THE VITALITY OF THE PAST OF SOCIALIST REALISM: DAY ALBANIAN ART

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The present-day Albanian art expresses the situation of Albanian socialist society, its spiritual and cultural achievements. It is based on the concrete reality and on the socio-aesthetic ideal. This is the art of a society in growth, in continuous development. The present-day Albanian art is extending ever more widely among the masses, becoming a spiritual nourishment for them. In the cultural life of the country, literature, the figurative arts, music, cinema and theatre, play a very great role; they help in educating the new man, give him aesthetic pleasure and broaden the horizon of his life. The number of readers is constantly rising, the average size of an edition of a novel is up, and the number of visitors to figurative arts exhibitions likewise.

The broad extension of the art of socialist realism among the masses is a sign of its maturity, its democratic character and profoundly revolutionary content, the national spirit it expresses, and of a higher level, in comparison with the past, of the unity of the content with the form.

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The philosophical basis of present-day Albanian art is Marxism-Leninism, the precepts of the great classical teachers of Marxism, the Marxist-Leninist aesthetic principles, the teachings of the Party of Labour of Albania and comrade Enver Hoxha, applying the Marxist theory in the present-day national and international conditions. These guide our art on the correct course of the revolution. The ideological sources are closely linked with the economic and social reality, with the man of today who is building socialism, with the development of the class struggle in the present situation and the prospects of the future. The present-day Albanian literature, which had its beginnings in the National Liberation War, has socialist realism as its creative method. The principles concentrated in this method have been based on the world revolutionary artistic tradition and on national experience. The new Albanian art, which began with clarion call songs, with battle hymns, was born on Albanian soil, was based on revolutionary facts, on the features of the new man and was developed further with major genres, with numerous creative voices, with a rich variety of works which reflect life in broad and complex planes.

What is the national tradition of the Albanian art? It has had a distinguished tradition, especially literary, and particularly in the field of poetry. The freedom-loving romantic feelings, the exaltation of the beauty of the country, of man, the hatred
towards the occupier, led to the poetry which sang so passionately to freedom, nature, the homeland and love. The romanticism of the national renaissance was born on the Albanian soil; it has points of similarity with European romanticism and to some extent also with oriental poetry, especially with those works which sang to patriotism and saw the problem of national liberation as an historical necessity and as an internal demand of the individual, of the man of the people, thirsting for freedom.

There have been traditions in other arts, too, although not in the same proportions as in literature, especially in figurative arts. In architecture, as well as in music. Outstanding in these arts is the Albanian spirit through the centuries, the yearnings of the man in bondage but also the undying popular optimism, the feelings of taste and elegance of the common man, his great work and strivings in society with antagonistic classes. The new Albanian art of socialist realism has profited from this progressive Albanian tradition, from the work of the great poets such as Naim Frashëri, De Rada, Çajupi, Mjeda, Fan Noli, Mijeni, and others; of painters such as Onufri, Miho, etc., Folklore with its immortal poetry, music, and dances, has been and remains an important source.

Apart from the national tradition, the world tradition of progressive and revolutionary art has also served as a literary and artistic source. In the post-liberation period, many masterpieces and notable works by foreign writers, from Homer down to writers of our days, have been translated and published in Albania. We have works by Servantes, Shakespeare, Hugo and Balzac, Goethe and Schiller, Tolstoy and Gorky, Shaw and Ibsen, Lu Xun, and many others in Albanian.

Socialist realism continues the progressive tradition and, in the first place, the realist tradition. A critical stand is adopted towards the heritage of the past. In evaluating creative works account is taken of the historical conditions and the world outlook of the writer.

Along with the national tradition, which occupies the main place, the works of foreign writers, composers, painters and sculptors, the creative methods and trends developed in different historical periods, are also studied in the schools.

While evaluating authors of socialist realism like Gorky and Mayakovsky, the present Albanian historic-literary thinking seeks the premises of this creative method even earlier, in the poems of the Paris Commune, in poets like Heine, etc., who was highly valued by Marx and Engels for the revolutionary accents of some of his poems.

