

THE POETICS OF REALISM AND THAT OF SOCIALIST REALISM

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Abstract. When discussing the poetics of realism, we consider the fact that the indisputable dominant literary genre is the novel which, since the 18th century, in the context of romantization, turned out to be a suitable form for expressing the basic contradiction of romantization, the one between the individual and the community, where the hero is a direct expression of the archetype of the romantic individual. Later, in the nineteenth century, the novel became the main literary genre in Western literature as well, which, through the development of the psychological novel (the non-psychological, pre-psychological novel, is only a form of epic or satire) becomes an expression of the individualist vocation characterizing western civilization, when the latter has finally passed from the traditional (holistic) society to modern (individualist) society. Even in the poetics of socialist realism, the novel remains the most favorite lyrical genre (in addition to poems and lyrical poetry) being directly linked to the base paradigm of the communist regime, which was the creation of a 'New Man'.

Keywords: Poetry of realism, socialist realism, novel, community, individual, young man

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INTRODUCTION

The fact that the poetics of realism is characterized by the permanent presence of the subject, whose events, in the form of special cases, are ranked according to the cause-effect perspective, and its similarity (of the subject) with the existence serve as preliminary data for the application of induction into the literary works of Realism. So we have to argue how in realistic poetics the application of the induction becomes possible. But before we show the inductive way of connecting between particular cases (subjective events) and general statements, we need to demonstrate the impossibility of scrupulous reflection of reality as well as the impossibility for a continuous critique of reality within the so-called 'critical realism'. The combination of these two terms (in fact within a single term: realism-critical) is impossible, because literature (literary work) will be realistic-reflective scrupulous of the reality, or will be an interpretative-critical continuum of reality.

Such doubt is not valid because this conception originates from the world of reality and does not take into account the formal laws of the world of literary work (the absolute observability, the conditionality from the

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interruption and continuity, the absolute presence of the form, and the inability to affirm the content, which we are just mentioning here). To show the way how this literature works in itself is the moment for us to investigate the inductive tendencies of this literary, so-called, realistic literature.

The so-called realistic literature and every poetic within it, makes the connection between particular cases and general principles (in the best case, the ways in which literature works) through induction (*Induction is the coordination of special cases that make possible the reaching of meaning*). The works of the literature with induction function in such a way that what is occurring outside of the identity, thus the subject nodes, the events presented by the narrative serve as special cases, whereas the internal movements of identities, the judgments, the reflections, presented by psychological analyzes through the description, serve and assume the status of an explanatory principle of particular cases. (For example, the typical character/tipizimi, as one of the old laws considered as part of this literature, is an inductive law.)

So the observation and ordering through the narrative of the particular cases of identities within the realistic literary work is done in order to obtain meaning and essence the final form of each identity (it is passed from the particular cases in the formulation of a general law - as such the typical character exists through individualization and generalization). Such a criterion, with inductive nature, relies on the belief that the meanings of things are within the very essence of things. This means that it is enough for an identity to be observed

in a final way, and to succeed to understand the reason for its existence, as well as the subsequent exchange of these particular cases (in fact, of the subject events). By setting the particular cases within a logical scheme, the reason for the occurrence of the structure of all subject events is explained.

While induction is the criterion of the connection between observation and confession, enabling the setting of subject events within a cause-effect scheme, but what is the criterion of the induction itself?

In terms of the inability to include all of the particular cases within the observation and confession (we are in the historical context of famous criticism towards induction as a method), the selection of the preferred cases for inclusion in observation-confession has been used. Within the selection any case or event that is selected accompanies its observability with the obligation that it was more valuable to be confessed than any other case or event that was left out of the story.

Given the fact that the identity within a literary work is first observed and then confessed, so the observation times are not the same for all the identities, unlike the time of the story that is the same for all, leads to the use of orientations such as “he said,” which is evidence of the fact that this information is needed to everyone except for the person that speaks. Likewise, the use of mimicry, for example, “said with tears in his eye,” is used only in cases of doubt between the origin of observation and the confidence of the confession, which shows the exception from the narration of a myriad of observed details, where no doubt exists.

