

KIM JONG IL

SELECTED WORKS

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**YOUNG MEN AND WOMEN, BE THE VANGUARD
UNFAILINGLY LOYAL TO THE PARTY
AND THE LEADER**

**Letter to the Young People throughout the Country and
the Workers of the League of Socialist Working Youth on
the Occasion of the First Youth Day**

August 26, 1991

We are greeting Youth Day in great excitement and with great joy.

Our Party has decided to observe as Youth Day the historic day of August 28, 1927, when the great leader Comrade Kim Il Sung formed the Young Communist League of Korea in the flames of the anti-Japanese revolutionary struggle. His founding of this organization was an epoch-making event in the development of the communist movement and of the youth movement in our country. With the foundation of the Young Communist League of Korea the Korean communist and youth movements that had grown from the roots of the Down-with-Imperialism Union (DIU) acquired a powerful vanguard organization of the hard core of revolutionary young people, and began to develop more vigorously. Marking the anniversary of this epoch-making event in the development of the Korean communist and youth movements as Youth Day is important in promoting our youth movement by carrying forward the glorious traditions of the Korean communist youth movement established by the great leader, in immortalizing the monumental achievements and exploits made by our young people for their country and nation, and in training the younger generation to be reliable heirs to the revolution.

The victorious and glorious course of our revolution, which has advanced under the banner of the Juche idea is resplendent with the heroic exploits of our young people. Our young men and women have waged an arduous yet worthwhile struggle in enthusiastic support of the leadership of the Party and the leader. In the course of this, they have rendered immortal services that will be remembered long in the history of our country.

Under the leadership of respected Comrade Kim Il Sung during the anti-Japanese revolutionary struggle, the young communists and other young patriots blazed the trail for the Korean revolution, defeated Japanese imperialism and accomplished the historic cause of liberating the country. In the course of the noble struggle for national liberation waged under his wise leadership, the Korean communist youth movement originated and its glorious traditions were established.

After liberation, under the leadership of the Party and the leader, our young men and women, who had inherited the brilliant traditions of the anti-Japanese revolution, made a great contribution to the building of a new society of which the people are the masters, combating the class enemies at home and abroad. In the trying years of the Fatherland Liberation War, when the destiny of the country and nation was at stake, our young people, true to the Comrade Supreme Commander's orders, defended our revolutionary achievements with their lives and honourably safeguarded the freedom and independence of their country by displaying mass heroism. During the arduous years immediately after the war, when everything had been reduced to ashes, our young people under the guidance of the Party and the leader worked with devotion in the revolutionary spirit of self-reliance and fortitude, and thus rendered distinguished service in building on this land a powerful socialist state which is independent, self-sufficient and self-reliant in defence.

Under the slogan, "When the Party is determined, we can do anything!" our young men and women are now displaying their youthful talents and courage in implementing the Party's plans.

Through their heroic struggle and devoted efforts many great monumental structures that add luster to the age of the Workers' Party have been erected on this land, and our socialist motherland is continuing to develop and prosper. The changes that have taken place in the urban and rural communities throughout the country, the greatest changes in any century, and the happy life of our people have been brought about by the sweat of the brows of our young people. Our Party and our people will not forget their brilliant achievements and service, which will shine long in history.

In the course of their worthwhile struggle for the prosperity of the country and for the people's happiness, our young people's ideological and mental characteristics have changed beyond recognition. With unfailing loyalty to the Party and the leader, our young men and women are working with devotion to safeguard and implement the Party's lines and policies. They are living in the revolutionary age, in the age of struggle, and they regard it as the highest honour to dedicate themselves to the Juche revolutionary cause. They are devoting all their energies and talents to the fruitful struggle for their country and their fellow countrymen. Under the communist slogan, "One for all, and all for one!" they are working with pride, helping and leading one another forward, and setting great store by their society, collective, organizations and comrades. They are always confident and optimistic in their struggle, never hesitating or vacillating, whatever the trials or difficulties. Our young people are truly a heroic new generation. They are a source of great pride and pleasure for our Party and our people.

I would like to take the opportunity on this historic day, the first Youth Day, to congratulate and thank warmly, on behalf of the Party Central Committee and on my own behalf, all the young men and women throughout the country and the workers of the League of Socialist Working Youth who, with a high sense of honour and pride as young people of Korea, are following the Party's leadership loyally at all times.

Young people constitute the most vigorous force in a society, and

they are the reliable heirs to the revolution.

Young people are full of energy and courage, responsive to the new and strongly enterprising. They are not afraid of any trial or difficulty in the struggle to realize their noble ideals and ambitions. Thanks to their excellent qualities, they constitute a powerful force that plays the most positive role both in the class struggle to overthrow the outmoded social system and establish a new one, and in the work of transforming nature.

Revolution is a noble undertaking for the masses to realize their independence. It does not end in the lifetime of one generation; it continues down through the generations until its completion. In this sense it can be regarded as the process of the continual replacement of one generation by the next. Without the rising, younger generation, the advance of the revolution and its ultimate victory are inconceivable. Historical experience shows that, when the lifeblood of the revolution is inherited reliably by the younger generation, the revolutionary cause initiated by the Party and the leader can be championed, safeguarded and completed, and that otherwise it cannot avoid setbacks and ultimate failure. Our revolution, which was pioneered by the great leader, is being carried forward successfully by the younger generation and is advancing vigorously along the road of victory. As long as the younger generation remains unfailingly loyal to the Party and the leader, our revolution shall weather any storm and trial and emerge victorious without fail.

Our young people are living in the age of the Workers' Party, the age in which the revolutionary cause of Juche is being carried forward and brought to a successful conclusion. The age of the Workers' Party is a glorious age in which our people under the guidance of respected Comrade Kim Il Sung, their first great leader in Korea's history of thousands of years, and under the leadership of the great Party, are carrying out the cause of socialism and communism victoriously under the banner of the Juche idea. Our country has now achieved the single-hearted unity of the leader, the Party and the masses under the banner of the great Juche idea, and is

promoting the revolution and construction steadily. Ours is the most durable and vital socialist country, and as such it is dignified and mighty. It is the greatest honour and happiness for our young people to be born, to live and to struggle in the age of the Workers' Party, the age of unlimited prosperity for our country and nation. They must cherish a high sense of honour and pride in living in the glorious age of the Workers' Party and fulfil all their missions and duties.

Today the most honourable duty which has been entrusted to our young people by the times and the revolution is to safeguard the people-centred socialism of our own style and develop it further.

Socialism and communism represent an ideal society for mankind in which the masses, free from every manner of exploitation and oppression, enjoy an independent and creative life. Creating such a society is the highest aim of the struggle of true revolutionaries and communists.

The socialist cause in our country was pioneered by the anti-Japanese revolutionary fighters, the young people of the first revolutionary generation, under the guidance of the great leader. It was inherited and developed brilliantly by the young people of the second revolutionary generation.

The socialist cause, which has been developed forcefully through the devoted struggle of the young people of previous revolutionary generations, is being carried forward with credit by the young people of the third and fourth revolutionary generations. The young people of the first and second revolutionary generations rendered distinguished services in liberating the nation and in building the best, people-centred socialism of our own style in their liberated country, and those of the third and fourth revolutionary generations must safeguard and develop this socialism with credit. There is no more important task for our younger generation today than to safeguard our socialism from the moves of the imperialists and other reactionaries and to develop it further.