Despite the revisionist betrayal, which is expressed with the total departure from the positions of socialist realism in the Soviet Union and elsewhere, despite the fight that the bourgeois and revisionist aesthetes are putting up against this method, its principles are immortal and rank as a summation up of the practice of revolutionary art and of Marxist-Leninist creative thinking in this field. Revolutionary art has its own values in many countries of the world and constitutes an uncontestable historical reality.

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Basing itself on Marxist-Leninist philosophy, on the materialist concept, present-day Albanian art, which is guided ideologically by the Party and comrade Enver Hoxha, proceeds from the basic principle that the reality is fundamental, that themes and inspiration are found there, and that the world of the artist is not just his subjective consciousness. The Albanian artists combat subjectivism, in whatever form it may appear. On the other hand, neither are they for cold objectivism, which would lead to naturalism or to an indifferent picture of life. The ideas, the transforming thinking the solution which the artist gives to the problems of life, play a major role in the works of socialist realism. Hence, the principle of the truth of life is closely connected with the world outlook that motivates the artist and with that principle which we call communist partisanship.

Literature encompasses the epic, lyrical and dramatic aspects of life. The truth is that the very events and circumstances of our life, the struggle against the impe-
rialist-revisionist blockade, the heroism of life have emphasised the epic aspect, therefore such genres as the monumental novel, film, painting and sculpture, etc., have had notable development. But this does not mean that lyrical and dramatic aspects have not had their own development. These aspects have been interwoven with one another. The internal world of the poet is a part of the present-day Albanian reality and he does not divorce himself from the great problems of the nation.

In the main documents of the Party, in comrade Enver Hoxha's speeches, the need for knowledge of life of the working man, for delving deep into the class struggle and the reflection of these things from revolutionary positions, has always been stressed.

Speaking of the further assimilation of the teachings of the Party and of becoming more deeply immersed in the impetus of life in his speech of December 20, 1974, comrade Enver Hoxha says about the creations of our writers and artists:

"As to their usefulness and majesty, their works will be like the giant hydropower stations, the factories and combines, the beautiful plains with wheat and the hills covered with fruit trees, they will be like the beauties of our cities, schools and streets where the happy children of our socialist country laugh and sing, where the working class, the cooperativist peasantry and the people's intelligentsia, with their minds and skills are creating and building a new happy, and prosperous life."

The best works in literature and other arts testify to close connection with life, to the implementation of the principles of realism, of the reflection of «typical characters in typical circumstances», as Engels said, thus, for example, the Albanian novel of socialist realism filled the gaps of the past by providing complete, realist tableaus through multi-plane subjects. Knowledge of life, of man, of his social activity and psychological world underlies many artistic works. The novel «The Dead River» by Jakov Koxa is a multi-coloured reflection of the life of the Albanian peasant of the pre-liberation period, with his sufferings, dreams and desires, with his hopes and disillusionments, presented through a class struggle, realistically conceived. The spiritual force of the people is clearly brought out in this work. Likewise, novels like «Before the Dawn» by Shevet Musara, or «Commissar Memo» by Dritero Agoli, present aspects of the National Liberation War. The former tells of the political struggle and the participation of various strata in the National Liberation Movement; the latter tells about the awakening of the masses under the influence of the ideas of the Party, about the figure of the communist acting amongst the fighters. Similarly a number of novels have been written which give broad pictures from post-liberation life, such as the novel «Confrontation» by T. Luço which describes the post-war years when we were struggling to ensure food supplies to establish new norms in the relations between town and countryside, through a fierce class struggle with the feeling of private ownership in one's consciousness, giving us the enthusiasm of the masses in embracing the line of the new state.

In other arts, too, particularly in painting, in the genre of composition or portrait, we find realised aspects of the life, and heroism, of the people, of Albanian history and the present. The colours of painting are vivid, as the Albanian nature is; the figures are understandable and clear, but with an artistic beauty which is connected with the realistic concept and with the light of the perspective shed on them by the communist ideal. Thus, among many works of figurative arts, mention can be made, from the viewpoint of trueness to life in various periods, of «Story from the National Liberation War», by Nexhmedin Zajmi, which gives the atmosphere of war, in a simple peasant home; a composition of our days, «The Voice of the Masses» by Sali Shijaku, reflecting types of workers in the painter's studio giving their judgements on the artistic work, the portrait, «Shote Galica», by Ismail Lulani, about a heroine who led the unit against the enemies, the tableau «Comrades in war, comrades in life», which takes us to the days immediately after the war, when a partisan couple pose for their wedding photo in the ruins of the city, etc.