All of these are an expression of the obligation that the subject-events have to show that their transition from observation to confession is not automatic, but conditioned by the presence of meaning, that any event of a subjective course or a particular case of the character’s existence adds to the general understanding of the world of the literary work.

This obligation (that connects us to the selection phenomenon, cited above) makes the case or event not self-sufficient and needs additional motivations with psychological nature of the character. The presence of these psychological motivations of the character, as a condition for enabling the presence of new forms of the character’s behavior, thus becoming the cause of the next event, gradually turns into the motivator of the entire chronology of the cause-effect flow of the subject.

On this conviction, in the realistic litera-

ture (in fact with induction), the psychological motivations of the characters are nothing else than reflections on the circumstances, which are considered not only as knowledge but as the only knowledge. This placement of psychological motivations below cases or subjective events (forms of behavior of the character) functions as their content in the literary work. So that for the identity within the literary work to change its forms of behavior, it must be subject to the prior change of its content. Thus, the characters in these literary works change the outer form of the position and the relationship, as they have previously indicated (by being tensed to indicate – without indicating that the literature of realism, in its inductive process, would not exist) the exchange of contents, meanings for the world and the identities. In these conditions, the exchange of the events with each other in the course of the subject (the extension of the literary work) is not self-sufficient but conditioned and conventional, shifting within the literary work the existential model of mutual social and psychological motivations which makes it right to consider it a socio-psychological literature (more specifically in the genre of the novel).

This compliance of the form of the external laws and the form of the internal laws explains how realistic literature was instrumentalized by the society and ideology of a century (19th century) that claimed to have come to know man by observing the outside of him as a social being and by analyzing him internally as a psychological being, as such the realism was instrumentalized by positivism, which is the dominant ideology of the 19th century.

I. From the Logic of Poetics of Realism to the Dialectic of Socialist Realism

Now, after the above-mentioned performance of the poetics of realism (as an induction literature), we are able to deal with theorists of socialist realism who claim that socialist realism was the highest stage of realism development and also to determine what literary direction it actually belongs to, to what extent the novel is related to *realism* to what extent the *socialist* attribut determines it. In fact, the socialist realism aimed at setting up a new literary view that, according to R. Fox: “... *This view will not be true until the writer becomes a true Marxist, a dialectical, possessing a ho-*

listic philosophical worldview."¹ Precisely this is the moment to investigate what reports creates social realism with the foremost literary traditions, especially with realism, following the way how the writer needs to be a "real dialectics" along the dialectics display in various disputes religious and ideological.

We recall that the dialectical approach of confronting the opposites has characterized human history since ancient times (the traditional holistic society) and has continued throughout the phases of modernity (modern-individualist society), to its conception (dialectics) as a holistic understanding of the world, in the context of Marxist-Leninist ideology. Precisely in this context (in this new show of dialectics in Marxist-Leninist ideology) we can investigate the disjunction of the socialist realism, specifically the novel, from the tendency of the realistic novel and to argue how the novel of socialist realism is schematized and at the same time dehumanized.

In the pre-modern world and holistic society, dialectics existed through the possibility of referring of the opposites in formulations or assertions that enjoy the status of absolute assertions because there is a sequence of common understanding of the whole community. This means that it is not imperative for the identity to judge itself for the admissibility or not of the opposites, but it is a competence of the community. Consequently, what is confirmed by this sequence of common order of understandings is accepted and applied by the identity, whereas what contradicts these permanent references to the community is rejected and avoided. Under these conditions in the traditional Western society, where community interest prevails over the individual, the poetry prevails over the novel.