In order to carry out their noble missions and duties to the times and the revolution, young people must prepare themselves as ardent

revolutionaries, as a young vanguard. “Young men and women, be the vanguard unfailingly loyal to the Party and the leader!”—this is the revolutionary slogan under which our young people today must advance. All young men and women must hold this slogan high and strive to train themselves into a reliable vanguard of the Juche revolutionary cause.

When I say that our young people must become a vanguard, I mean that they must stand in the forefront of the struggle and act as a shock force that champions and safeguards the Party and the leader politically and ideologically, whatever the adversity even at the cost of their lives, supports their leadership loyally, makes the Juche idea their unshakable conviction and carries through the Party’s lines and policies to the end.

Unfailing loyalty to the Party and the leader is the noblest political and ideological quality for our young people to possess. It is the natural duty and obligation of young people growing up into a new revolutionary generation under the care of the Party and the leader to fulfil their loyal and filial duty to the Party and the leader, who ensure the most precious political integrity for them and enable them to add luster to it. Bearing in mind that fulfilling their loyal and filial duty to the Party and the leader is the way for them to uphold their precious political integrity, young people must make loyalty to them their revolutionary conviction and obligation. They must acquire a clear understanding of the greatness and benevolence of the Party and the leader, and learn zealously from the living example of loyalty to the Party and the leader that has been displayed by the anti-Japanese revolutionary fighters and by our people.

The Juche idea is the sole guiding ideology of our revolution and the lifeblood of our nation. The whole revolutionary struggle of our Party and our people is the struggle to implement the Juche idea. Guided by the Juche idea, our Party has provided leadership for the revolution and construction, and in this way it has achieved the single-hearted unity of the revolutionary ranks and established an excellent, people-centred socialism of our own style. Only when they are

equipped fully with the Juche idea can young people become a vanguard in the true sense, and creditably fulfil their missions and duties as reliable heirs to our revolution. They must study the Juche idea harder, understand it in greater depth and implement it thoroughly in and outside of work. Young people must deal with all matters in a Korean way as required by the Juche idea. They must not be infected with any trace of a heterogeneous ideology or way of life.

Our Party's lines and policies are the strategy and tactics of our revolution, the application of the Juche idea. They are absolutely correct guidelines for the revolution and construction. Young people must study the Party's lines and policies in depth and make them their flesh and bones. They must work and live in line with the great leader's instructions and the Party's policies at all times and in all places, and champion them and carry them out.

The glorious revolutionary traditions established in the anti-Japanese revolutionary struggle are the historical roots of our revolution and the lifeblood ensuring its continuity. It is particularly important for the younger generation, with no experience of revolutionary trials, to arm themselves fully with our revolutionary traditions. In order to gain ultimate victory for our revolution, the young people, the heirs to our revolution, must equip themselves fully with our Party's revolutionary traditions. They must closely study and learn these traditions in various forms and by various methods such as by studying the revolutionary history of the great leader and the reminiscences of the anti-Japanese revolutionary fighters, as well as by visiting revolutionary battle sites. They must take the greatest pride in the glorious revolutionary traditions established by the leader, defend them firmly and enrich them continually.

A high degree of class consciousness and a firm working-class standpoint are basic qualities of a revolutionary. A man without a high level of class consciousness and a firm working-class standpoint cannot fight in the interests of the working class and the other working masses. Young people must see and judge all social phenomena from the point of view of the working class and on

socialist principles. They must clearly understand the aggressive nature of imperialism and the reactionary nature of the exploiting system, and combat them without compromise. They must be staunch particularly in the fight against the US imperialist aggressors who, having occupied the southern half of our country, are imposing the tragedy of national division upon our people and bringing the dark clouds of a nuclear war over the Korean peninsula.

Our young people must arm themselves fully with socialist patriotism and become genuine patriots who devote their all in order to bring honour to their socialist motherland. Our socialist motherland is a glorious country established by the great leader and developed by our Party; it is the cradle for the life of our people. There is no greater happiness than that of living in the bosom of our socialist motherland, and no pride can be greater than that of fighting with devotion for this motherland. An honourable life dedicated to the motherland will live for ever with the motherland. Our young people must clearly understand how dear their socialist motherland is and ardently love it. They must fight with single-minded devotion for the prosperity of the motherland.

The Korean-nation-first idea conveys pride and confidence in the greatness of the Korean nation; it represents a high degree of consciousness and a strong will to add luster to this greatness. The greatness of a nation lies in the greatness of the leader and of the party, and the superiority of the guiding ideology and social system. Only a people who have a great leader, are led by a great party and live under an excellent social system, guided by a great guiding ideology, can become a great people who shape their destiny independently and creatively. Ours is a proud people who have their great leader Comrade Kim Il Sung, are led by their great Party and live under the best socialist system, guided by the immortal Juche idea. Our young people must take great pride in being part of the Korean nation which is blazing the trail for the socialist cause honourably under the banner of the Juche idea; they must uphold the leadership of the Party and the leader faithfully, defend the Juche idea

firmly at all times and in all places, and work hard to display the superiority of our socialist system to the full. Our young people should sing songs about our leader, our Party and our socialism, our songs which overflow with national sentiments, and they must live in accordance with the national feelings and preferences of our people.

Collectivism is an intrinsic requirement of man, a social being. It is only in a social community that a man can shape his destiny independently and creatively and lead a worthy life with honourable socio-political integrity. Our young people must set great store by their organization and collective and love them. They must work with complete devotion in the interests of the collective. They must combat the slightest practices of individualism and bourgeois liberalism, and eliminate them promptly.

In addition to fully preparing themselves politically and ideologically, young people must play the vanguard role in the practical struggle for creation and construction, the struggle which is aimed at defending and developing socialism.

Under the unfurled banner of the three revolutions—ideological, technological and cultural—our young people must devote their youth to the work of creation and construction to develop socialism still further. Youth is the most valuable period in a person's life. In this period a person begins the struggle to realize his noble ideals and hopes, displaying great ambition and enthusiasm. Whether one leads a valuable and worthy life or wastes one's life depends on how one spends one's youth. Once one's youth has passed, it will never return. If one is to live honourably without remorse, one must work hard for the Party and the leader, for the country and the people in the days of one's youth.

Young people must be the vanguard and the shock brigade in socialist economic construction.

Socialist economic construction is a noble undertaking to defend and develop socialism and provide a still happier life for our people. Our young people are the main force in socialist economic construction, and the sites of grand socialist construction are the field

of action for our young people. Only when our young people are in high spirits will the factories, rural communities and construction sites bubble over with enthusiasm, and only when our young people take the lead in production and construction will a continuous upsurge and continual innovations take place in socialist economic construction. The West Sea Barrage, the Suncheon Vinalon Complex, Kwangbok Street and the northern railway, as well as many other monumental structures, have been erected to bring honour to the era of the Workers' Party. This has been possible because our young people have come out as one in hearty response to the call of the Party, and fulfilled their role with credit as the vanguard and shock brigade in socialist economic construction.