The principle of truth, clarity, and rich vital material runs through the whole of Albanian art, in all its kinds and genres.

This principle is closely linked with the communist partisanship which is fundamental to the method of socialist realism. In basing ourselves on this principle, we clearly recognise that the nature of art at all times is always tendentious, and the great aim which has always characterised real art in the service of the people and the development of this trend up to clear communist partisanship, in the period of the intensification of the class struggle, the period of the great clash between the bourgeoisie and the proletariat. The Leninist principle of partisanship is being implemented today in a creative manner in Albanian art and stands in confrontation to the bourgeois-revisionist attacks and distortions. The occasions made about dogmatism rebound on the enemies of the revolution who, through hypocrisy, falsity and demagogy, are striving to conceal their real features and their dependence on capital, on imperialism or social imperialism.

Many examples of our art could be cited to demonstrate that communist partisanship does not turn the artist away from the truth of life, but on the contrary impels him towards it and thus a harmonious merging takes place between the two. The patriotic and internationalist elements are seen in many works, especially in poetry, which sings to the homeland and to the peoples who are fighting for freedom, and independence. The ideas of communism and patriotism were brought out clearly in poems such as «Prithina», by Lj. Siliqi, which describes a German concentration camp and the moral strength of the prisoners, «What are these mountains thinking about», by Ismail Kadare, in which a summing up is made of the course of the Albanian people in history, poems by A. Caçi, L. Qafëzezi, D. Siliqi, «Bloody Alarms» by F. Arapi, dedicated to the National Liberation War, or the poem «Mother Albania», by D. Agoli, in which the qualities of a mother are attributed to the homeland, making it tender, immortal, and brave like a mother. Many poems ha-
ve been and are being written about the struggle of the peoples against imperialism, for example about the African peoples, Vietnam and Cambodia. The revolutionary history of various peoples enters the structure of many works, particularly poetical works.

Songs, too, and Albanian music in general, with such noted composers as N. Zoraqi, T. Daija, Ç. Zadeja, F. Ibrahimimi, A. Mula, A. Prodani, T. Harapi, L. Dizdari, express the communist partismanship and the national character of our art. Music relies heavily on popular creations and, of course, also on progressive world tradition. Ballets like «Hallili and Hajiri» with music by T. Daija, choreographer Panajot Kanaci, or «The Lass of the Mountains» with music by N. Zoraqi, choreographer Agron Alia, etc., also provide vivid, dynamic tableaux of history and of the present, expressing, through colourful dances, the spiritual wealth of the people, and their struggle for freedom.

Along with these characteristics realised in concrete works, the Albanian art has an important distinctive feature: its national and popular spirit. In defending these principles, we are fighting against the cosmopolitanism spread in the reactionary theories in the world, and against aestheticism, the aristocratic attitude towards art. The national tradition implies the internationalist spirit. No country whatever can contribute to the treasure of world culture unless its culture has a national colour, unless it gives the spirit of its own people. One work, among others which presents the stand against revisionism and friendship with the upright people of the world is the novel «The Discovery», by Anasat Kendo, which describes the hostile plans of a group of foreign geologists, sent by a revisionist country, among whom there is also one honest man and friend of our country, like the many there are in the world today.

These main principles of Albanian art have ensured its flourishing and have also brought about the harmonious development of the genres, the defining of creative individualities which are becoming more and more accentuated. There is a great variety of styles. Some are inclined more towards narrative prose, such as S. Spase with his historical novels «The Awakening», or «Torchbearers», dedicated to the distinguished figures of the National Renaissance, others are distinguished for descriptive abilities and drama, such as F. Gjata with his novel «The Swamp», still others base the narration rather on historical documents, such as S. Godo with «Skënderbej», a great national figure, or are inclined towards symbolism and allegory within realism, such as I. Kadare with his «General of the Dead Army», still others are distinguished by a psychological style, like Dh. Xhuvani with his novel «On his Feet Again», A. Abdimëxia with «A Stormy Autumn», Dh. Shuteriqi with his short stories, and many others. Women writers such as L. Leka, E. Kadare, E. Mandia, etc. have also distinguished themselves. The number of women artists is constantly increasing both in literature and in other arts.

