucharest, Sept/Oct 1960, pages 81-97.]

The Third Congress of the Rumanian Workers' Party has drawn up the balance sheet for the period of magnificent achievements, during which the socialist order has triumphed in our country. Our people are entering a new stage of development for the fulfillment of socialism.

The documents of the Congress have thoroughly analyzed the problems raised by this new stage pointing out the burdens incumbent on various sectors of activity. With regard to the success obtained in the process of formation and development of the new socialist morality, comrade Gh. Gheorghiu-Dej has shown that "at the present time the ideological activity, the work of eliminating bourgeois educational influence from the awareness of the people, is the main ground of the class struggle, of the struggle between old and new" [See note].

[Note:] Gh. Gheorghiu-Dej, Raport la cel de al III-lea Congres al Partidului Muncitoresc Roman, Editura Politica [Report to the Third Congress of the Rumanian Workers' Party, Political Edition], 1960, p. 103.

One of the features of the new stage of development is the ever growing importance of the struggle for the formation and development of socialist awareness. The intensification of the process of formation and development of socialist awareness is the necessary result of the politico-educational work unfolded under the leadership of the Party, and is based on the objective reality that the economic basis of socialism has been created in our country. The answer to this objective necessity is given by the gigantic ideological activity for the socialist education of the workers for combating the remnants of a bourgeois education which still persists in the conscience of the people. This whole activity, which takes the most diverse and complex forms, unfolds under the leadership of the Rumanian Workers' Party.

The main feature of the socialist awareness is the fact that it is based on the Marxist-Leninist ideology. The

bearer of this ideology is the working class. Therefore, this working class and, primarily, its vanguard is called upon to lead the action of propagating Marxist-Leninist ideology, educating the working people, and forming and developing a socialist awareness. Within the framework of this action an important objective is the moral education of the workers.

In our country's new stage of development, the necessity of educating the people in the spirit of socialist morality grows in gigantic proportions owing to the fact that the great economic, political, and ideological objectives of this stage stated by the Third Congress of the PMR (Partidul Muncitoresc Roman--Rumanian Workers' Party) can be achieved only through an active, increasingly conscious participation of an ever larger mass.

These basic tasks--for example, the extension of mechanized and automatic production, the ever larger application of modern technological procedures in production--as a decisive condition in the achievement of large increases in production as provided in the realm of industry--can be accomplished in such a short time only through the skillful, conscious, and free cooperation of millions. The accomplishment of such complex undertakings in a country which only sixteen years ago was considered by bourgeois ideologists as destined to remain "eminently agricultural," can result only from a gigantic collective endeavor. This implies that hundreds of thousands of workers, who were taught under the bourgeois land ownership regime to consider labor as punishment, will have to rise to a high level of socialist awareness; to an advanced and revolutionary attitude toward their own work, which they will have to promote to the rank of true creativity. Understanding of the socio-historical meaning of their own activity, full confidence in the cause of socialism and communism, an advanced attitude toward work and the common good, dedication and resolution in the struggle to make the policy of the party living, glowing patriotism, the willingness to provide a scientific basis for professional skill, the capacity to overcome routine and force of habit, the adoption of the new and advanced, and a readiness to make one's own success a collective good are only a few of the moral characteristics which must be explored in depth and extended to an ever larger number of working people, in order to achieve in proper time the magnificent program of the stage of socialist fulfillment in our country. Socialist fulfillment implies the moral elevation of a large mass of the working people to an advanced level and a thorough change in the thought and behavior of the whole people.

The objective necessity of the program of the new stage of carrying out development can be achieved only by a

considerable qualitative and quantitative progress in the development of socialist awareness of the people; this is why the work of socialist education under the leadership of the party is by itself--to a larger extent than in the past--an objective necessity.

This great educational activity is a consequence of essential changes in the economic life of the country which have set the economic basis of socialism by liquidating once and for all the conditions of exploitation. This revolutionary economic change acutely raises the problem of liquidating the moral marks of a system of exploitation, and of spreading and planting adequate moral principles reflecting the new socialist relationship of production and development.

That is why the main effort in the work of building a new socialist awareness runs parallel to the struggle for liquidation of the capitalist remnants from the people's awareness. This effort is directed toward an education based on positive examples, for generalizing and imprinting into conscience the positive, constructive experience, in the very fire of achieving this experience by the working mass.