Meanwhile, in the modern Western society, where the individual's interest prevails over the community, the novel prevails over poetry. In the modern society, the dialectical process of confronting the opposites (as we said, starts with the pre-modern society) continues along the stages through which it passes (modern society). In the modern world and individualist society, as a result of the inveteracy of (revolutionary) the conviction that knowledge goes ahead on itself, despite and overcoming personal wills and the institutional congestions, makes such an order of common understandings, which characterizes the holistic society, to be rejected. In such conditions

1 R. Foks, "Socialist Realism in "Critical Studies", publishing house "Naim frashëri", Tirana, 1982, pg. 270.

it is the identity itself that must detremine the contact with the truth, transforming the recognition initially into a problem of logic

Logical knowledge, in its prior conviction, means that it is possible to recognize that reality, which is able to show its own opposite as a deviation. Such a belief, as long as it raises the question of reality as an interaction between the (potentials), results in the (potentials) being not opposed or exclusive to one another, but being wrong and, as such, can be corrected. Such opposites either agree or are reduced and the permanent conflict between them is false, is inconclusive. These premises make it possible to apply the conviction that knowledge is a problem of finding and guaranteeing similarities and differences. Consequently, logic, in the modern context, precedes dialectics, as well as *realism, as a literary direction*, precedes *socialist realism*.

More concretely:

Realism's poetics, specifically Balzac (considered as the main representative of realism by theorists of socialist realism), is an expression of the dominance of logic, as we have already stated: - identity must move between opposites, which in the end succeeds to match them with each other. For example, Rastignac in the novel "Père Goriot", we see him wandering between Vautrin's opposite proposals that "... *in Paris the wealth is virtue*"² and his mother's that "*Patience and submission to destiny must be the virtues of boys who are in your condition.*"³ Each of the proposals is disproved, the first is disproved by the fact that Rastignac rejects Vautrin's proposal, and the latter is denied by the flow of the novel's subject, the events that Rastignac faces, where he is in the continuing dilemma of modeling his own destiny or being subjected to fate. These puts Rastignac in the dilemma: - so he must behave honestly, as his mother asks him, or behave as a low beneficiary, as Vautrin proposes him. At the end of the novel the opposites coincides, as we see Rastignac appearing to us sometimes with the behavior of the beneficiary, in relation to the daughters of Goriot, which he seeks to use as a springboard to ascend to the higher society and sometimes with a behaviour of charity, in relation to uncle Goriot abandoned by his daughters, whom he buried at his own expense, as the daughters, to who Goriot had given everything to, abandoned him

Unlike the logic that verifies human possibilities for realizing knowledge through

2 Honoré de Balzac; "Père Goriot", pg. 82.

3 Honoré de Balzac; "Père Goriot", pg. 98.

reason, dialectics (in its Marxist-Leninist context) is the human opportunity to deal with the truth, through the condition of knowing a number of conditionalities that make falsehood deeply refutable. So, within the dialectics, opposites are not reduced to each other, that the conflict between them is insoluble as long as it is not proven which of them is useful and which is useless. In order to reach that, for the identity, it is not enough to find the similarities, differences and the harmony between things, formulations or messages, but it must transform the problem of finding the truth into an existential problem, in a problem that questions the modes of functioning of identity. This dialectical proceeding, in the context of the *poetics of socialist realism*, is given through the uncompromising opposition scheme between the opposites, which, in the genre of the novel, is realized through the binding scheme of positive and negative characters who fulfill these opposing missions, in the struggle for life and death among them.

II. Socialist realism as a schematic realization

The main hero of the novel of *socialist realism*, unlike the typology of the characters of the *literature of realism* (Rastignac in the novel “Père Goriot”), does not show behavior where the opposites co-exist between them. He carries only positive qualities even if he fails to have an immediate success, this is because he does not have the right experience, which he takes over time. Being tested throughout the course of events, he gains security, full competence, and as a worthy representative of the new, the progressive (the positive) condemns his opposition, the negative characters, the bearers of all evil. The latter (the negative characters) are given immutable, once and for all in their negativity. As such, the novel of socialist realism, with the above-mentioned aim of facing the opposites (the new, the progressive on one hand and the reactionary, the backwardness on the other hand) seems to have appropriated the two typologies of the novel (according to E. Mjur the novel of events and the novel of characters) and, including them in a single scheme, gives socialist realism the form of a schematic realism.

Referring to the article “The novel of the events and the novel of the characters” of E. Mjur we conclude that *in the novel of events the event is primary, the reaction of the characters to the event is secondary, it is al-*

ways such that contributes to the making of all events in which the hero is affirmed during all the dangers he experiences, including the reader that he also suffers with him. In the process, the novel of the event usually causes death to one of the secondary characters; the bad guys are killed, but the positive hero ends up with a happy ending, and even some good character can die since the main hero doesn't return to peace and prosperity after his shocking parting. During reading, our attention is stuck; interested in what will happen we feel delight that satisfies us with furious events.

