

**The Socialist Realism Literature as an Adventure between Realism and Irrealism**



**Literature**

**Keywords:** irrealism, alternative of realism, transformation of the reality, plural and polyphonic realism, reality as it ought to have been.

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**Abstract**

The irrealism in socialist realism literature might be occasionally indefinable, so that it may result complex to interpret of why and what this method has to express and which alternative of the reality it has had to reflect: the reality as it was, or as it ought to have been – which is in fact the disagreement between Socialist Realism vs Irrealism. One of the mainly usual arguments directed to Socialist Realism is the challenge for the truth, the fight to defend this personal true-reality form any other alternative of the truth(s) created by art. In this article, I bring arguments on the exceptional sort of realism which was realized on Socialist Realism method, and which proved to be a real adventure, because through a certain technique, a specific language and poetic-politic aura, it aimed no more to reflect, but to transform the reality. An appropriate of reality with a substitute realism, brought in literature a false, an utopist, a surreal reality, which is not other, but an irrealism, instead of a plural and polyphonic realism.

As it becomes unambiguous from the title, “The Socialist Realism – an adventure between realism and irrealism - presented it as "the way the world is", when “not only motion,...but even reality is relative” - through those lines we aimed at approaching some sort of an “adventurous experience” in literature of this writing and creative method, in which, as Katerina Clark explains, “the only thing that was absolutely new about Socialist Realism was the term itself”.

It doesn’t end in the point of an adventure and experiment. The main issue in this treatment remains the question of the sort of “realism”: what was “real”; what was “realistic” and what was socialist in the reality?

Attached to the issue of the appearance of irrealism which (does not hold everything or even anything to be unreal but finds that worlds and versions of worlds are inextricably melted into each other) as realism under construction, dialectical Realism at Work, or in “guided spontaneity” as Pablo Neruda wrote in in “I have been Born to be Born”, we offer our opinion related with the appearance of this exclusive sort of literary realism as anti-realism or as a deconstruction of the realism itself.

It is already clear that terms realizem and ionalizem are not just a minimal formalist opposition. This is not for two alternatives: realism vs ionalizem. We are dealing with a single reality, that literature of Socialist Realism method makes unreal literature, as at the same time makes it even surreal or hyperrealism, as an artistic version of a specific reality – the reality as it “should be” and not as it really is – a "world-version" as an epistemic pluralism.

In that period Albanian artists - in very rare exceptions, and only in cases when they criticize the modernist movemen - twere not in associates and real relationship with modern literature as well. They were not near by of models, according to which ‘...the Real must be regarded as a fiction’ and they do not be relevant with any literary premise regarding the differences between realism / ionalizmit and surrealism.

The perception of an artist as, for example, Tristan Tondino is, which stated that “realism is an Irrealism. Reality is plurality - we partially as create it...” was unfamiliar to them not only for the formal reason . But despite that from purely aesthetic purposes, paradoxally, they were very close to the idea with the aim of when we talk about the reality or realism of this reality, we find ourselves involved in ideology, having not describe the reality as it is, but as we (ideologically and politically) are.

When viewed by various aspects and point of views, benefiting also from the sensitive problems that surround it at present, the subject we undertook to explore, and our paper along with it, which builds upon the foundations of a retrospective approach, turned into some sort of “adventure”, in our case an exploratory adventure.

The key vicissitude with which such adventure began would be the utter absence of the genuine theoretical or analytical studies, despite the state of “openness”, “intellectual freedom” and pluralism of aesthetic approaches in regards to the subject of the paper, that is, the socialist realism.

Here we deal with a clear case of a forbidden or taboo topic which is still far and closed to academic debate, since the phenomenon is considered as unworthy to be studied. Articles regarding the “socialist realism” tend to reflect more the polemical nature of political podiums or newspaper pages than the depth of scholarly studies.

In fact here we have dealing with taboos. Socialist Realism had its taboos, forbidden and semiforbidden topics, themes, issues and characters in the literature of socialist realism, as well as the antimodernist forma. Socialist Realism in literature was a method of creating and describing the “available reality” or the an “everyday reality”.

Such inclinations, although substantially contrary to the socialist realism, inherit the features of the rhetoric expression, pathetic and atavistic nature of revolutionary pathos, having rather high tones, though often lacking the minimal parameters of argumentation as well as other formal parameters that a transparent and rational writing should unfold and present, thus, being far from the expected scientific approaches and conclusions.

