

The novel "Solaris" by S. Lem as a futuristic forecast of Russia's development

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Abstract: the author argues that the Polish writer Stanislaw Lem, described in his novel the planet Solaris, which enveloped reasonable protoplasm, had in mind Russia. The author believes that the class of security forces, in the absence of strong parties and the weakness of the bourgeoisie, is a real power in Russia.

Keywords: Russia; Solaris; Stanislaw Lem; industrial development; the security forces

The absence of a truly ruling party and the weakness of the Russian bourgeoisie naturally leads an armed corporation to (corrupt) power. Everyone who graduated from secondary school remembers the definition of social class – "Classes are groups of people, one of which can assign work to another one due to the difference of their place in a certain system of social economy" [2].

Security forces "assign work" through the control over small and large enterprises, retail outlets, etc. In most cases, the division of spheres of influence is carried out in a "gentlemanly" way. The KJB sphere includes monopolies and large, sometimes medium-sized enterprises, while some of the medium-sized entrepreneurs and small businesses are "under the jurisdiction" of the police. Russia always follows its own way. Police KJB capitalism is a Russian invention, the patent on which will unlikely be challenged by anyone, not least because it is a dead end.

Police KJB capitalism is often parasitic. "Okhranniki" (security agents, a term coined by Gleb Pavlovsky) are by and large not interested in widescale economic development. Firstly, development is unpredictable, it is of non-linear nature and can lead to qualitative leaps, changes that cannot be predicted. Put it simply, progress threatens the security agents of losing control of Russia, and hence the source of income through the "labor appropriation by another group." TV viewers remember footage of the terrible reprisal of "law enforcement forces" over surrendered White House occupants in 1993. It wasn't just a routine "policing", but a manifestation of a hardline class struggle. The US police used to beat the strikers in the 30's with such a fervor, and the striking workers used to beat (crippled) strikebreakers with the same hatred.

Talented writers sometimes describe the world around in a coded allegorical sense in their allegory works. "Solaris" (screened in the USSR and USA), a novel of the famous fiction writer Stanislaw Lem, was published in the early 60's in Poland. Literary critics still argue about the meaning author wanted to express in this work? When a journalist asked a question to Lem himself, he replied: "I don't know myself." Perhaps an outstanding fantasy author played cunning, or he may have told the truth. Creativity is a complex process. Sometimes even the author does not understand what has become an impulse to the creation of the one or another image and what inspired this extravaganza.

Nevertheless, one can "decipher" such a complex fantasy story about a strange planet (Solaris), which is ensphered by intelligent protoplasm, killing people or driving them to suicide, knowing everything about each person, controlling their actions, "pulling" abnormal animal affections hidden in the dark human subconscious and materializing them, by remembering what time did Stanislaw Lem live in. A recent member of the anti-fascist underground, a fighter for the liberation of Poland from German invaders, finds out the advent of a new KJB horde, which establishes total control over citizens of a recent democratic republic, which floods its homeland with spies and informers, destroying the right to privacy, encouraging everything abnormal and perverted.

As a result, one of the most "mysterious" literary works was created, which describes in a metaphorical form a totalitarian police state, one of the main characteristics of which was imitation and copying rather than content: But such "single cases" are nothing compared to the haphazard activity of the Mimoid that was "annoyed" by the presence of objects and structures appearing above it at the will of terrestrial aliens. It reproduces anything within eight to ten miles. Most often, the Mimoid creates magnified images, sometimes deforming them and transforming them into parodies or grotesque simplifications; this particularly applies to machines. Of course, the material is always the same rapidly brightening mass erupted by the ocean. Instead of falling, it hangs in the air, connected by easily torn umbilical cords with the base, along which it slowly moves

and, and at the same time squirming, shrinking or increasing in volume, forming itself plastically into complex structures. A farm or a mast are reproduced with the same speed." [1]

HSE professor Sergey Medvedev described this Russian landmark 50 years after S. Lem wrote it (and independently from him): "Russia has been a country of scenery, window dressing villages and colored grass from time immemorial. The art of simulation was always rewarded in our culture, but it reached distinctive heights in the decline of the Empire — so that every time the Empire broke down not with an explosion, but with a sob, as if the air was released from it, as in 1917 and in 1991. For the last couple of years, we have seen a model of an Yo-Mobile from Mikhail Prokhorov and a model of a Russian tablet from Dmitry Rogozin. None of them went beyond the presentation stage. None of them went beyond the presentation stage. A model of a bridge to the Russky island was built in Vladivostok for the APEC summit [3].

According to one of the commenters: "As judged by Lem's reaction to Tarkovsky's design, he himself did not notice that he described all the most significant features of Russian civilization in the Solaris planet" [4]. We think this is not the case. If we the name rearrange the letters in the Solaris planet of Lem, we'll get the word L'Rossia. In this context, it is easy to "crack" the riddle over which the Lem researchers "struggled with" for half a century: Why the (dead) planet Solaris in the story of Stanislaw Lem, contrary to the laws of grammar of the Polish language, has feminine gender? The answer is: That's because Russia is feminine. The young man from the Warsaw underground remained a conspirator "cyphering" dangerous thoughts until the end of his life.

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