One of the effective factors in the formation of the new moral outlook of the working people is artistic creativity. The morality in which art reflects the world, that is, in which it accomplishes its perception, is the concrete-sensitive artistic imagination. The language of the artistic image presents the objective world as it manifests itself in the concrete facts of life. With the new perception of life, authentic art transmits also the emotional force brought out by the new facts. It acts simultaneously upon the way of thinking and feeling; upon man's psychology. The artistic emotion generates in each spectator of the work of art numerous intellectual and effective associations tied up with facts and states of mind from his won life. The force of the progressive artistic idea penetrating the conscience of the working man is due to the very soundness of this idea and the degree of receptivity of the subject; this force of penetration is amplified considerably by the suggestive and emotional force of the expressed artistic image; as the Soviet aesthete N.A. Dmitrieva expresses himself, "the emotion itself appears as an instrument of perception." [See note].

([Note:] N.A. Demitrieva, "Despre educatia estetica," Cartea rusa--["About the Aesthetic Education," The Russian Book], 1958, p. 72).

The work of art gives rise to a confrontation between its contents and the personal life experience of the subject. It throws new light upon certain aspects of this experience, contributes to its synthesis and valorization in a new and richer form. Certain facts and things already known to us reveal new meanings, implications and ties through the palette

of the artist.

Because of these particular properties, authentic art has a complex, multilateral influence on the spectator's awareness. In the first place, it enriches the aesthetic sensibility, man's aptitude to form things "according to aesthetic laws;" through this very enrichment, the authentic art widens man's understanding of the world and has an effect upon his moral attitude.

To be sure, this multilateral action does not come about separately or successively through any functional specialization of the various sides of artistic imagination. The educative effect of art is tied up in a dialectical unity; it takes place on an aesthetic, moral and politico-ideological ground at the same time.

Let us take, for example, the well-known painting of G. Miklosy--Grivita 1933. Under the greyish winter-morning sky, one sees a group of railway workers standing in front of a fence. On the other side of the fence--the gendarmes. The first victims had fallen; they lay in the snow bloody and grey with February reflections. But their comrades are not running, afraid of death. On the contrary, they stand upright and close to each other; angry, rather than painful; threatening, rather than horrified. Through his masterful composition the painter knows how to suggest the force of cohesion uniting them, giving the impression that these men represent a collectivity with a powerful, compact, rock-like front. A manly, harsh, courageous hatred burns in their eyes as they stand facing the fence from the other side of which gun barrels point toward them like the iron fingers of a monstrous, strangulating hand. One feels that no matter how loud the gunfire of the gendarmes will resound, the quiet resistance of the class conscious railroad workers, dignified and hardened by their party, will echo a thousand times louder over the country, beyond the frontiers, and in the history of our people.

The spectator is profoundly shocked by this painting; the blended effect of the work, the sober tonality, and the dynamism of the setting portrays the idea of a heroic struggle of the working class in the deeply emotional setting; it portrays the idea that there is no obstacle or danger able to remove this class from the fulfillment of its historical mission, headed by the Communist Party. The feeling itself conveys these ideas to the mind of the onlooker, stirring admiration and gratitude toward the working class, and at the same time, hatred toward its enemies. It inspires a resolution not to forestall any sacrifice in the struggle for realizing the goals of the party which is composed of the best sons of this class.

In this one example we realize that the artistic emotion is not a simple mediator facilitating the reflection of an idea or morality in man's awareness--in this case the collective heroism--but that it is itself in a way the reflection of this idea. For the same reason aesthetic education is not a mediator for moral education but it is a morality of moral education.

Art has a powerful effect upon moral awareness precisely because it paints life and man's attitude, giving aesthetic value to the existing ethical norms, stirring feelings of aversion or admiration--depending on the socio-political status of the author or the spectator--with regard to one or the other of these norms.

The influence of art on morality is due to the fact that art, by its proper means, reveals the beautiful--real or possible--of human communication, and gives adequate value to social relations, indicating the way to improve them, according to the political ideology of the working class.

There is an interaction of art and morality based on a certain common sphere of reflection: At the center is the social man, the reciprocal relations of man and society. While moral science aims at ordering human relations by using ethical norms and categories, art reflects the whole complex of human intercourse in artistic, concrete-sensitive images. The goal of moral science is the satisfaction of the requirements of co-existence; art aims at fulfilling the aesthetical needs of man in society, thereby influencing his way of thinking and behaving.