Likewise in painting and music the individualities of the artists stand out through genres and the method of painting or composition. Other creative personalities in figurative arts, apart from those mentioned above, who are distinguished for their styles, are O. Paskali, A. Buza, F. Stamo, K. Rama, K. Buza, M. Dhemani, Sh. Haderi, L. Dhemani, F. Haxhiu, etc.

There is pronounced realism and beautiful creative work in the field of cinematography too, just as there is in dramatic theatre. Stage art is becoming more and more popular, more beloved by the masses. Films like «The Commissar of the Light», with director V. Gjika and Dh. Anagnosti and scenario writer L. Siliqi, «White Road», with director V. Gjika and scenario writer Vath Koreshi, etc., enjoy great popularity here.

The film «The Commissar of Light» proceeds from the noble idea of spreading education even to the remotest corners of our homeland and shows with what a struggle this was achieved in post-liberation Albania. The spreading of the written world in Albanian required sacrifices and sometimes complete self-negation in struggle with the clergy and with ignorance. Whereas the film «White Roads», through a simple human drama, shows the work of a telephone linesman who sacrifices himself so that people may communicate with one-another and enjoy the New Year celebration. There is much lyricism, sincere love and vivid colours in this film.

Artistic creativity is becoming ever broader and of a higher quality.

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Proceeding from the principles of the method of socialist realism, the present-day Albanian art puts even more stress on realism. Those who accuse this creative method of being dogmatic and stagnant, base their allegedly scientific opinions on the socalled idea of continuous innovation, of new techniques which must replace one-another, on the theories of «non-alignment» and «self-expression» of art, which, in their opinion, has only subjective values and has no reason to proceed from the aim of serving society. All these and other so-called theories are a continuation of the subjectivist, formalist schools and, in reality, are trying to conceal the dependence of artists on capital; they are direct expressions of the spiritual or philosophical chaos of the vacillating petty-bourgeois strata.

Albanian revolutionary aesthetic thinking strives in the first place to keep art loyal to the socialist and communist ideals, and permeated by the popular and national spirit. This requires that its Marxist-Leninist purity and direct connection with life, with the working masses from whom the themes and inspiration stem must be preserved. This revolutionary spirit of Albanian art is in opposition to the decadent modernist trends and the art which upholds the present day revisionist ideas and policy in the Soviet Union and other former socialist countries.

Revisionism in politics and ideology has found its complete expression in the literary and artistic works which have appeared in the Soviet Union since the time the Khrushchevite clique came to power. The art of that country has rejected any revolutionary tradition. Despite the demagogy used by the Soviet revisionist theoreticians, nothing has remained of the former tradi-
tion. The antirevolutionary spirit of this art, which proceeds from pacifism and abstract humanism and anti-heroism, is clearly seen in such works as «The Thaw» by I. Ehrenburg, «The Fate of Man» by M. Sholokhov, «After space, space» by A. Tvardovsky, «The Living and the dead» etc., by K. Simonov, as well as in many conformist poems, which openly follow the Khrušchevite policy, by Yevtushenko and others. In later works, this spirit continues to deepen in two main directions, which have a common antirevolutionary basis: openly in the direction of the policy of the social imperialist superpower, which is expressed in works which inspire the great-Russian «grandeur», in chauvinist works which are prevaded by the idea of pan-slavism, far from any social view, as well as the other direction, which is becoming more pronounced of moral decadence. This direction is seen in works in which the cripple is defended and the former heroes of the patriotic war are ignored or regarded with scepticism; it can be seen in works where shady moral relations and the decline of the family, its bourgeois degeneration and the flood of all the individualist yearnings and self-pity are featured. This is also seen in works with an open nostalgia for everything old and slav. These are clear indications of the penetration of modernist-decadent trends in present day Soviet revisionist art.