We have experienced such an absence and such a quasi black academic silence as a difficulty through the realization of our paper.

Another vicissitude of our paper relates to the character or the ontological core of reality marked by the subject of study itself, where the issue at hand mainly centered on the manner of how the term “realism” should be approached: as a discourse form, or as a discourse of modern forms.

Through numerous philosophical, semiotic and epistemological analyses, we have concluded that “realism” as a discourse form is simply impossible. This is due to the problematic nature which is clearly evident in the relations between the subject and the object.

The analyses undertaken in the above mentioned areas, including also the ideological one, urged us to conclude that in this point we face a discourse of forms, where the term “realism” unfolds as an entirety of inclinations and conventions that aim at teaching the people of a certain place or time about the part of reality which must be approached as such, or further, the proper part of reality on which one’s creative energy and attention should focus; namely, that part of reality that is to be transformed, “depict reality in its revolutionary development”, put into words by A.A. Zhdanov, spotlighting content on the duty to change and transform the new society into an ideal society, “which means knowing life so as to be able to depict it truthfully in works of art, not to depict it in a dead, scholastic way, not simply as an objective reality.

Finding itself at the crossroads between being a discourse form or a discourse of forms, the socialist realism in general and the Albanian one in particular, ended being a formal, standardized and ideological, discourse.

From here we have explored each of the arguments, which clearly appear being both literary and extra-literary, such as the denial of the “subjective” dimension of literary discourse, the generation, under the influence of a positivist spirit, of the “omniscient” narrator, the stripping of literature from its “transcendental” dimension as well as the attribution of a new role to it, meaning, the photographing of reality and transforming the literary discourse through such process into a “weapon, necessary to the emancipation of masses”. Other difficulties encountered during the research work relate to the historical stratification of “realism”.

The historical presentation of “realism” appears to be truly laborious due to the diversified forms through which literary “realism” appeared and was cultivated. This fact often puts us in front of various difficulties that relate to its nature and historical definitions.

When observed from a wider standpoint, one might emphasize that realism, as a discourse of forms has always been present within literature, since the latter’s inception as such. However, in all its formal developing and cultivations, such realism never managed to make it to the method level, even less it managed to get into the level of an ideology, as we notice in the second half of XIX century - beginning with H. de Balzac (France), George Eliot (England), W. D. Howells (USA) - a period of time that coincides with the crystallization of the realism’s “paradigms”, which were largely appropriated by the Socialist Realism as it was developing .

In rules of ‘creative writing method’ of Socialist Realism, the stilistic experimets and exit out of ‘objective reality’ were not acceptable. Meanwhile, many ‘realist writers’, such as Henry James - one of the most significant names in realism literture of XIX-XX century, played and experimented with his modern stule of narrating.

Although ‘realistic writers’ had intersections, such as ‘realistic description’, ‘narrative style’, ‘the point-focus on the concrete world’, they never became Soc-realist writers. The most important dissimilarity connecting to ‘Realism Socialist’ and ‘Social realism’ in literature is relating the world and the men: the world and men as they ‘are’ in an actual society in front of an idealized world and men as they ‘must be’, in socialist progress for a better life.

The writers of ‘social realism’ are narrators which describe faithfully the reality as it is. The writers of ‘Socialist Realism’ method are servants of the mass, they are the people who use optimism as an aesthetic category, heroism as an special emotion and and hyperbole as a selected stylistic tool. The other artistic codes, rules ar principles were considered pessimistic, degenerate and ‘bourgeois’.

This appears to be the exact reason for the emergence of the historically grounded and philosophically supported mosaic, against which the realism is generally settled, and which generated the spirit that made possible the birth of realism as a creative method.

The realism’s acceptance as a modus essendi places the socialist realism within the framework of the semantic field, far wider and various from what it is generally agreed to be, as it includes the moral realism, realistic fiction, the idealist realism, the analytical realism, the phenomenological realism, the global realism, surrealism, and the magical realism, as well as some other forms of the realism’s expression such as Naturalism and Verism, on which : Stendhal, in his work *The Red and the Black* wrote: “The novel is a mirror travelling along a highway. Now it reflects the azure skies, now the mud puddles in the road. And the man carrying the mirror in his basket will be accused by you of immorality!”