It is a matter of honour and pride for our young people to volunteer to work in difficult and arduous fields of socialist economic construction, to undertake to work on the main fronts of production and construction and to play the role of a vanguard and shock brigade. When called on by the Party, the young people must take the lead in undertaking a task, however difficult it may be, even going through fire and water. Recently our young people, true to the Party's intention, have gone in groups to work in difficult and arduous fields. Such laudable deeds are evident only among our young people. Our young people should volunteer for work in difficult and arduous sectors of the national economy such as at coal and ore mines, construction sites and tree-felling areas, as well as in the rural and fishing villages, and they should perform great feats of production and construction.

It is the natural duty and proud tradition of our young people to undertake and carry out the construction of major projects planned by the Party. With the strategic goal of scaling the high peak of the complete victory of socialism in the 1990s by carrying out the grandiose Third Seven-Year National Economic Plan, our Party is concentrating great efforts on grand construction projects, giving precedence to rail transport and improving the basis of the key industries such as the power, mining, metal and chemical industries. It expects young people to play a large part in these efforts. Our

young people must fully display the heroic mettle of Korean youth once again by taking an active part in the great efforts to erect lasting, monumental structures which will bring honour to the era of the Workers' Party, and by performing fresh exploits.

In order to play the role of the vanguard and shock brigade in the building of the socialist economy, our young people must vigorously develop the youth shock brigade campaign and various other types of mass movement.

The youth shock brigade campaign is a campaign of loyalty which is aimed at enhancing the role of young people in the effort to implement our Party's plan of socialist economic construction and at training them through practice to be reliable successors to the revolutionary cause of Juche. Young people must participate widely in the youth shock brigade campaign and thus make a positive contribution to socialist economic construction and harden themselves in a revolutionary manner.

The main aspect of the youth shock brigade campaign is to intensify the activities of the high-speed operation youth shock brigade. The high-speed operation youth shock brigade is a regular, militant labour detachment which stands at the forefront of the implementation of our Party's plan for socialist economic construction. It is an excellent revolutionary school which trains young people into a dependable vanguard for our Party in the course of making worthwhile practical efforts. It has travelled a glorious road under the leadership of our Party and has now grown into a force of young people who are unfailingly loyal to the Party and the leader. The organizations of the League of Socialist Working Youth must further strengthen the high-speed operation youth shock brigade and continually intensify its activities as the developing situation demands. The high-speed operation youth shock brigade must display its greatness to the full by carrying out a larger number of major projects to implement our Party's plan for grand socialist construction in a better way and at a higher speed. It must make itself the young vanguard unfailingly loyal to the Party and the leader.

The LSWY organizations must steadily enhance the role of the

youth shock brigade by improving the guidance they give to it. At the same time, they must form many new youth shock brigades and send them to major construction projects and other difficult and important production and construction projects so that the young people will perform great feats in the building of the socialist economy.

The youth workteam movement is a form of collective labour aimed at encouraging young people to play a leading role in production and construction. We must improve the existing youth workteams, youth workshops and youth enterprises and help them to play the leading role in the effort to ensure steady production and create the speed of the 1990s. At the same time, we must organize more such groups wherever they are needed and as the developing situation requires.

We must direct close attention to strengthening the youth sub-workteam movement and the youth workteam movement in the rural communities. These workteams are communist units of production and life which fully embody the collectivist principle in the rural communities. Strengthening these movements is important in encouraging young people to live in the rural communities and thus in consolidating the rural position of socialism and stepping up the three revolutions—ideological, technological and cultural. The LSWY organizations must improve the youth sub-workteams and the youth workteams in the rural communities which have been taken loving care of by the great leader so that they become model units. They should organize many new youth sub-workteams and youth workteams in the rural communities to suit the specific situations at the given units so that the young people will play a leading role in carrying out the three revolutions and in implementing the Juche farming method.

The LSWY organizations should further develop the socialist emulation movement, the movement for having machines named after the LSWY, the movement for assisting socialist construction and other mass movements.

The good conduct movement is a communist movement conducted by young people of their own free will to aid the country's

economic life and make the living environment pleasant; it is a patriotic movement for the society and collective, for the country and the people. Bearing in mind that they are the masters of the country, young people should work energetically to launch a variety of good conduct movements so as to render an active contribution to the prosperity and development of the country and an improvement in the life of the people.

Young people should be roused as one to the effort to make their socialist motherland a people's paradise which is a more beautiful and better place in which to live. They should work hard to make the cities and villages, the streets and their work places clean and tidy and maintain them in a healthy and modern state. Our people made tireless efforts to build on the war debris pleasant cities and rural communities, factories and villages; however, there is still a lot of work for us to do if we are to establish communist working conditions and a communist living environment. Young people should work hard to make the cities and villages, the streets and work places neat and tidy, and provide communist working conditions and a communist living environment in a better way. In particular, they should wage an extensive campaign to plant flowers and trees and reafforest the land so that all the cities and villages, mountains and fields of our country can become ablaze with every kind of flower and covered with thick foliage. They should develop an active campaign to keep the roads in our country modern and thus make all the roads more serviceable, and maintain them in a good state of repair.

Fulfilling the national economic plan without fail is a duty for our young people. The national economic plan is an order issued by the Party and a law of the State. It is shameful for vigorous young people to fail to carry out the national economic plan. No matter how unfavourable and difficult the circumstances are, they should unfailingly carry out their national economic plan by days, months and quarters, as well as in terms of items produced, by fully displaying the revolutionary spirit of self-reliance and hard work.

To work is the noble duty of a citizen, and it is most honourable. Through work people create the conditions for leading an independent and creative life, and train their ideology and willpower as well as their bodies. Young people should acquire a correct standpoint on labour, and at all times and in all places participate in creative labour for the society and collective of their own free will and with sincerity. They should work for the sake of their socialist motherland without wasting even a single minute, and perform any task in a scrupulous and assiduous fashion. They should ensure that everything they make is good and serviceable so that it will be perfect even in the distant future. When young people are working faithfully at the head of all sectors with an attitude befitting masters, our socialist motherland will be a people's paradise in which it will be still better to live.

Ours is the era of science and technology; the successful building of a socialist economy is guaranteed by highly-developed science and technology. It is only when we develop science and technology that we will be able to free the working people from the need to do hard and backbreaking labour, and consolidate the foundations of our independent national economy by making the national economy Juche-based, modern and scientific. The science and technology of the country will be developed to a higher level only when the young people who are burning with creative passion and have a strong enterprising spirit rise to the occasion. Young people should carry out the technical revolution with vigour so as to render active contributions to the development of our country's science and technology.

The campaign for the promotion of science and technology is a mass campaign for speeding up the technical revolution, a campaign that should be undertaken by our young people to develop our country in the shortest possible time to the level of those countries which are leading the world in the field of science and technology. Young people should always be responsive to trends in scientific and technological development, and make energetic efforts to learn new,

modern science and technology; they should also be well-versed in the science and technology of their own fields and work hard to raise their levels of skill and workmanship. Young scientists and students should have a firm determination to support our Party and the motherland with the science and technology they know and should put their energies into scientific research and study.