In the Soviet Union today they are trying to justify this kind of art which is produced. Demagogy is also much in use, although there is a wide gap between the words and the creativity itself. In the Soviet theorisations about art they often come out openly with the views that the theses about partisanship, the positive hero, are allegedly outdated, but, above all, they negate the class struggle, the communist ideals and their reflection in the work of art. They justify all this from the external aspect, with the alleged idea of the continuous «evolution» of art in the present-day conditions. There is nothing more sickening and false than the hypocritical statements in which degeneration is presented as «progress» and the negation of revolutionary principles as a «creative attitude» towards them.

The art of socialist realism in Albania, which rejects this art and this view, is an art with deep-going innovation, because its innovating character does not proceed from subjectivist experimentations, but from the new in life, from the overturn of the old feudal-bourgeois relations and their replacement with socialist relations. This innovation of content brings innovation also in form, but we regard this relation between content and form with a dialectical eye and we do not reconcile ourselves to the negation of tradition, just as we do not reconcile ourselves to anachronistic, outdated forms, either. Innovation does not consist in changing the terms or naming the schools, the main thing here is the content, and there is nothing more innovatory than true realism, and particularly revolutionary, socialist realism, because it starts from life, and it is precisely life which is constantly changing according to certain definite economic and social laws. The Partisan thought, criticism, and literary opinion in Albania, have always defended and continue to defend the idea that socialist realism must be conceived, not as something petrified and static, but always in movement, dynamic because socialist society is advancing at rapid rates, and the mechanical repetition of the same themes and the same artistic solutions must be avoided. The struggle against modernism and conservative routine is a reality which is observed in practice and felt in the course of the development of art. Thus the novel has evolved taking broad proportions in reflecting the masses and the individual, in the combination of time planes to bring out better the analogy of the times and the thought of the writer; monumental sculpture has further developed, presenting the majesty of the time, genres which are known and developed earlier, such as portrait and landscape, have undergone changes; poetry has merged reality with the inner world of the writer; film has been enriched with drama and massive scenes, whereas ballet has blended the classical and national forms, obtaining new powerful emotions, worthy of an art which proceeds from the idea that the people are the principal motive force of history and that the
outstanding individual has his roots among the people and in their history. All these forms of evolution are typical of Albanian art and create a diversity of styles, a wealth of content, and artistic individualities. But the artists have a common aim, the revolution, its spirit and ideas, reflection of the people. This unites the individualities which do not act separately, do not get lost in the labyrinth of individualism.

Man must be the focus of art; the views of dehumanisation have no long life as they are essentially erroneous. This problem should not be looked at in the abstract and outside the class struggle. In art and theoretical thinking, man is seen as a social being, belonging to a given class; he is seen as an entirety of social relations, as Marx said. Expressions of humanism that overrides classes or expressions of the exclusion of man from art, replacing him with symbols, with conventional signs, are alien to Albanian art, and when they have appeared here and there in individual works or theories, they have been criticised and combatted. At all times, true art has been centred on man, the progressive strata of society, and extreme conventionalism or abstractionism has nothing to do with the deepening of generalisations and philosophy, as is claimed, but on the contrary, with the deformation of thought, with the philosophy of disorientation and pessimism. It is natural that true art today is becoming more philosophical, more poetic, because thought is penetrating deeper and deeper into the fabric of the contemporary work, which has fact and reality at the heart of it. The stylistic forms may be many and varied, hence the need to use symbols and convention when they emanate from life and when they do not spoil the correct relationships between objects and their reflection (art may give better explanations of the various aspects of phenomena and the world of man, but must not deform and distort them until they are unrecognisable and absurd). Because we proceed from the philosophy of life and not of death, from revolutionary and not abstract humanism, from the possibility of knowing the world of man and not from agnosticism, we are against abstractionism or existentialism, as well as against revisionism in art.