This approach helped free somehow the socialist realism’s study from the curse of not being scientifically examined, while making part of the debate the issue whether the socialist realism was indeed an

exclusive creation/invention of totalitarianism – something that compromises all the previous realist traditions – or even a by-product of other numerous factors, among which new means and conditions necessary for living a “vita nova” in accordance with the socialist model.

On the other hand, the comparative method provided plenty of examples that Socialist Realism, as intentional literature, was not the sole form where literature appeared as literature that embodies political or social commitments or as a one where ethics smothers aesthetics.

The history of literature, among other things, is also a history where “les belles lettres” were used for goals and functions that were thoroughly extra-literary, being committed not just to aesthetical goals.

Another vicissitude of this adventure relates with the presence of realism as discourse of forms when referring to the Albanian letters in the pre-war period. At the core of this vicissitude lies the fact that, despite its specifics, in the Albanian letters realism was cultivated in a wider variety of forms that one might just assume, ranging from the symbolical and psychological one of the writers such as Ernest Koliqi and Sterjo Spasse, to the historical one of Fan S. Noli, political one of Faik Konica and Luigj Gurakuqi, mythical and magical one of Mitrush Kuteli, and ethno social of A. Z. Çajupi, including the special case of so-called “socially rough realism” of Millosh Gjergj Nikolla (Migjeni) and Nonda Bulka, and many other forms of realism thoroughly exposed in the paper. Among these authors, Migjeni dealt individually. On this author Robert Elsie writes: “...If there is no hope, there are at least suffocated desires and wishes. Some poems, such as *Të birtë e shekullit të ri* (The sons of the new age), *Zgjimi* (Awakening), *Kanga e rinis* (Song of youth) and *Kanga e të burgosunit* (The prisoner's song), are assertively declamatory in a left-wing revolutionary manner. Here we discover Migjeni as a precursor of socialist verse or rather, in fact, as the zenith of genuine socialist verse in Albanian letters, long before the so-called liberation and socialist period from 1944 to 1990. Migjeni was, nonetheless, not a socialist or revolutionary poet in the political sense, despite the indignation and the occasional clenched fist he shows us.

For this, he lacked the optimism as well as any sense of political commitment and activity. He was a product of the thirties, an age in which Albanian intellectuals, including Migjeni, were particularly fascinated by the West and in which, in Western Europe itself, the rival ideologies of communism and fascism were colliding for the first time in the Spanish Civil War. Migjeni was not entirely uninfluenced by the nascent philosophy of the right either...”

Despite the discrepancies regarding the timing and arrival of realism, the realism that was established in that period, although late in its arrival, dialectically appears to be slightly more matured than socialist realism.

This happened because this type of realism developed along the same lines as it did in other European countries, where it tried and managed to replace romanticism.

Meanwhile, differently from the European realism, in the pre-war Albanian literary realism, numerous romanticist elements continued to be prevalent, among them those that related with the renewal of the national Renaissance myths, namely those of the Albanian romanticism, such as the myths of the language, the nation, the hero, of the virtuous Albanian man, myths that were to be recovered by the Albanian socialist realism, which applied to these myths its own ideological dimensions, and from where it extracted mythemes such as those of the socialist fatherland, the socialist hero, the new man, myth of the ethnogenesis, “as the creation and growth of an ethnic group, the surviving of nation and mythical Albanian language” - all these exposed and set up against and within a basic historical background for literary works that raised not just a literary work but an entire

method that idealized the revolution, the mentality on the enemy shape in national literature of tradition and the danger as a perpetual state and eternal motive for the creative method of socialist realism.

However, seen from the viewpoint of our paper, the presence of such forerunning currents of realism assumes an extreme importance because in many aspects, between the multiform “realism” of the pre-war period, mainly the one cultivated in the 1930s and the “socialist realism” as a method, we note explicit elements where the first appears as determining to quite a large extent the infiltration of the later.

The presence of such forerunning currents of realism was used from the scholars, theorists and positivist aesthetes of that time (who were able to criticize a literary work only in the light of the Marxist-Stalinist ideology applied to the arts forms and who used to emphasize the notion of an earlier tradition of socialist realism in Albania) to justify and expostulate that tone should deal with the socialist realism as with a model that was not fully imported but rather as with an extension of a naturalized model of Albanian letters, making the Albanian literature, through such a model, to appear as being revolutionary and progressive since the first half of the 20th century.