While in the novel of the characters, characters are primary and the event has been subjected to them in order to point out the various features of the characters that are present from the beginning, because these characters are almost static. Such characters are flat, because they are unchanging, constant, that is first of all a quality of theirs and for whom we as readers feel sorry. But at the same time they are common because they are flat and can not be developed, and ultimately it is a defect of theirs for which we as a reader have a negative sensitivity. We become part of narrative strategies by following them from the point of view of the writer of the novel of character that the flat character is the only one that can serve him as a necessary weapon for transposing a kind of life judgment.⁴

Given the fact that this schematization of melting into one these two typologies will be explained below, what we are interested here is the way we as a reader identify ourselves sometimes with the character, (in the case of a novel of events ... *to contribute to the making of all the events that affirm the hero during all the dangers he experiences* including the reader so that he suffers with him.) and sometimes with the narrator, (in the case of the novel of the characters ... *by following them (the characters - my note) from the perspective of the writer of the novel of character is the only one that can serve him as a necessary weapon for transposing a kind of judgment of life*). These identifications (with the positive hero and the narrator) lead, respectively, to two reading pathologies, similarly to the bravado, when the reader is identified with the positive hero and with the gossip when he is identified with the narrator.

4 Mjur, Eduin; “The novel of events and the novel of characters” in: “Issues of the Novel”. pg. 174-196. Translated by Muhamet Kërnya. Rilindja, Pristina, 1980.

How does this happen?

When reading the reader needs to be identified with the positive character of the novel (as well as with the lyrical hero in the poem or lyrical poetry), to experience along with his sufferings and victories, giving to himself the same attributes, that he (the reader) has such merits as: devotion, honor, self-sacrifice, sacrifice in the name of the party and the people, the pride that he fights for his happiness, though surrounded by enemies, builds socialism etc, with which the heroic hero in the typical literature of socialist realism is moulded. This is a false satisfaction, identical to the technique of daily boasting, because without giving evidence in his experience of living, the reader must satisfy himself with such qualities.

On the other hand, the reader is identified (makes alliance) with the narrator (in the novel of socialist realism, the narrator is only a vicegerent of the author) to observe the negative characters in order to recognize their negative qualities, to what extent can their wickedness could go, the danger that they present in sabotaging the country's socialist construction, how we should face them in our everyday life. So the alliance, in this case, with the narrator and maintaining the distance with the negative characters, is to educate the reader that he should not have such qualities and, by knowing them, he (the reader) gets security and pleasure. This is also another false satisfaction, identical to the daily gossip technique (when two people exchange images with each other by gossiping about a third person), because the reader distanced from the negative characters and in collaboration with the narrator must persuade himself that he should not have such qualities in himself, that they are detrimental to himself and for the country's socialist construction.

CONCLUSION

It seems that for the censorship in totalitarianism (the communist regime) this is a necessary (though not sufficient) criterion with the aim of giving such an educational role to the socialist art (in our case the novel, which gradually becomes the literary genre prevalent in the literature of socialist realism) to the readership by the simultaneous presence of the positive and negative hero. So it succeeds in making art complementary to propaganda, which used massively the technique of boasting and gossip. Through proud or gossip

(only the gossip that served the regime was allowed) the propaganda machine of dictatorship created the opinion that Albania was the only socialist country where everyone lived happy, although the facts and statistics proved the opposite. We saw that through this identification of the reader with the positive hero, as analyzes E. Mjur "... *we feel delight that satisfies us with furious events*" and such events in the typical novels of socialist realism are many and extremely exaggerated, so that this (false) satisfaction would seem more real and more credible than the direct propaganda made it. Through the orientation towards these reading pathologies, it was aimed for the reader to be involved in a catharsis process, being educated and molded with the same qualities as the positive hero of the novel of socialist realism and by avoiding the features or characteristics of the negative characters, aimed at building a 'new man'.

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