Another very important cause for the interaction of art and morality is the enormous influence of political ideology. Under the system of antagonistic classes, ethic and aesthetic norms are generated to serve particular interests; art and morality become class-biased. However, class interest finds its most direct and clear expression in the political ideology. The economic basis of society exerts a decisive effect upon art and morality through the political ideology which is nearest to it from all forms of social awareness. Therefore, political ideology exerts a powerful influence upon art and morality, and constitutes a decisive link for the connection and interaction of both. The gigantic influence of the proletarian ideology on art and morality has been repeatedly stressed by Lenin. "The literature" wrote Lenin in his celebrated article "Party Organization and Party Literature" "must become an integral part of the general cause of the proletariat. . . ." [See note].

([Note:] V.I. Lenin, "On Culture and Art," E.S.P. L.P. [?], 1957, p. 50).

He commented regarding morality in his speech, "The Missions of Youth Unions," ibidem, p. 339).

The main foundation of the interaction of art and morality is the common sphere of reflection. Art and morality reflect to a great extent the relationship of production according to the political ideology; by promoting a certain political ideology, they reveal the character of their social class.

In examining the influence of art on morality it should be underlined that it does not take place unilaterally; the influence of morality on art is considerable also. By reflecting human relations in their moral aspect, that is, in the aspect of their ethical evaluation, art has an appreciation of its own in this respect. The character of ethical norms which art consecrates on aesthetic ground exerts an immense influence on the level development, and orientation of future morality. The assertion of an advanced moral ideal raises the art and changes it into a progressive, flourishing social force.

Art serving a retrograde class which propagates the norms suited to its own class interest runs into decadence and decomposition; the enslaved imperialist bourgeois art proves it. On the other hand, the bearers of progressive art throughout history have been those creative elements which have sided with the advanced and revolutionary class. Therefore, art in our country, guided by the Rumanian Workers' Party and moved by communist partisanship, is founded upon the objective relationship of political ideology and art as forms of social awareness; it represents a decisive condition for the development of our artistic creativity.

Under the regimes of exploitation there is a contradiction between ethics and aesthetics. Art cannot glorify on aesthetic ground that which is ethically deformed, monstrous, and unaesthetic. For this reason it denies the ethical norms by rejecting, falsifying, or idealizing them. In the first case we have a realistic, progressive art opposing the morality of the dominant class and striving for a truly humanitarian morality; in the second, art is enslaved to the exploiting dominant class, searching to present the morality of the class it serves as the embodiment of mass aspirations even though there is an obvious contradiction between this morality and these aspirations.

The art of contemporary imperialism presents a certain particularity in this respect. There is less emphasis on idealizing the contemporary bourgeois morality by mystification; the main tendency is a search for aesthetic justification by painting it as it is. Savage egoism, racism, the colonial yoke, wars of oppression, animal-like debauchery, perversion, cynicism, ferocity, crime and lack of scruples are neither rejected nor idealized, but presented as the most natural norms of moral conduct. In order to propagate

such norms the decadent artists are compelled to replace aesthetic based on beautiful--which they present as obsolete and exceeded by the "contemporary sensitivity"--by the "aesthetic" of dissonance, deformity, and unbalance. They themselves call it "anti-art." Art, however, cannot set the aesthetic means to perform such a morality; by attempting to do so it deprives itself of the artistic quality. Aesthetics succumb in the attempt to integrate ethics opposed to its own nature. The poem becomes, as the American poet Carl Sandburg said, "a search for syllables which knock at the gate of the unknown and the unknowable." [See note].

([Note:] Histoire des litteratures, Vol II Encyclopedie de la Pleiade [History of Literatures, Vol II Pleiade Encyclopedia], Gallimard, 1956, p. 223).

Painting renounces drawing and composition, music is without harmony, melody, rhythm, and so forth. In order to practice an inhuman morality, decadent art, lacking beauty, is compelled to renounce the beautiful; thereby, it ruins artistic value. "Plastic abstractionism," writes the sculptor O. Han on the margin of the last Biennial in Venice, "gave something monstrous." [See note].

([Note:] Contemporanul [The Contemporary], No 35 (724), 26, Aug. 1960).