These intentional efforts, beside the beyond mentioned goal, aimed not only at disproving the imported nature of the pattern and method of socialist realism but also at demonstrating it as a pattern with foundations in the recent traditions of the Albanian letters and as the most appropriate pattern to be pursued while a new life form was being introduced, including a new ideology and a new political system, which consequently needed the application of new form of artistic expression.

At this point, it was of a special interest for our paper to documentarily trace the path as well as to find some answers regarding the way how and to what extent this pattern was imported from the Soviet Union and its literary reviews and magazines, how the conditions that led to its appearance were created, how they borrowed not only theoretical articles, but they copied, adapted the titles of Soviet literary magazines and newspapers as well as *Novy Mir – New World – Bota e Re* or *Literaturnaya Gazeta - Literary Newspaper – Literatura jonë* and what was the role of the translated theory along with the literary translations in the implementation of such pattern, considering that the “Albanian literature of the early post war period hadn’t established yet the theoretical foundations, nor the required literary texts that were in accordance with the method were present”.

Even in this case, as in many others, one can’t claim an exclusive path of arrival and implementation of the socialist realism creative method in Albania. Believing that instead of dealing with an exclusive path, we are dealing instead with the intertwining of the imported model form and see the methodic and gradual imposition of the model until the beginning of the 1950s, where we note that the imported form and the imposition of the form clearly turn into the most preferable form of expression by most of the Albanian writers, already organized in structures such as the Writers League and many other bodies and assisting institutions.

Of course, being the favorite form or the most preferable form of expression, in our opinion, doesn’t necessarily imply being the only form of expression as well. The adoption of extra-literary parameters, such as political partisanship, tendentious approaches, class belonging of art and artists or even the revolutionary art itself, in the evaluation and consideration of the literary works challenged the authenticity of the freedom of choice and the identified presence of the stylistic and aesthetical pluralism in the Albanian letters.

Throughout our research work, despite the cases of vacillation, hesitation or even various kinds of resistance in adopting the model, we might state that the range of its acceptance was narrowed as much as it

could be defined by the modals want (desire) and must (imperative implication), which clearly conclude the frame of credibility necessary to qualify the literature of the late 1950s and early 1960s as a literature produced in a state of self-satisfaction, total euphoria and hyperbolic faith in the bright future, on one hand, and as a literature that was produced in circumstances where creative liberty was absent and the punishment for digression of the pre-defined liberty was guaranteed, on the other.

Meanwhile, in the late 1950s, the Albanian literature that pursued the socialist realism method had already produced the first work that “legitimized the superiority” of this method above others and that somehow “rendered independent” and helped the Albanian literature escape from the position of a satellite or a model’s imitator, which it had assumed after the war, thus being transformed into a one-way (receiving) literary science and literature.

Based on such conclusions, our research focused in the “appearances” of the soc-realism’s general principles, focusing in the alienation of the literature’s role, the political partisanship, “the description of the ‘objective reality’ – “realism” in the light of revolutionary developments” – “socialist”, as two of the main pillars of the poetics of socialist realism, and in the altered aesthetic, poetic and literary aspects.

At this point we observed that some of the substantial proceedings and elements of socialist realism proved to be a real adventure in view of the reality and realism itself, because, through a certain style, a certain language and poetics, it aimed no more to reflect but to transform the reality into a utopist, idealized and futuristic one.

Against this backdrop the Albanian literature in the 1960s ought to be seen, and here we also find the first objections and challenges to the system raising from within and with the means of the system itself, by “a small group of young writers”, mainly educated outside the excessively ideologized environment of the Albanian universities, and who tried to pull the literature of socialist realism out of the ideological isolation and the rigidity of method.

Against this backdrop should be placed those nonconformist inclinations that aimed at changing the literary system and its referential points with other alternative, parallel modeling, even different in its application and trending of the model.

The forms and the inclinations, though not as powerful as to bring about the change, yet embodying a thematic, stylistic and to some a degree even ideological disobedience, illustrate a state of refusal, even partial at times, which was mostly implicit rather than being expressed through public gestures and aesthetical acts toward the canonized method of the socialist realism.