Young people should develop an intensive mass technical innovation campaign. The rapid development of science and technology and the replacing of outdated technology with new technology will be promoted only when the inexhaustible creative strength and wisdom of the masses are brought into play. Young people should set ambitious targets for making technical innovations in their own respective sectors with an innovative eye and with courage, and step up the mass technical innovation movement so that every one of them puts forward valuable and original ideas and produces new technical inventions. The strengthening of creative cooperation between young workers and young scientists and technicians is an important way of improving the role of young people in the mass technical innovation movement. LSWY organizations should promote the youth shock brigade movements for technical innovation and for automation among the young skilled workers and young scientists and technicians who are working at production sites so that they find solutions to the pressing scientific and technical problems which have arisen in making the national economy Juche-based, modern and scientific.

In order to develop the science and technology of our country to the world standard at the earliest possible date we must introduce modern techniques from other countries on a wide scale. Introducing what is good from other countries does not contradict the establishment of Juche; on the contrary, it renders it possible to establish Juche more firmly. Young people should have a full knowledge of world trends in science and technology which are developing at an uninterruptedly high speed and introduce the recent achievements in the science and technology of the world in

conformity with the requirements of our people and the actual situation in our country so that they prove their worth in socialist construction.

Young people should fight against conservatism, empiricism, mysticism concerning technology and all other traces of outdated ideas which hinder the development of the country's science and technology, and they should boldly introduce new science and technology.

Young people constitute the main force for national defence; defending the socialist motherland is the noble duty of young people. They should always maintain their alertness and readiness so as to cope with the aggression of the enemy and turn out in high spirits to defend their socialist motherland, even at the risk of their lives, should the enemy invade us. The People's Army is a communist school which brings up young people and trains them as revolutionaries who are unfailingly loyal to the Party and the leader. In the course of their military service in their young days young people develop their sense of organizations and discipline, and fully acquire strong willpower and communist traits. Young people should regard their military service not only as a citizen's duty but also as their greatest pride and honour, and they should volunteer for the People's Army and serve in the army with good faith. In the course of their military service they should fully prepare themselves politically and ideologically, in military technology and physically. At all times and in all places they should study military matters in real earnest and prepare themselves effectively for labour and national defence. Young people and students should take an active part in the training of the Worker-Peasant Red Guards and the Young Red Guards, and prepare themselves still better politically and militarily.

Sound and revolutionary traits are what our young people living in the age of revolution and struggle should acquire. Young people are the face of a country, and the appearance and morale of a society depend largely on the way its young people live and work. It is only when young people live and work in a sound and revolutionary

fashion that a sound and revolutionary morale will pervade the whole society. Young people should oppose indolence and slackness, always work and live in a revolutionary manner and observe the laws, regulations and order of the country voluntarily. They should build a noble communist moral character and behave with courtesy; they should live a varied and sound cultural and emotional life in conformity with the feelings of our people and the requirements of the age of revolution. Sound and revolutionary traits are inconceivable apart from the struggle against imperialist ideological and cultural infiltration and the bourgeois way of life. The imperialists start their machinations to destroy socialism with ideological and cultural infiltration, which affects young people before anybody else. In order to disrupt and destroy from within our country which is advancing under the unfurled banner of socialism, the imperialists and reactionaries are now viciously trying to spread a reactionary ideology and culture and a degenerate way of life. Young people should be on the alert against the schemes of the imperialists and reactionaries, and fight strongly against the decadent bourgeois ideology, culture and way of life so as to make sure that not the slightest trace of them makes an inroad into our country.

Reunifying the divided motherland is the greatest national desire of our people and the most pressing task facing our young people—the new generation.

Young people are the standard-bearers of national reunification. Only when brave and stalwart young people are roused can the barrier of division be pulled down and the historic cause of national reunification be expedited. Our people have been suffering because of national division for nearly half a century. To live divided because of foreign forces is a great misfortune for our nation which had been living with one and the same blood using one language on the same territory for five thousand years. Our young people who were born in the divided motherland and are experiencing national misfortune and suffering at first hand should not bequeath a divided country to the next generation. Bearing in mind the noble duty they have assumed

before the nation, they must work hard to achieve national reunification. Young people should resolutely smash the “two Koreas” plot of the US imperialists and their south Korean stooges, develop an energetic struggle to carry out our Party’s policy on national reunification, and thus reunify the country at all costs.

In order to reunify the country as soon as possible, all Korean young people in the north, south and abroad should unite solidly as one. Our people, always holding unity dear, liberated the country, safeguarded its independence through a united effort and built up a prospering socialist country by a united effort. National reunification which our people aspire to so ardently is unthinkable without great national unity; it will be accomplished without fail through great national unity. Korean young people, be they in the north, in the south or abroad, must unite solidly and fight as one under the banner of reunification to accomplish the cause of national reunification.

Frequent mutual contacts and visits, joint festivals and campaigns by young Koreans of the north, of the south and abroad are very important in realizing Korean unity. If they meet frequently through mutual visits, discuss the matter of national reunification and organize various joint functions on many occasions they will come to understand one another deeply, build up confidence and unite firmly with the single desire for reunification. The great reunification festival of young people and students conducted on August 15 this year was an important event in achieving the unity of the young people of the north, of the south and abroad and in accelerating national reunification. In future, the young people of the north, of the south and abroad should conduct contacts and exchange visits more frequently and organize many festivals of various types for reunification.

Unity will be genuine only when everyone encourages, supports and helps one another. Young Koreans of the north, of the south and abroad must encourage, support and give active assistance to one another on the common front of national reunification. At present, the young people and students of south Korea, particularly the one

million students under “Jondaehyop” (the National Council of Student Representatives of South Korea), are waging a determined struggle for independence against the US, for democracy against fascism and for national reunification, not fearing imprisonment or death. Their heroic struggle is inspiring the people of all walks of life in south Korea to conduct a powerful struggle and is keeping the whole of south Korea bubbling over with enthusiasm for reunification. All young Koreans must support and encourage the young people, students and other people of south Korea who are fighting undauntedly for national reunification.

Our young compatriots abroad, including the young Koreans in Japan, must invariably inherit the spirit of the nation and fight energetically for the independent and peaceful reunification of the country, cherishing the honour of being members of the Korean nation who have the motherland of Juche.

The youth movement of the young Koreans in Japan is a part of the Korean youth movement and a model young compatriots’ movement abroad. The young Koreans in Japan must continue to develop their youth movement in conformity with the requirements of the development of our revolution, and prepare themselves to be reliable heirs to our Korean compatriots in Japan who continue to fight staunchly, whatever the adversity. In future, the young Koreans in Japan must fight more strongly in defence of their democratic national rights and dignity, for the independent, peaceful reunification of the country and for the prosperity of the socialist motherland.

The Korean youth movement is linked closely with the youth movement of the world. In order to develop our youth movement further to meet the new requirements of the times and the developing revolution, and thus expand the ranks of supporters of and sympathizers with our revolution it is necessary to strengthen solidarity with the young people of the whole world. Our young people must work hard to strengthen their militant friendship and solidarity with the progressive young people throughout the world under the banner of anti-imperialist solidarity, peace and friendship,

and launch a powerful joint struggle against imperialism and for global independence. They must also render active support to the progressive young people of the world in their struggle for national independence and the building of a new society, and cooperate closely with them.