The theories which justify departure from realism describe the figurative nature of art as outdated; they pretend that, in contemporary art the necessity for the concrete reflection of man, in time and space, as well as of real forms of nature, no longer exists, and indeed they consider even the very reflection of them to be unnecessary. These theories began in the manifestations of the subjectivist trends of the beginning of the century and continued later with the theories of the «anti-novel», with the formalist structuralist forms, and they have idealism as their philosophical basis. It is obvious that reflection does not provide an adequate copy of the objects (and for the realist art this is not necessary either), because the realist imagination combines the essence and its concrete manifestation, seen in the light of the ideal, of the artistic world outlook. The possibilities of knowing are many and inexhaustible, so the artist who wants to discover the truth, cannot be satisfied with the level attained and is always inclined towards emotional and rational knowing of the world. Socialist realism does not reconcile itself to naturalism and always aims towards the extension of the possibilities of knowledge of life. But this cannot be done by negating the specific figurative quality of art. The new ways of artistic expression can point out better one or another aspect of the phenomenon, according to the theme, the idea, the objective of the author, the distinctive features of a culture, the folklore of a country, etc. But departure from the figurative character of art (we are not speaking of decorative arts) brings only deformation, it isolates art from life, and leads automatically to its dying out. In these cases, as we noticed in various modernist schools, when any real form is destroyed or schematised and expressed with symbols which are only incomprehensible conventions, art no longer has to do with the great aim of serving mankind, as it set out to do from the most ancient times, but is turned into a lie, emptiness and total degeneration.

Manifestations of formalism and isolation from life in poetry, painting, etc., have occurred in Albania, too; but they have always been combatted, and these arts too, are advancing on a correct course, towards clarity, ability to communicate, which does not mean either schematism or vulgarisation. Thus, the progressive thinking from Albanian practice and relying on the best examples of world art, is fighting for the realist art which it takes in its own dynamic, but always proceeding from reality, from man, from the class struggle and materialist and revolutionary philosophy.

Albanian aesthetic thinking has defended and continues to defend the idea of the reflection of the positive hero in literature and art, of the best man in society, who is now encountered more often in day to day life. This hero must be schematic, but alive, vital and must emerge in the course of struggle through the reflection of contradictions, with clear and powerful social ideals. The reflection of the contradictions of life and their correct resolution is a major problem of socialist realism. There are ample traditions in this field. Because of their thorough disclosure of the conflicts of bourgeois society, works by Balzac, Tolstoy, Dickens, Ibsen, Dreiser, Shaw, Kazantzakis, and others are very highly thought of in Albania. For their anti-conformist, revolutionary, and anti-fascist spirit, poems or dramas by Eular Lorke, Brecht, Macadou enjoy respect; even today they arouse hatred against the forces of darkness, against Fascism and its followers. The works of anti-imperialist patriotic poets of Asia, Africa, Latin America, who are fighting for their rights and freedom are also very well liked.

The Albanian art of socialist realism is developing and has a sure perspective. The sympathy which the works being published and performed enjoy among the masses, the real influence they exert on the consciousness of people testify to this. The Albanian artists have many friends and comrades-in-arms in all parts of the world and they are convinced that the future belongs to the art which tells the truth and is raised and will be raised to the level of revolutionary communist thought.
The 20th volume of the Works of comrade ENVER HOXHA came off the press

The 20th volume of the Works of comrade Enver Hoxha came off the press in Albania. This volume of the Works of comrade Enver Hoxha includes documents belonging to the period January-April 1961. These documents, the majority of which are published for the first time, were written at a time when our country had just entered the third five-year plan, while in the ranks of the international communist movement, the modern revisionists, headed by the Khrouchevite revisionists, had intensified their disruptive activity, pressures, and blackmail, and were striving to organise a bloc against the Marxist-Leninist parties which were opposed to revisionism.

In these conditions the PLA considered that its first duty was to vigorously defend and consistently implement its revolutionary line, the Marxist-Leninist theory and practice of socialist construction, to consolidate the victories achieved, to defend and propagate the fundamental principles of Marxism-Leninism at which the modern revisionists were aiming their attacks.

The most outstanding event of this period, to which the majority of the materials of the present volume are dedicated, is the IV Congress of the PLA, which was held from 13-20 of February 1961. Drawing the balance sheet of the deep-going transformations that had occurred in our country, this Congress arrived at the conclusion that in the PRA the economic base of socialism had been built in both town and country side and that now Albania was entering a new historical stage – the stage of the complete construction of the socialist society. The Congress also discussed and approved the directives of the third five-year plan (1961-1965) for the economic and cultural development of the PRA.

