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review****PROLETARIAN CULTURE —  
A WEAPON OF THE PROLETARIAN REVOLUTION***«DRITA» — organ of the Writers and Artists' League of Albania*

The ideologists and hack-writers of capital are forced to admit from their own mouth that bourgeois culture «finds itself in contradiction with the fundamental concepts of society to the point that in the eyes of the majority it has nothing to do with culture and resembles rather a barbarian invasion.» Admissions like this show that bourgeois culture can no longer play its role as an instrument of the spiritual domination of capital over the working masses, as a means of manipulating their consciousness, that it is deteriorating and decaying the same as the society which has given it birth and cultivates it. However, regardless of all this, just as the bourgeoisie cannot of its free will withdraw from the stage of history, cannot hand over its power to the proletariat in a «peaceful» manner, so its ideology and culture, as a means in the service of this rule, cannot be eliminated gradually, in a quiet way. The bourgeoisie will never on its own accept the verdict of history and relinquish its place to the new class to which the future belongs — the proletariat and its revolutionary ideology and culture. So much so that even those bourgeois and revisionist ideologists, who admit that the bourgeois culture is in its death throes, is in complete decomposition, negate the fact that its place in society is

being occupied by the proletarian culture, that the proletarian ideology will become the dominant force in society. According to the revisionist ideologists, for example, it must be admitted that «no proletarian art can exist in itself.» According to the bourgeois philosophers «the only true form of proletarian art and culture is a kind of industrialized culture which stands at the lowest intellectual of the bourgeoisie itself.» The bourgeois and revisionist ideologists say that «the workers can play a role in the development of spiritual culture only when they cease to be workers, when they go over the bounds of material production.» Obviously, these are attempts to deny proletarian culture which is accepted only as part of the bourgeois culture, indeed as its more vulgar, less mature part, lacking in intellectual or artistic accomplishment. So the proletariat is denied the possibility of contributing to world culture, to its development. It can achieve this only by becoming bourgeois. As a conclusion, whatever happens, alone the bourgeoisie has the qualities and capabilities required to create spiritual and cultural values.

However, independently of all this bourgeois-revisionist theorizing, the facts show that there are two cultures for two distinct worlds — the old bour-

geois world in crisis and decay and the new proletarian world to which the future belongs; the former culture being in complete retrogression, and the second being the culture of the most revolutionary class of society, the proletarian culture full of vitality, in constant development and in the ascendant. By way of illustration, let's take the situation in the Federal Republic of Germany, where progressive writers have done and are doing great work to introduce new themes and new heroes into the West-German literature. The novels of Max von der Gruen, the reports of Guenther Wahlraff and others have special importance not only for the literary life, but also for the social life of their country. Max von der Gruen's novel «The Mistaken Light and the Fire», which takes its subject from the life of the German proletariat, mainly the miners, their life and fight against exploitation and police violence, etc is well-known also outside the country. The progressive proletarian writers and artists publish the magazine «Links-kurve». Many amateur groups, such as «The Red Loud-speaker», interpret revolutionary works of progressive writers all over West Germany.

The poet and playwright Miguel Hernandez, the poet Antonio Machado, the playwright and critic José Berga-

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min, who are blacklisted by the Spanish censorship, etc are widely known in Spain and outside its borders.

In Portugal, Antonio Aleixo, who sings to the working class and expresses its revolt against the Portuguese capitalist society, exposes the intrigues and machinations of this society, is a popular poet. The same can be said of the novelist Soeiro Permira Gomez. His novels «Esteiros» and «The Gear» reflect the life of ordinary people, the exploitation and poverty of the working class. After the events of April 25, with the overthrow of the fascist regime many groups interpreting works of a revolutionary content, among them the professional groups of «The Cabin», «The Band», etc have been set up in that country. In the field of music, the «April Band», a cultural group of the Revolutionary Communist Youth Union of Portugal, which interprets revolutionary songs, the composer José Mario Branco, who has composed many songs which have won favour with the working masses and inspire them in their struggle, and others have become famous.

Thus, although it tries to deny in theory the proletarian art and culture, the bourgeoisie has not succeeded, nor will it ever succeed, in stopping it from developing and flourishing amongst the sons and daughters of the people, the revolutionary and progressive writers who have stood up to jailing, torture, persecution and discrimina-

tion, who defend this art and culture even with their own lives.

By denigrating and denying proletarian culture, its role in the revolutionary transformation of society, the bourgeois and revisionist ideologists and critics aim to wrest from the hands of the proletariat a powerful weapon which enables them to assimilate revolutionary ideas, to gain a political awareness. By trying to sow confusion about the individuality of proletarian art and culture, they intend to confuse the issue about the existence of the proletariat, as a class which exists in irreconcilable antagonism with the bourgeoisie. However, the participation of millions of proletarians in class battles cannot be abstracted from the phenomenon of the constant decrease of the undermining influence of the bourgeois and revisionist-reformist ideology in the ranks of the worker movement. This shows that the working class is embracing the proletarian ideology in an ever more conscious and organized manner. In this clash of two worlds, culture cannot remain an object of secondary, decorative importance, outside class interests. Indeed, the proletarian culture cannot be formed and strengthened outside the struggle of the proletarian ideology against the bourgeois ideology. The heavier the blows against capital in all fields, the deeper the general crisis in which it wriggles, the more the proletarian ideology, proletarian art and culture are strengthened in their

social positions, the more they demonstrate their individuality, vitality and purity. History provides clear evidence of this even in the centre of international capital — the United States of America.

It is a well-known fact that the crisis between the Twenties and the Thirties came as a shock to millions of Americans. Without doubt the period from 1930 to 1941, which in our days is called the «red decade» or the «proletarian Thirties», is the most positive of the American culture which is dominated by the worker. The working man, since then without state power, without a voice, without a physiognomy, emerged from the dark backstage of American art and culture to the limelight, convinced that he could not be the passive object of the well-to-do with a «golden» heart, who only pitied him for his poverty, while ignoring his revolutionary potential. The ideologists and theoreticians of capital cannot cover up this reality or present this period in a false light as a «historical error, an aberration» in the field of culture, and not as a natural expression of the existence and activity of the proletariat — the gravedigger of capital in this field as well.

The bourgeoisie, which is losing its monopoly of culture, which can no longer make the law in it and use it as a kind of spiritual gendarme and a means to corrupt the proletarians and the broad working masses, tries in vain to extinguish a volcano in eruption.

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It tries desperately not to let go this weapon which it uses to defend the privileges it enjoys by force of money and the rule of capital over the proletarians and the people, in general.



The epoch we are living in is the epoch of the revolution and the collapse of the enslaving system of neo-colonialism. As Comrade Enver Hoxha has pointed out, at present the proletarian revolution is

not only an aspiration, but a problem put forward for solution. And in this gigantic process of overthrow and creation the proletarian culture finds its place and field of activity.