We must strengthen the LSWY and further enhance its functions and role.

The LSWY is a mass organization for young people which unites broad sections of young men and women from all walks of life. Only when we strengthen the LSWY and enhance its functions and role can we train our young people to be a dependable young vanguard that can fight with complete devotion for the Party and the leader, for the country and the people.

LSWY cadres are the hard core of the LSWY. They are in charge of the work of the LSWY. The qualitative consolidation of the ranks of the LSWY and success in the work of the LSWY depend a great deal on the preparedness of LSWY cadres and on the role they play. LSWY organizations must appoint as their officials promising young men and women who are loyal to the Party and the leader, have been tempered in revolutionary practice, are full of spirit and ardour and are equipped with broad knowledge and practical qualifications. We must give regular education and reeducation to active LSWY officials and, on a planned basis, work to improve their qualifications steadily through practical LSWY work. We must train a greater number of LSWY officials who are unfailingly loyal to the Party and the leader and well-qualified politically and practically, by singling out hard-core elements of young people, giving them systematic education and training and improving the work of LSWY official-training centres.

LSWY committees at all levels are collective guidance organs which are directly responsible for organizing and directing the work of the LSWY in the units concerned. It is only when these committees are built up and their functions and role enhanced that the LSWY can become a living organization which works with vigour, and the Party's policy on youth work can be implemented properly. Good LSWY committees

must be formed on the principle of properly combining LSWY workers who are loyal to the Party, skilful in organizational work and popular with the masses, young hard-core elements working at production sites, and officials in the sector of child and youth education. Also a balance between localities and different spheres should be ensured, and the responsibility and role of the committee members enhanced. These committees must discuss collectively all important matters relating to LSWY work and to the implementation of revolutionary tasks, and conduct all work accordingly. The role of the departments of LSWY committees at all levels must be enhanced. These departments must regulate all their work according to their revolutionary functions, organize and conduct their work in a responsible manner, and be efficient in effecting coordination and cooperation among departments. In particular, the role of the organization and information departments, the major departments of LSWY committees, must be improved.

Establishing revolutionary discipline based on democratic centralism is a major requirement for enhancing the functions and role of LSWY organizations. These organizations must establish within the league strict discipline in carrying out the decisions and directives of the higher echelons, and they must not tolerate the slightest undisciplined practice in the work of officials. LSWY organizations and officials must thoroughly observe the requirements of the league's rules in all their work and activities, and ensure that their members never fail to implement the decisions of the organizations and always work and live as required by the standards of league life.

The primary organization is the lowest basic organization of the LSWY and the basis of league life. Only when the functions and role of the LSWY's primary organizations are enhanced can the whole league be strengthened, can their fighting efficiency be increased and can they unite their members closely behind the Party. These primary organizations must organize and direct the league life of their members in keeping with the requirements of the LSWY rules, so as to give them revolutionary education and organizational and

ideological training, and to mobilize them energetically in the carrying out of their revolutionary tasks.

The model young vanguard primary organization movement is a mass loyalty movement aimed at training primary organizations as a young vanguard that strongly supports the Party's cause and at encouraging young people to play the vanguard role in the ideological, technological and cultural revolutions. LSWY organizations must intensify their guidance of this movement, and thus expand its ranks constantly so that all primary organizations become part of a loyal young vanguard.

The establishment of a revolutionary work system in the LSWY is an important guarantee for enhancing the functions and role of this organization.

LSWY organizations must establish within the league a strict revolutionary work system for supporting the leadership of the Party loyally. The Party's leadership is the lifeblood of the LSWY and the source of its invincibility. Without this leadership, the LSWY cannot maintain its revolutionary character and fulfil with credit its mission and duty as the youth organization of the Party. LSWY organizations must regard as an unshakable principle in their activities their wholehearted support for the Party's ideas and leadership, and establish in the league the strict spirit of accepting without reserve and fully implementing the Party's lines and policies and making the whole league act in unison under the monolithic leadership of the Party Central Committee. The Party's leadership of the LSWY is realized through Party organizations at various levels, and LSWY organizations at all levels must act under the guidance of the Party's organizations at the units concerned. They must faithfully carry out the tasks assigned by Party organizations for the implementation of Party policy and report their work regularly to Party organizations.

A well-planned system for controlling the directing LSWY organizations must be established. These organizations must be regularly informed of the situation and activities of their subordinate organizations and must supervise them. In order to implement

organizational control and supervision effectively, LSWY officials must make it a rule to go to visit their subordinate organizations. LSWY officials must visit them periodically to examine how they are implementing the Party's policies and how they are directing LSWY members in their life in the league. On this basis they must render them active assistance before they return to review their work, and must re-equip themselves with the Party's policies, plan fresh operations and then visit their subordinate organizations again.

LSWY officials must steadily improve their work method and work style. They must learn in detail from the great leader's method of work and embody it thoroughly in their life and work. They should refrain from conducting their work among the young people monotonously according to a set formula and pattern, but do it originally in a variety of forms and ways to meet the demands and sentiments of the young people. They must plan all undertakings boldly and carry them out militantly. They must display a high sense of responsibility, put all their energies into their work, and work independently and creatively by rejecting dependence upon others. They must always have warm feelings, be full of ambition and enthusiasm, and live and work cheerfully with youthful joy and optimism. They must set an example in all respects, and be modest and simple without putting on airs. They must also be honest and healthy in their economic and moral lives.

In order to enhance the functions and role of LSWY organizations it is necessary to show more public concern for their work. All Party organizations and administrative and economic bodies should give active assistance to the LSWY in its work and ensure it good conditions so that it can make dynamic headway in its work. They must hold young people in public esteem and recognize their merits so that they take great pride in being the successors to the revolutionary cause of Juche, and work with complete devotion.

The Children's Union is the successor to the LSWY. It is only when CU activities are strengthened to train its members better that the ranks of the LSWY can be reinforced and its members be brought up to be the

reliable young vanguard of our Party. LSWY organizations must guide CU activities in a responsible manner, regarding the guidance of these activities as a concern of their committees. These organizations must establish a proper system of ideological education and organizational life to suit the preparedness and mental state of CU members, and they must give substantial guidance to them. They must conduct energetic organizational and political work for the implementation of the slogan, "Study First," so that they all become excellent and honour pupils. LSWY organizations must ensure that CU members take an active part in various good conduct campaigns and socio-political activities to help to improve the nation's economic life and to promote the building of socialism.

Today our young people form a worthy generation living and working in an age of revolution, an age of struggle. Our revolution has not been completed; it is continuing down through the generations. We must continue our revolution until we have reunified our divided country and accomplished the revolutionary cause of Juche, the socialist cause. This heavy yet honourable task rests on the shoulders of our young people, the successors to the revolution and the standard-bearers in our struggle.

All our young people and LSWY officials must prepare themselves to be the young vanguard unfailingly loyal to the Party and the leader, and thus fulfil their mission and duty as the successors to the Juche revolutionary cause with greater credit.

ON FINE ART

October 16, 1991

From the earliest stages of human society, fine art has developed steadily as an important sphere of spiritual and material culture.