The materials included in the present volume, particularly the historic report and the closing speech at the Congress, the speech at the 1 Plenum of the CC of the Party, the conversations with delegations of the communist and workers' parties that participated in the Congress, etc., are a clear reflection of the profound Marxist-Leninist analysis and scientific generalisations which the PLA and comrade Enver Hoxha made of the revolutionary experience of the socialist construction of the country and the international communist movement. They show the Marxist-Leninist treatment of major problems, such as the leading role of the working class and its party, the dictatorship of the proletariat, the uninterrupted development of the class struggle as well as of the problems of the revolution and revolutionary transition to socialism, the struggle against imperialism and modern revisionism, etc.

The IV Congress of the PLA was another powerful blow against the anti-Marxist-Leninist views and the hostile activity and aims of the modern revisionists. The Soviet revisionist leaders and their followers hoped that the IV Congress of the PLA would not approve the activity of the delegation of the PLA to the Moscow Meeting of November 1960; they dreamed that the leadership would be isolated from the bulk of the Party and the events would be turned to their advantage. It was for these sabotaging and conspiratorial aims that the delegations of the CPSU and of some other countries came to the IV Congress of the PLA.

But quite the opposite occurred. By unanimously approving the historic report delivered by comrade Enver Hoxha, as well as the activity of the delegation of the PLA at the Moscow Meeting of the 8th communist and workers' Parties, the IV Congress of the PLA demonstrated the steel-like unity of the Party of Labour of Albania, its Marxist-Leninist maturity, courage and valour and its fighting spirit. It expressed its unwavering determination to always march on the correct Marxist-Leninist course of the Party.

At its IV Congress, the PLA showed self-restraint and did not bring out publicly the revisionist activity of the Soviet revisionist leaders and their followers. But it gave the reply it deserved to the anti-Marxist and conspiratorial actions of the emissaries of the Soviet revisionist leadership and those in their service. While maintaining their composure, the delegates to the Congress put the provocateurs with their backs to the wall and completely associated themselves, not only with the
report of the Central Committee but also with the contributions to the discussion of the leaders of the Party and other delegates to the Congress, which all had the same spirit of Marxist-Leninist ideological and organisational unity as the report.

In the writings published in this volume, special care and attention is devoted to the problems of enhancing the revolutionary vigilance and strengthening the preparedness and defence capacity of the Homeland. The Party and comrade Enver Hoxha annihilated the efforts of the Soviet revisionists to weaken the defence potential of the PRA and to use the Warsaw Treaty as an instrument of pressure and violence, and destroyed the joint imperialist-revisionist plot concocted against the PRA, which was accompanied by provocative manoeuvres of the US 6th Fleet in the waters of the Mediterranean and the Adriatic, and which had the camouflaged support of the Soviet leadership. The destruction of the plans of the enemies was ensured thanks to the complete readiness of the working masses to defend the victories achieved and the freedom and independence of the Homeland.

The problems related to the analysis, and understanding of the great and difficult tasks laid down by the historic IV Congress, and the general mobilisation to carry them out in practice, occupy an important place in this volume. Seeing that the Soviet revisionists and their followers were intensifying their sabotage and anti-Albania activity and were going over to the organisation of plots and blockades, the Central Committee of the Party and comrade Enver Hoxha instructed that all-round preparations must be made to cope with these conspiracies and blockades, that economic matters must be taken firmly in hand, that they must be understood politically and that all the difficulties must be overcome with courage and heroism to realise the plan in all directions, by relying on our own forces, as well as on the internationalist support of the world revolutionary forces, particularly of the PR of China, which showed itself ready to help the PRA at those difficult moments. The instruction that the communists should carry out all round explanatory, and educative work to convince the masses, so that everybody, old and young, would rise to his feet to successfully carry out the great and glorious tasks raised by the new stage of socialist development, was the order of the day.

The documents included in the 20th volume of the Works of comrade Enver Hoxha are of major theoretical and practical importance. Like all his other works they are a weapon in the hands of the communists, the cadres and the working masses, and serve as a banner of work and struggle to mobilise all their mental, physical, and organisational forces in the service of the Party, the Homeland, and socialism, to vigilantly defend the principles of Marxism-Leninism, to reinforce and carry forward the victories achieved in the construction of the new socialist society.