The worship of monstrosity was pregnant at this Biennial; it included "plastics" of crumpled bedsheets by Alberto Burri, "plastics" of soldered metal and nails of the Yugoslav Dusan Dzamonja, "pastings" of cloths, wool, hair, laces, twisted straws, tin-wares, bicycle spokes, etc., of Carlo Carra, Kurt Schwitters, Enrico Prampolini, and so forth. "In this obsession," writes the Italian critic Mario Lepore "one sees a moral decadence and an incapacity for artistic creativity."

Imperialism generates an inevitable conflict between the morality of a bourgeoisie in decomposition and the aesthetic feeling as it has formed in the evolution of mankind; the norms of this morality tend to consecrate precisely those social relations which drive the beautiful from man's life. Such a morality can be justified on aesthetic ground only by a reactionary and decadent class.

The intimate connection of ethic and aesthetic concepts of art enslaved to imperialism is sometimes remarked even by bourgeois observers. Thus, the American writer Norman Mailer in a study of the "hipsterical," a group of pseudo-revolutionaries including also certain artists, defines the group as representing "almost a sect of initiators of a special morality, born in night clubs." [See note].

([Note:] L'Europe des dix pays absents [The Europe of the Ten Absent Countries], Nancy, 1958, p. 37).

In a study on art in the Occident, the work of the painter Sutin is characterized by a series of ethical coordinates: "... the hallucinatory conscience of man's misery (in the sense of spiritual misery), horror caused by the state of decomposition which is subjecting the whole of nature, a harsh sense for the solitude of man vis-a-vis his fellow-men, despair of life; these are the outstanding features of a horrified and horrifying picture. . ." [See note].

([Note:] R. Harteel and B. D. Swanenburg, Sommets des beaux-arts [Summits of Fine Arts], Ed. Daphne-Gand, Belgium, 1955, Flammarion, Paris, p. 527).

The debauchery of night clubs, a horror of life, hopelessness, and solitude--all these are moral characteristics proper to a bourgeoisie in decomposition which alone can enjoy their "artistic" image. The eulogy of the morality of decomposition can only lead to a degenerate art. Putrefaction cannot inspire hymns, only lamentations. What is suited for the exploiting class on moral grounds can be beautiful only for it, but not for the working people. This is also one of the sources of the striking contrast between the loud publicity made by the "refined aesthetes" around decadency and, the complete indifference of the masses for this kind of art.

Only advanced art, the bearer of high norms of moral attitude, can solve the conflict by asserting artistic means on aesthetic grounds and moral principles which fulfill the requirements for the foundation of a genuinely beautiful life.

The triumph of socialism in our country points out to some important changes in the relationship of art and morality. These changes derive from the fundamental transformation of socio-historical conditions in the new stage of development of art and morality.

The establishment and successful practice of a realistic, socialist way of artistic creativity is the necessary result of objective reality. The revolutionary change accomplished in economics has necessary repercussions upon the entire superstructure, including art. The economic basis of socialism and its development has had profound effects in the realm of artistic creativity. The new, all embracing, socio-economic relations require adequate artistic means. As the painter Eugen Popa asserts, "for new contents and a new rhythm of life, the artist must use a new way of expression." [See note].

([Note:] Arta plastica [Plastic Art], No 3, 1960).

Art is the faithful mirror of reality, and the basic reality of the new stage is the struggle for the completion of socialist construction. Therefore, a skillful and

thorough realist-socialist method which is opposed to all bourgeois currents and openly partisan toward the socialist and communist cause is the expression of an objective requirement for changing the entire social awareness as a consequence of changes achieved on economic grounds.

This objective demand can be satisfied in art only through conscious activity directed and led by the party of the working class. A proper, genuinely realistic reflection of social development can be achieved only through a deep understanding by the artist of Marxist-Leninist concepts and the ideology of the working class. This ideology is the basis for a realist-socialist method of creativity. The new basis is indispensable for raising artistic creativity to the level of a great revolutionary accomplishment, and can be achieved under the leadership and guidance of the Party.

The Rumanian Workers' Party, the vanguard of the working class, well armed theoretically, helps the artist to understand the complex problems of the new stage in the light of the proletarian concept of the world, and to mirror intensely in his work the new reality of our country.

By examining the facts of life through the prism of this concept, the artist can penetrate their essence and discover the new element of future development. The need to present this essence will stimulate him in the search for superior means of expression.