Fine art is visual art which vividly shows man and his life through the formative portrayal of reality. Genuine fine art makes a contribution to elucidating to people the essence and beauty of life as well as the law of social progress by correctly reflecting the requirements of the period and the desire of the masses of the people.

The fine art which reflects the requirements of the period and the aspirations of the masses absolutely correctly and serves them is Juche fine art. Juche fine art is a revolutionary and popular art which is national in form and socialist in content; it is a new type of fine art in which ideological content and artistic skill are in complete unity.

Embodying the Juche idea in fine art is a fundamental guarantee for developing fine art of the new era which meets the thoughts, feelings and emotion of the people, and serves our revolution.

Our Party has set forth the policy of establishing Juche in fine art, and has ensured the full implementation of this policy in all spheres of artistic creation. Today in our country fine art has entered a new stage of development amid the strong current of the revolution in art and literature. Our fine art puts the archetype of an independent man at the centre of its portrayal, and has become a genuine fine art which is liked by our people; it is blossoming fully among broad masses.

An artistic theory of our own style has come into being amid the

fruitful efforts we made under the leadership of the Party to create socialist fine art embodying the Juche idea.

Our theory of fine art clarifies the essence of the beautiful and characteristic features of Juche fine art, and gives full answers to the fundamental problems arising in the creation and development of fine art. It is a source of great pride and honour for us that in our era we have an artistic theory of our own style which has been perfected as an integral system of thoughts on artistic development, the theory of artistic representation and the method of artistic creation.

It is important to fully apply this artistic theory of our own style in creation if we are to continue to vigorously develop Juche fine art which truly serves the masses' cause of independence. Artists should be fully equipped with our Party's thought on art and literature and its artistic theory, and bring about a new radical improvement in their creative work, regarding them as their guide.

1. MAN AND FINE ART

1) BEAUTY IS IN AN INDEPENDENT MAN

Man's social attribute of demanding and aspiring to the beautiful is also applied in fine art. Fine art is a powerful art which makes a contribution to showing the beauty of man and nature, and beautifying the means and environment of life.

In order to develop revolutionary fine art which meets the requirements of socialist society, artists must fully equip themselves with the Juche-oriented aesthetic view. Only an artist firmly armed with such an aesthetic view can portray a truly beautiful human life and natural phenomena amid varied and complex reality, and create successful works in accordance with the law of beauty.

Having a correct understanding of the beautiful is a fundamental

prerequisite for establishing a Juche-oriented aesthetic view; it is an indispensable condition for ensuring a high degree of ideological and artistic quality in fine art.

The Juche-oriented aesthetic view gives integrated and perfect scientific answers to the essence, law and standard of beauty for the first time in history. What is beautiful means those objects and phenomena which meet man's desire and aspiration for independence, and are emotionally grasped by him. All the objects and phenomena existing in reality not only have their own determination but also display their qualitative characteristics expressed by the beautiful and other aesthetic categories. The qualitative characteristics possessed by objects and phenomena as the beautiful is the determination which is expressed in their relationship with man. Because of this determination objects and phenomena are divided into what is beautiful and what is not beautiful, and their varied aesthetic relations with human life are thus established.

The standard of the beautiful is man's desire and aspiration for independence. Man's every desire and aspiration is based on independence. The inherent desire and aspiration of a social being are those he has for independence to live and develop as the master of the world and his own destiny. Man's desire and aspiration for independence are formed and developed socially and historically. As society develops and man's ideological level becomes higher, his mental and material demands increase continually, and he aspires to a brighter future. As a social being with independence, creativeness and consciousness, man is the most precious and powerful being in the world; he is the only master of the world and the only transformer of the world. Man realizes his desire for independence through his creative activity, and makes everything serve him. Nothing in the world is more precious than man's interests. All the things and phenomena in the world are of value as long as they serve man. That things and phenomena serve man means, in the final analysis, that they conform with his desire for independence and satisfy this desire. The things and phenomena in the objective world are of value and

become beautiful when they meet man's desire and aspiration for independence. In the course of a long life man comes to feel that something meeting his desire is beautiful and he possesses the attribute to like and aspire to it. Aesthetic desire and aesthetic ideal are concrete expression of man's desire and aspiration for independence; they are one aspect of man's noble spiritual requirement. Man's aesthetic desire and his aesthetic ideal find their clearest reflection in art and literature.

The beautiful is the qualitative determination of things and phenomena which is expressed in their relations with man. Therefore, it is preserved only when it meets man's desire and aspiration for independence. Even those things and phenomena which were beautiful in the past cannot be felt to be beautiful any longer if they do not meet man's material and spiritual requirement, which constantly increases socially and historically. Precisely herein lie the specific characteristics of the beautiful from the point of view of durability.

Things and phenomena become beautiful when they are grasped emotionally through man's voluntary activity. The essential qualities of beautiful things and phenomena lie in the fact that they arouse aesthetic feelings in man. What is beautiful is those things and phenomena which exist objectively, but they are felt to be beautiful only through man's emotion. Things and phenomena cannot become beautiful if they only conform to man's desire and aspiration for independence. The content, form and attribute of things and phenomena are objective. Likewise, whether they meet man's desire and aspiration for independence or not is decided by the objective relations between man and the world. Man does not feel objects to be beautiful if he passively reflects their attributes and correlations like a mirror; he grasps them aesthetically through his voluntary cognitive activity and emotional experience. There cannot be anything beautiful apart from man's voluntary activity governed by thinking. Things and phenomena can be beautiful only when they become objects of the experience of man's aesthetic feeling. Unlike cognition, which reflects the things and phenomena of the objective world themselves, feelings and emotions

are psychological phenomena that express man's attitude towards things and phenomena.

The basis of man's feelings and emotions is his aspirations and demand. Feelings emerge and are experienced only when they are based on man's aspirations and demand. Man has positive feelings such as joy, satisfaction and love towards those things and phenomena which meet his aspirations and demand, while he has negative feelings such as dissatisfaction, hatred and displeasure towards those which do not meet them. Among man's feelings there are aesthetic ones which reflect noble spiritual demand. Aesthetic feelings for the beautiful are those which man has when he grasps and creates something that meets his desire for independence. They are experienced as joy and pleasure, admiration and love, pride and self-confidence. Man carries on purposeful and conscious activities to recognize and transform nature and society in order to lead an independent life. In the course of this he accepts through aesthetic feelings only such things which are associated with his desire for independence directly or indirectly, cares for and treasures them, and feels immense pride and self-confidence as the master of the beautiful. Without his enthusiastic activity in grasping and transforming the world and himself, man cannot perceive things and phenomena as beautiful through his aesthetic feelings.

The elucidation of the essence and law of beauty in its relationship with man's independence is the historic service of the Juche idea, which has rendered an outstanding contribution to the development of human thought on aesthetics. The Juche idea has established a man-centred view on aesthetics by bringing human thoughts on aesthetics to the highest stage. The Juche view on aesthetics is fundamentally distinguished from all the previous views on aesthetics in that it has clarified man's decisive role in the existence and change of beautiful things and phenomena as well as in their cognition and creation.

The question of the essence of the beautiful holds an important place in the subject of the study of aesthetics. In the aesthetic field, materialism and idealism, dialectics and metaphysics were engaged in

continuous disputes and arguments on this question for a long time, opposed to each other and putting forward different views.