This would be clearly expressed for instance in the early works of Ismail Kadare, Dritëro Agolli, Fatos Arapi, Kasëm Trebeshina, Dhimitër Xhuvani and others, which were believed to evade, on one hand, the filtering surveillance of the “method’s enforcers”, offering them the false assurance of complying with some of the principles that the method required, and on the other hand aimed at relaxing its rigidity.

Yet, while being not utterly compliant with the method, these works were as well not fully contrary and challenging toward it. It was some sort of a symbiosis and a spiral path that was believed to refine the system from within, thus causing its undoing, as the logic of nonconformity tends to (re)build without destroying.

In this context, the research offered also some parameters designed to assess the “ideal criteria” in regards the term dissidence and the way the Albanian authors measure against them.

The degree of accomplishment and the representing form of the term becomes determinative when confronting the questions whether the “alternative” literature, written in the Albanian language in the edge of 1960s-1970s, was indeed an act of dissidence, or to what extent it did lived up to this term and met its criteria, even in those cases when it appeared under various lesser guises, such as opponent confrontation, opposition, differing presentation, non-implication, non-participation, throwing a challenge, or appeals for change.

In front of these classifications we placed another part of the Albanian literature and the activities performed by those Albanian writers (Ernest Koliqi, Arshi Pipa and Martin Camaj), who exercised their activity outside the geo-ideological area, out of and away from the obligatory influence of the applied socialist realism method, henceforth, out of the jurisdiction of the punishing power of those who were threatened by the appeals for change that these writers issued.

Throughout our study we aimed not to establish an idealized clear-cut criterion to define who was a real dissident and who wasn't – a term that carries a controversial and wider meaning even to this day. Our goal was not to come up with some illusions of a substantial dissidence, or to put together another hierarchy that would upturn the list of the woovers of ideological dissidences, either “aesthetic” or “artistic”.

According to the book writer by Andrew C. Janos, “East Central Europe in the Modern World, table No. 45, Albania, after interruptions of relationships with communist China (1978) till to “the wind of change new era” had no literary dissent. In the same table the only one, signed with number (1) is marked as a dissident in year 1985.

Our approach aimed at classifying the behavior of writers in reference to the method, their reaction to being used by it when they contested it, or the punishment suffered for refusing it, or the choice to keep silent over it, and also to argue by means of facts that even when the subsistence of dissidence is evident, the Albanian case proves to be quite unclassifiable or quite atypical in comparison to the other models of the countries, known otherwise as the “people’s democracies”, where the dissidence was crystal clear, since the moment when the method was accepted or refused.

Meanwhile, throughout our study, we also touched upon the endeavors to preserve this creative method even when such method was disintegrating and dissolving, at a time when it was being contested aesthetically from inside, mainly from some isolated voices, or from outside, both aesthetically and ideologically at the same time.

In our opinion, these issues despite the ongoing discussions remain open, because, as emphasized, the socialist realism in Albania, despite the contestations and attacks of some writers, collapsed and disintegrated together with the fall of the political structure and ideology that kept it standing.

Also, in this framework we dealt with the issue on how many literatures and kind of literatures existed in the second half of the 20th century, considering at this point the geopolitical factors and the Albanian literature produced elsewhere or in the Diaspora .

An extension of this is the parallelism between the literature that was composed in conditions where the ideological, intellectual and creative freedom was undermined or even absent (Albania), the Albanian literature composed in conditions of a relatively wider freedom (Kosova), or the Albanian literature composed under a totally free system (Italy, Germany, USA).

Quite useful to our purpose has been also the inquiry or the research on the issue of the micro-system of Albanian literature, or to the literature that developed within the mother country, in a climate that was very different from that of the rest of literatures composed in the Albanian language or to the literatures that existed in other socialist countries. This inquiry came across to and exposed some literatures that existed even within our closed and isolated literary system, literatures that took some sort of a distance, albeit differing from case to case, from the dogmatic principles, a fact that was visible through the lack of enthusiasm, the presence of doubts, their contestation of the model, the silence as a form of noninvolvement, the refusal and sometimes even the resolve for dissidence – yet and mainly in an aesthetical aspect – literatures that were seen to develop where the local circumstances did permit since they were not posing a real threat to the system.

Another target of our interest in this research was the repeated phenomenon, which actually turned into a trend, of the delayed arrival and integration into the local literature of the European inflows and innovations, which we labeled in our paper as “delayed pilgrims”.