Only by studying the village life in this light has Beniuc, for example, been able to grasp the social significance of the efforts of his hero Toma Cabulea for the triumph of comradeship in the collective farm. Justifying the necessity for this development, the Third Congress of the Rumanian Workers' Party has expressed the ardent desires of the mass of advanced peasants, whose awareness has been changed fundamentally through education by Party leadership, and which struggles with abnegation for the completion of the work of collectivization in agriculture. An acquaintance with village life and his Marxist-Leninist understanding enabled Beniuc to reveal its importance; the fascinating effect of Cabulea's persistence before thousands of spectators cannot be divorced from his authentic heroism in fighting for the triumph of the new in the village life of our country.

The diffusion of such principles and the orientation of our creative spirit toward socialist reality leads to a considerable increase in the role of art in social life.

This active growth has as its basis the development of production and the consumption of artistic goods. As to creativity, the artists themselves display an ever greater interest for an active contribution by supporting with their work the struggle for the fulfillment of socialism.

A well-known graphic artist, J. Perahim, writes, "Our new art engaged in the work of socialist awareness of the people is each day becoming a more active factor in society." (See note).

([Note:] Ibidem).

One of the basic requirements for artistic creativity in the coming years is "to produce works according to the high artistic and ideologic exigencies of the Party and the people." [See note].

([Note:] Gh. Gheorghiu-Dej, Raport la cel de al III-Congres al P.M.R. [Report to the Third Congress of the Rumanian Workers' Party], p. 107). These works will be permeated with communist partisanship, dealing with burning actual problems solving them in the new sense with a moving and stirring artistic expression.

Some of the problems regarding the mission incumbent on artistic creativity in the near future have been recently discussed in Bucharest at the conference of the Union of Writers and with the General Direction of Editors in the Ministry of Education and Culture. The determination was asserted to deal with the problems of the most advanced sectors of socialist construction or with those having a significant role in the coming years.

The meeting brought up not only general theoretical problems but also those concerning the themes of works of art. Criticism was raised against some writers who, obsessed by fear of schematism and refinement, are opposing the true life in their tendency to identify the life of "the common man" with mediocrity. However, the very characteristic of social awareness in this stage is precisely the prospect of raising more rapidly the "common" people to the level of the more advanced. The achievement of socialism presupposes deep ideological-moral changes not for a certain number but for the whole people. The common man is the demiurge of the future; it is up to him to accomplish, guided by the Party, the grand transformation in the country, converting himself at the same time into an exceptional and progressive man. It is precisely this greatness and the ceaseless transformation of the common which must remain one of the main concerns of the writers in the coming period.

Some other problems were also emphasized: The vital importance of technical progress, the necessity to withstand the false tendency of considering the effort for an advanced technique as incompatible with the artistic reflection, the prospect for the development of the novel as one of the most adequate types of literature for depicting the reality of the new level, etc.

The discussion concerning the task of artistic creativity during the period of the struggle for the fulfillment

of socialism converged, almost without exception, toward the idea that it must be diverted toward more real themes and the continuous improvement of the artistic form of expression by a better understanding of the content. In other words, artistic creativity needs new motivations capable of enriching the cultural patrimony of the people who are on the road for attaining new achievements. Only a multilateral enthusiasm can save artistic creativity from the danger of being left behind life, permit a more substantial contribution to socialist education of the mass, and lead to the fulfillment of the objective demand for increasing the active role of art in the social life of the country. Enthusiasm for artistic creativity leads to a growth of art's influence on the formation of man's character. A masterpiece of progressive art exerts a profound and lasting effect on the spectators. Its power of persuasion stirs the awareness, love, and admiration of the working people who like and enjoy the positive attitude of the portrayed hero. Thus, artistic creativity can contribute to education toward the achievement of a socialist morality.

The growth of art's active contribution to the constancy and the spread of the new socialist norms of behavior depends not only on the achievements of the artist, but also on how the interest for art will change. The active role of art in social life increases with the widening of its sphere of influence. The social efficiency of a work of art depends not only on the soundness of its ideas and the force of artistic imagination, but also on the number of people who have a chance to get acquainted with it. Through a cultural revolution in our country and the abolition of man's exploitation of man, the gap between art and people has been bridged. Owing to the content and diffusion, the masterpieces of art and culture have become spiritual goods for all the workers.