Idealistic aesthetics regarded the essence of beauty as the revelation of the “thought of beauty,” “absolute idea” and “God,” and the product of man’s subjective consciousness. It tried to seek the source of beauty not in the material world, but in man’s consciousness or in some sort of supernatural spiritual substance. All these views were reactionary and unscientific assertions reflecting the interests of the ruling class in the given society. They were mercilessly refuted by materialist aesthetics throughout history.

Materialist aesthetics, proceeding from the simple aesthetic view of the ancient society in which it came into being, also regarded the things and phenomena existing in objective reality as beautiful, and tried to give a correct answer to the essence of beauty. Nevertheless, it confined itself to admitting the objectivity of beauty, but could not provide a proper answer to the essence of the beautiful. The materialist aesthetics of bygone days attempted to find the essence of the beautiful in the individual attributes of things and phenomena. Many people regarded the essence of beauty to be balance, symmetry, harmony, the unity of the whole and its parts and their integral character. Some people asserted that beauty lay in delicate curves. Such views revealed the common shortcomings of expanding and distorting the essence of the beautiful by regarding it mainly as the natural attributes given either to the structure of things and phenomena or to the exterior of people and objects. Later, there appeared the definition that the beautiful was life, as well as a new materialist view on the essence of beauty. This view sought the beautiful in man’s activities, in his actual life, and thus dealt a blow to reactionary idealistic aesthetics and approached one step closer to the essence of beauty compared with the previous materialist view. Nevertheless, this view also revealed the contradiction of attempting to ascribe the essence of beauty to the biological attributes of things as well as the abstraction of regarding the beautiful as pan-human. The historic limitation of the previous materialist aesthetics was that it failed to clarify the essential characteristics running through all beautiful things and phenomena, but

defined their individual attributes as their essence or confined the beautiful to a part of the objective world.

The preceding aesthetic view of the working class was formed amid the struggle of the working masses for socialism and communism. It was an aesthetic view, the ideological, theoretical and methodological basis of which was dialectic materialism, which reflected the interests of the working class opposing oppression and exploitation by capital. Marxist aesthetics recognized the objectivity of beauty and considered in a dialectical way the correlation between objectivity and subjectivity, absoluteness and relativity in the problem of beauty, and thus proved the socio-historic and class character of the existence and cognition of the beautiful. It clarified the process of the “objectification of man” and of the “humanization of an object” in social practice, and regarded man and the expression of social progress as beautiful. And yet, although Marxist aesthetics understood man as the ensemble of social relations, and considered the beautiful in relation with man, it could not scientifically clarify the position and role of man as the master of the cognition of beauty and creation because it could not consider beauty in connection with the intrinsic characteristics of man. In the preceding aesthetics of the working class the question of the essence of beauty was still an outstanding one and the standard of beauty was not expounded upon, either.

The essence of the beautiful has been completely clarified only by the Juche view on aesthetics. On the basis of the new philosophical elucidation of the essential characteristics of man and of the man-centred world outlook, the Juche view on aesthetics has given an original answer to what the beautiful is in relation to man’s independence, his desire for independence. Proceeding from this, it has opened a wide avenue for comprehensively clarifying, on a scientific basis, the law of beauty, and, furthermore, the aesthetic features of reality and the law of man’s aesthetic understanding of them. Because of this, the Juche view on aesthetics is distinguished from all the previous views on aesthetics, and, as a revolutionary view on aesthetics representing our era, the Juche era,

it has come to hold the loftiest and most glorious place in the history of human aesthetic thought.

The Juche view on aesthetics newly raised the aspirations and demand of the masses of the people as the standard of beauty. Things and phenomena are divided into what is beautiful and what is not beautiful depending on whether they meet the aspirations and demand of the masses of the people or not.

It is the general law of beauty that those things and phenomena which meet the demand and aspirations of man for independence become beautiful when they are grasped emotionally. This is applicable to all aesthetic phenomena, and in class society it is embodied through the class character of aesthetic understanding. The process of man's understanding of the beautiful things and phenomena of the objective world goes on in a subjective way; it is accompanied by the experience of aesthetic feelings. Aesthetic feelings reflect man's needs of real life and interests on the basis of his consciousness. Therefore, the same object may be felt to be beautiful or mean depending on man's class position. The working class and other working masses on the one hand and the reactionary class, the exploiting class, on the other experience contrary aesthetic feelings towards the same object. Among those objects which the masses of the people perceive as beautiful there may be something which does not evoke aesthetic feelings on the part of the exploiting class, and among those objects praised by the reactionary class there is something which the masses of the people find base. There are multifarious beautiful things and phenomena in the world. From the earliest days, people have appreciated the beautiful with a definite standard in the varied and complex correlation of aesthetic phenomena. The possession of the standard of beauty attaches purposefulness to man's cognition of beauty and his creative activities, and makes a contribution to developing it in depth. However, none of the different standards of beauty established in the history of human thoughts in the past was free from socio-historic and class limitations. The standard of beauty is raised to assume a class character by ideological consciousness, and yet it is not the product of man's purely subjective will, but is based

on objective reality. The standard of beauty becomes a scientific one when it accords with the objective law of beauty. It is an important part of man's activities to realize social progress and his aesthetic ideal.

The standard of beauty newly raised by the Juche view on aesthetics is an absolutely correct and scientific one reflecting the essence of the beautiful existing in objective reality and the interests of the broad masses. The masses of the people constitute a social community embodying independence and creativeness, which are man's fundamental attributes. As such, their class composition changes in the process of social and historical development, but their desire and demand to champion independence and achieve social progress do not change. Man's desire and aspirations for independence are realized by the masses of the people, the driving force of social movement. The transformations of nature, society and man carried out by the masses of the people are, in essence, a social movement to achieve man's desire and aspirations for independence. Therefore, those things and phenomena which meet man's desire and aspirations for independence conform with the aspirations and demands of the masses of the people, and such things and phenomena are beautiful. In this sense, the aspirations and demands of the masses of the people can be said to be the absolute standard of beauty.

The objects that evoke aesthetic feelings can largely be divided into man, society and nature, the most important among them being man. As the master of the world, man develops society, creates a beautiful life and makes nature and society more beautiful through his independent and creative activities and struggles. The most beautiful and powerful being in the world is man. Man's beauty finds expression, above anything else, in his ideological and mental qualities, the main content of which is politico-ideological awareness. Ideological and mental beauty is the main factor determining man's aesthetic value. A man who is not noble mentally and morally cannot look beautiful however handsome his appearance. Man's appearance, figure and attire become really beautiful when they harmonize with his inner world. The genuine beauty of man is found in an

independent man who is harmoniously developed both morally and physically.

What is beautiful in art is the artistic reflection of the beautiful existing in reality. By reflecting man's character and his social activity as well as the beauty of natural phenomena, art plays a great role in training man into becoming a more powerful being, and in inspiring and encouraging him to a noble struggle for a happier future.