Many weaknesses, deformations and mutations of the literature of socialist realism in this point are approached as related to the phenomenon of delay: it is the delay itself that is to be approached as a phenomenon or even as a trend that has historically made the literary developments lag behind the European calendars.

The arguments exposed lead us to the conclusion that the phenomenon of delay, as emphasized, is not an isolated one, on the contrary, it appears to be the same show we have seen being played repeatedly on the scene of the Albanian literature, at least in the presence of the humanist, romanticist, sentimentalist and realist literature, since the 1930s onwards.

This conclusion provided the basis needed for the theoretical approaches, completed by examples that confront our subject of study – the literature of socialist realism – with schools, movements and trends to wherewith it appears consentient and diverting at the same time, in some of the main features of the discourse code and inner modeling.

More concretely, comparing the Albanian realism with the Italian (European) futurism and Russian (Eastern) one in a way foils the ideological, thematic and stylistic affinities they share, apart from the time of appearance and the application place.

In our opinion, such feature derives from the “timeliness” transformed into a basic feature that accompanies the art when it is called to service, when it plays the role of the conscripted recruit or when the aesthetics bows down in front of ideologies, in order to make literature fulfill its ultimate ethical goal: the education of the new man with the revolutionary principles (right or left) and the triumph of the ideological cause.

The presence of common codes, such as for instance projecting the future, the admiration of war and of the state of war to the degree that they turn into an aesthetic category of beauty, amazement with technological advances, the engineering of cities or industrial complexes, anticlassicism, the creation of new myths, the apocalyptic vocation, the devaluation of lyricism, the configuration inclined toward grandiosity, the martial rhythms, the devaluation of syntax and lyricism in general, are some features of the futurist canonic literature that, as we emphasized earlier, lead us to the conclusion that such were also the inclinations of the Albanian poems and poetry in the 1960s-1970s period.



They match in appearance and content, just as their nurturing ideologies, based on masses and built on the monologue, dictate and violence.

The effort to answer the question as to why the substantial engagements of this literature new to the Albanian writers, especially when the literary crises of the 1950s seemed to have passed and a new generation of authors had stepped forward, found the expression, formally and even informally, by referring to earlier developments of the European literature, such as futurism, has been a drive to expand on a comparative aspect the meeting points between the canonical futurism and Albanian socialist realism into what appear as coincidences of the macro-system, canonical analogies between two literatures called to service, thus being characteristics that exclude the casual into advanced comparative dimensions.

Through the elaboration of facts we were able to review also the manner unto which futurism or art that envisages the future managed to arrive in Albania and which of the two models might have influenced mostly and more directly the Albanian poets who sung to the social futurum.

In our opinion, despite the awareness or some sporadic presence, the main merit in the delayed meeting of the Albanian socialist realism and futurism goes to the influence of the Russian futurist school, namely to the Mayakovski of the futurist period, whose works served as a mediator and surety for the legitimizing the model and method (Mayakovski of the futurist period) and at the same time was exploited for ideological services that related directly with the party's directives (Mayakovski of the anti bureaucratic period).

But, apart from the obvious analogies, we also aimed at noting the differences, the digressions or the “native modeling” of the Albanian socialist realism in reference to the canonical model of futurism.

Supposedly, these digressions are also an expressios of the inner conditions and of the way of life reflected in the arts of that period, but also an inner standard of anything considered socialist, which gave the principles of “in our circumstances” and being an “innovative”.

The digressions appeared in the attitudes about being “native” and “universal” at the same time, on being part of “tradition” and at the same time “innovative”, while Italian futurists were fully nationalists and the Russian futurists were fully internationalists.

But rather than the phenomenon of delay itself, in our point of view, in the “confrontation between these models” – futurism vis-à-vis socialist realism – a central role lies in the delayed arrival of that new form of life (socialist life) that is projected toward the future, which also by the way needed to be expressed likewise, in a futuristic form and with futuristic means. After all, the aim with whom we approached this subject of research hasn't always attracted the interests and the curiosities of the literary research, hoping that inside it, in the confrontation, in the involvement, in the comparison and the unrestrained relation of Albanian socialist realism and its forms with the European trends, schools and experiences, we might find the reasons as well as the keys through which we might be able to judge more fairly and with a critical mindset about our approach and attitude toward such literature and about what kind of fate we may reserve to what is to become, likely or not, part of our legacy and of our near or distant memory, hoping that in this way we contribute in this field.