Achievements in the years to come will inevitably contribute to a further development in this direction. One of the basic problems in the six-year economic plan is the growth of the material and cultural well-being of the working people. A salary raise of 40-45% from the level in the second half of 1959 will take place; the real income of the peasant will grow by approximately 40%; the socio-cultural investments of the state will be nearly double of those in 1959. The continuous growth of material well-being is the most reliable premise for the corresponding increase in the consumption of cultural and artistic goods.

In the meantime, through technical progress, a raising of standards in professional qualifications, and a progressive attitude toward work, the work itself will reveal its beautiful creative character by preparing the workers

for aesthetic reception and the growth of their spiritual and artistic needs.

The achievement of socialism also generates a more harmonious development of the human personality. It induces a multiplication of the aesthetic demands of the masses, hence, to the growth and activation of art. Art becomes both cause and effect.

During the years of struggle for the economic basis of socialism, the demand for artistic works in our country has raised considerably. Between 1949-1958 there have been published more than 4,000 literary works, with a circulation of nearly 83 million. The public library system includes more than 39,000 units--compared to approximately 5,000 under the bourgeois regime--with approximately 50 million volumes. The number of spectators and auditors in musical establishments has grown from 162,784 in 1938, to 3,604,461 in 1958; while in the past the number of visitors in the four plastic art-museums in Bucharest barely reached 10,000 yearly, in 1957-1958 the museum of R.P.R. art alone has been visited by 478,791 persons; between 1938-1958 the number of theatres has increased from 16 to 39, and spectators have increased from 1,430,120 to 4,309,178; in the meantime, the number of motion picture theatres has increased from 338 to 2,097, of movie-goers from 41,412,000 to 126,736,000.

It is certain that with the progress of socialist construction and the expectation of change in the material and spiritual life of the people, the standard will continue to rise, enlarging the circle of those interested in art and its educational effect.

Artistic creativity has a powerful effect on the demand for artistic works, and the spread of artistic needs profoundly affects creativity. The increasing interest of the masses in art means a growing number of changes from consumers into producers within the framework of a gigantic cultural-artistic mass activity in cities and villages.

The unprecedented enthusiasm for artistic creativity raises art to an ever greater importance in the life of the people. The interest in the beautiful penetrates the everyday life of millions, taking a greater place in their activity and awareness, contributing to the unchaining of their creative forces and latent talents, and bringing more light, fortune, and spiritual enjoyment into their life.

The active role of art shows itself in mainly two ways: Through an intensive, profound, positive influence, and through a widening of the sphere of this influence. The ideas and the content of the work of art is of decisive importance.

The first way toward the revelation of art in its active role in society is the qualitative relationship of

creativity; the second is quantitative, and is connected with the demand for artistic works. Between the two there is not only interference, but also a close interdependence; the spectator himself may become a creative artist.

The contribution of art to shaping socialist awareness and deepening an advanced morality grows not only due to changes in art, but also in morality. It is an established fact, for example, that with the radical change in the moral awareness of the working people, the sphere of morality also extends. Today, the socialist state itself--contrary to capitalism--performs an educational function, indicating that a growing number of activities which were governed by coercive means are now being directed through morality. In the report to the Third Congress of PMR, comrade Gh. Gheorghiu-Dej points out that "the judgment of public opinion and collectivity, the common form of influencing those who violate the norms of social life through retrograde and unwholesome attitudes in society, holds an increasingly important place."
[See note].

([Note:] Gh. Gheorghiu-Dej, Rep. cit., p. 101).

In the struggle for the achievement of socialism the sphere of morality grows even more. On the ground of socialist moral unity, the historical aspirations of the masses, the extension and consolidation of a new relationship in production, and the development of a socialist democracy through a gigantic educational work under the leadership of the Party, the morality of the working class, the socialist morality, tends to become more and more the morality of all the workers. The sphere of socialist morality extends because it is the first class morality to become the morality of the whole people. In this way morality, beside politics, is holding a primordial place in shaping the unity of our people.

With socialism grows not only the sphere of the new morality, but also its effective power. The bourgeoisie gave the working people norms of behavior contrary to their interests; in addition, there was a flagrant contradiction between the real behavior of the bourgeoisie and its moral justification; finally, the bourgeois morality was opposed by the people in its aspirations toward a higher morality; when the proletariat became itself a class, its new and superior morality clashed with the old one. In the new stage of socialist development, the influence of morality grows because more people realize that it is in harmony with their vital interests. It does not pursue rules of morality opposed to the workers' interests; on the contrary, its norms are fully suited to these interests. For the working class and its advanced vanguard, morality is not a means of disguise for any other activity, as it is with the bourgeois morality, but it exists with the advanced workers as a living

example for the whole people. They work for the collectivity, guided by a spirit of sacrifice, love for mankind, and honesty, and are highly exigent with themselves. The effective power of socialist morality grows also because it is the most human and lofty morality; it has no opposition from any higher kind but only from the remnants of bourgeois, rotten moral principles which continue to persist in the awareness of some people.

Moreover, the deepening of Marxist-Leninist ideas in the awareness of the workers conveys an unshakable confidence in the socialist course, makes them understand the future prospect of life, and grants them enthusiasm and pride. The socialist morality of the masses is based on a unique philosophical-ideological scientific concept.

The moral changes in the struggle for socialist fulfillment have repercussions on the relations of art and morality. When the sphere of morality widens its efficiency and the need for communist education, this very change increases the duties of art toward morality through the necessity for art to contribute more substantially to the spread of socialist morality.

The active role of art as a moral educator is closely tied up with aesthetics. By enriching the aesthetic capacity of man, art helps him in a politico-ideological and moral sense. Its function as a politico-ideological and moral educator includes and is conditioned by aesthetic education. Without authentic, genuine aesthetic feeling, art cannot contribute to the moral and spiritual change of man. However, the reverse is equally valid; art cannot fulfill its educational mission if the aesthetic feeling stirred up offers only a transient and sterile delight. A sound aesthetic education takes place only when receptivity to the beautiful --with its corollary, aversion to ugliness--becomes an integral part of man's soul, affecting his ideals and attitudes. Otherwise, art does not educate man, but only so-called aesthetes, capable of going into ecstasies while listening to a nocturne of Chopin or contemplating the flowers of Luchian, while in everyday life they are amoral, selfish, trivial, and anti-aesthetic. The aesthetic education develops receptivity not only to art but also to the beauty of life; if not, aesthetics is being replaced by aestheticism.

Let us take an example of a work of art which mirrors the life of the worker in one of our main socialist industrial sectors: "Open Windows," by Paul Everac. The composition succeeds in portraying a dramatic scene of work and life in socialist Hunedoara. A feeling of great aesthetic satisfaction emanates from the composition; one is impressed

with the harmony of the poetic emotion of the acting heroes, chosen purposely from the so-called "common people," and the powerful and distinctive contours of the characters acting during the battle for coke. However, the artistic feeling of the spectator cannot be separated from the admiration roused by the progressive socialist attitude of men like the factory director or the Communist Petre Urlea. In socialism, the battle for coke, and more enthusiasm for our heavy industry are parts of the battle for the happiness of man and his fulfillment. "This is Hunedoara", says Petre Urlea somewhere; "men come out of here."

The aesthetic satisfaction aroused by this composition includes a warm sympathy and approval for the progressive heroes and the ethico-political principles guiding them. Here is precisely what art can accomplish by cultivating and disseminating the new, advanced attitude toward work, love and esteem for the worker, admiration for the best sons of the working class and of the people--the Communists--, and granting these qualities a convincing artistic expression. This task is a part of the goals clearly outlined by the Third Congress of PMR.

It is obvious that a genuine aesthetic emotion does not provide for only a momentary delight. It widens man's horizon, supports his trend toward a better life, and stimulates him to act in that direction.

The aesthetic feeling stirred by a work of art has repercussions on our awareness; like a powerful catalyst it causes a state of effervescence in the entire conscience. The more intense the emotional force and the deeper the aesthetic receptivity of the subject, the richer will be the scale of ideas and feelings stirred by it, and the wider and longer the concentric waves produced.

Having man and his relations as the center of concern, art exerts a powerful influence upon the moral awareness of mankind. This fact can be established not only by studying the ethical implications of one or the other of our works of art, but also by considering the attitude and reaction of the spectator. Thus, when Jacob Paraniac, the adjustor in Section Four's mechanics in the complex of "The Red Grivita," says regarding Beniuc's play, In Cuckoo's Valley; "I was much interested in the description of the new country-life in this play," [see note] he has in mind precisely the presence of the new in the moral-political attitude of positive heroes who impressed him and caused him to reflect.

([Note:] Gazeta literara [The Literary Gazette], No 31, 28 July 1960, p. 333).

The solid effect of the moral image of the advanced hero and his transformation in the course of receptivity (by the workers), has been proved by many testimonies.

Angela Amanci, electro-technician at the I.T.B. shops, says; "I like especially the novels which tell about the evolution of a hero over a longer period amply stressing his spiritual transformation. This is the case of the novel Strainul [The Stranger], by Titus Popovici." [See note].

([Note:] Ibidem).

Tudor Marinescu, a lock-smith at the United Weaver's Trade, testifies: "I like Communist Mares from Soseaua Nordulin because of his calm and intransigence." [See note].

([Note:] Ibidem).

The same sensitivity for ethical content is stressed by the worker Miroslav Cracalia: "I am glad that our writers turn their attention toward the change taking place in man; I believe that this is essential, because each one of us is endeavoring to discard old habits, selfishness, envy, and to gain a new mentality for himself." [See note].

([Note:] ibidem).

The particular attention to moral values in art points out the deep concern for ethics in the present stage of socialist awareness. What remains imprinted in the conscience of the working people is the change, the liquidation of old habits, and the triumph of the new morality.

By stressing the new, our art is lining up with the ideological activity defined by the Third Congress of PMR. What are those properties by which art can increasingly contribute to the triumph of the new as against the old in the awareness of the people?

The ethic generalization crystalizes in certain norms of social behavior. While the spreading of moral norms requires considerable change in the awareness of a class or of the whole society, the art of painting remains individual.

Art has the quality of generalizing facts of life on the basis of relatively limited material, and can forecast their direction of development on the grounds that every artistic generalization is an individual image, whose elaboration is guided by the forecasting capacity of some other forms of awareness--in the case of the realist-socialist art of the Marxist-Leninist conception of the world--and the penetrating power of imagination based on a profound and variegated awareness of the world.

To generalize through art certain phenomena which are not yet fully mature in life, means to forecast their future course of development. Based on a deep understanding of life, this generalization will be subsequently confirmed and may become a sort of prevision; if invalidated, it will be an error. By forecasting correctly future phenomena, art has a share in accelerating their development; by portraying mistakenly as general that which is temporary and particular or even individual, art acts negatively upon the

development of society and brings about false conditions of development for the new moral principles. In the former case art reveals the true character of phenomena; in the latter, it calls necessary that which is only chance and accident. The ability to generalize facts of life on the basis of relatively limited material implies a great social and artistic responsibility.

Art cannot advance as a model of moral beauty that which does not exist in reality. In this respect morality is ahead of art and offers basic material for aesthetic generalization. However, this material might be restrained or immature. Some superior morality may appear in the beginning as a state of spirit, or as a moral attitude of a relatively small but progressive group. The modality of aesthetic generalization allows the artist to anticipate to a certain extent the transformation of a state of spirit into a moral norm, or of a moral norm of a restraint group into one for a class or a whole society.

Art cannot reflect moral phenomena which have not yet appeared in life; in this regard morality is always ahead of art. However, art can generalize aesthetically a phenomenon which, though present in life, is still relatively far from general ethically and has no norms acknowledged and respected by any society or class; in this sense art can also step ahead of morality.

Consequently, the capacity of a work of art to portray heroes with an advanced moral attitude is based on the fact that it deeply reflects the very life wherein such heroes appear and grow. As the painter Dumitru Ghiata states, "The source of new artistic creativity and the soil wherein it grew and was nourished, are the revolutionary, innovating changes in the working people's life." [See note].

([Note:] Arta plastica [The Plastic Art], No 3, 1960).
Therefore, the discussion of the artistic circles rightfully stressed after the Third Congress of PMR, that art could carry its educational mission in the spirit of the new socialist morality, striving toward the triumph of the new and the liquidation of the old in the people's awareness on the condition of a close tie between the creative spirit and the life of the working people, wherein the new begins and triumphs.

However, the new does not come about at random, its emergence and development is the result of objective demands which find their adequate answer in the scientific policy of the Rumanian Workers' Party. Artistic creativity can achieve its grand task in the work of spreading and intensifying advanced moral norms, by making the most out of the gigantic material offered by the struggle of the working people for

the fulfillment of socialism in our country, with the only condition that it makes this goal fully its own and works passionately for its realization.

Therefore, the strengthening of the Party spirit is the main guarantee that artistic creativity in the now beginning stage will rise to the heights of grandiose achievements, striving efficiently for the development of advanced socialist moral principles in the awareness of the working people of our country.