Man's activity and struggle to transform nature and society are conducted in accordance with the law of beauty, and are accompanied by the aesthetic ideal to create a more beautiful life. What is most beautiful for our people today is the genuinely communist men of the Juche type who are exalting their socio-political integrity, cherishing unflinching loyalty to the Party and the leader, and the nature of the country that is undergoing a great change thanks to their creative labour and our people-centred socialist system, which is superior to all others in the world. The historic mission of Juche fine art is to reflect the noble aesthetic ideal of the masses of the people truthfully, and thus powerfully rouse them to the struggle for socialism and communism by firmly uniting them behind the Party and the leader.

If artists are to fulfil their honourable duty to the times and the revolution creditably, they should fully equip themselves with the Juche view on aesthetics, and thoroughly implement it in their creative practice.

2) FINE ART IS A FORMATIVE ART

Fine art is a kind of art which mankind has developed throughout its long history.

The essential characteristic of fine art is that it creates formative images in space. In this sense, fine art is called visual art, formative art, and space art. Although fine art has a number of features in common with other genres of art, it has its peculiar characteristics.

In fine art, the things and phenomena that are seen through the eyes are portrayed directly, and they are visually recognized by man through the visual sense. Fine art creates the formative images of varied things and phenomena existing in reality either by drawing their outward appearance or composing their forms. Fine art is a formative art dealing with forms and colours. Fine art apart from formative expression is inconceivable, and there can be no works of fine art without formative image. The formative image of fine art is created in a definite space and is not developed further in terms of time. Once it is represented in three-dimensional space or on a plane surface, it is not developed any more and keeps its own look for ever.

Because fine art creates formative images in space, it not only has the possibility of reflecting reality and depictive characteristics that cannot be found in other kinds of art, it also performs an important social function which cannot be replaced by the latter. The characteristic features of fine art as formative art and space art are concretely expressed in many aspects of its content and form.

The characteristics of fine art are expressed, above all, in its means of representation. The depictive forms peculiar to fine art comprise such means as lines, tones, colours and volume as well as a variety of the art of drawing as the technical system for their use. The formative image of fine art is created and its vividness and truth are guaranteed thanks to these depictive forms. The roles of individual depictive means and their correlations are expressed in different ways in various genres and forms of fine art. In sculpture, creating the three-dimensional formative images of objects in their volume is the basic means, and hereby the human formative anatomy has special importance. But colours play no more than a secondary role. Unlike this, in paintings and graphic art such depictive means as lines, tones and colours and perspective receive the main stress, and they are used in expressing the three-dimensional quality of representation and the depth of space on a plane. In crafts, industrial art, architectural decorative art, cinema and stage arts, too, there is a system of unique

depictive means which tallies with the characteristic features of each genre and form.

The representational means of fine art are not only commonly used by all the artists of different ages, but they are also all used in the creation of works with different ideological contents and artistic forms. Nevertheless, in realistic fine art the depictive means can satisfactorily fulfil their function as the means for providing a truthful artistic reflection of reality. In realistic fine art, the lines, colours, light and shade and other representational means can depict things and phenomena vividly and accurately from the point of view of formative art because they are explored and used to suit the objective laws such as the perspective and formative anatomic law. In realistic fine art depictive means are not confined to vividly showing the appearance of people and nature; they make a contribution to developing beautiful artistic representation as an element of plastic form expressing the profound content of the works.

Being well versed in depictive means is an important condition for displaying high artistic skill in the creation of artistic works. It is only when an artist has a good knowledge of the characteristics and potentials of the depictive means at his disposal that he can make proper use of them and create works of high ideological and artistic value. All the renowned artists throughout the generations were masterhands in rough sketches and in the expression of colours. In the famous pictures left by them, perfect formative images are made resplendent with powerful and succinct lines, smooth and three-dimensional forms, and clear and harmonious colours. An artist incapable of properly using depictive means cannot create excellent works. Works of art which are poor in expressing colours and depicting forms cannot show real pictures of life or properly display the attractiveness of beautiful formative art. Nevertheless, artists should neither seek only the effect of individual means of representation in the creation of works of art nor regard this technique as absolute. Should this happen, formalism will manifest itself, and, in the long run, the means of depiction themselves will become

meaningless. Making proper use of depictive means on the principle of realism is indispensable for sustaining the characteristic features of fine art in creation and improving artistic skill.

Visual distinctness and concreteness of artistic representation are important characteristics of fine art. Art is a form of social consciousness which reflects man and his life through concrete and sensitive representation. The general attributes of art reflecting reality in a depictive way are manifested in various ways in the individual genres. Among all kinds of art, fine art has ample possibility of creating clear and vivid artistic portrayal. This is because the face of a man and the form of an object are directly reflected in the formative images of artistic works. Colours, volume and other means of depiction of fine art reflect the natural attributes of things and phenomena, and, at the same time, they are the material means of expression for representing things and phenomena. The formative images of things and phenomena, which are depicted by the material means of expression and conveyed visually, are concrete and sensitive, and they are as clear and vivid as they are in reality. Truthfully conveying man and his life, as well as the distinct and vivid picture of the infinitely varied real world constitutes the artistic possibility and advantage of fine art, a visual art.

A clear formative image created in an excellent work of fine art always shows a high level of expressiveness. The clearness of a formative image has great ideological and aesthetic significance when it is combined with expressiveness. Fine art never confines itself to depicting the external forms of objects existing in reality, just because it is a formative art dealing with colours and forms and a space art which cannot develop portrayal in terms of time. In fine art, the essence of things and phenomena is expressed through forms, and man's inner world and activity are truthfully reflected through his appearance. The formative form of fine art is not inferior in the least to literature and other genres of art in the expressiveness clarifying the ideological and aesthetic content of a work. Moreover, it can be said that it is superior to the latter in visual clearness and concreteness. A picture can show man's profound

thoughts and feelings as well as his activity with amazing vividness merely by dint of lines. In fine art, colours vividly show the beauty of nature and express man's most delicate emotions.

In realistic fine art the portrayal of man's character created by formative means is characterized by a high level of artistic expressiveness. In a realistic work of art the hero's thoughts, feelings and character are directly embodied in his countenance, posture and motion, and all the elements of formative forms are subordinated to bringing his portrayal into relief. Thus the image of a living man is born in the flexions and three-dimensional forms of sculptured images, and the profound content of human life is disclosed in the unfolded compositions and colour tones of group paintings. The expressiveness of portrayal runs through all works of realistic fine art from monumental sculptures symbolizing the spirit of the vibrant times to the decorative designs of crafts richly imbued with national flavour.

Fine art displays peculiar characteristics in depicting reality by embodying both the visual clearness and expressiveness of artistic portrayal. Moreover, it plays a great role in educating the people emotionally, and enhancing the ideological and artistic values of works of other kinds of art. Realistic inquiry into clearness and expressiveness is an important way to increase the informative and educational functions of fine art as well as its aesthetic and emotional functions.

The characteristics of fine art are the condensation and concentration of artistic depiction. In general, condensing and concentrating portrayal in art means describing an event and depicting a scene from life in depth from various aspects without over-extending the storyline, so that the people will be able to feel and know many things through this. This is the requirement of artistic generalization, which enables people to fathom one hundred things through one thing, instead of showing them a hundred things through a hundred things. The condensation and concentration of depiction are needed for all genres of art, but they are indispensable for fine art, a formative art, in particular.

Condensation and concentration in fine art mean providing clear visual expressions of the essence of things and phenomena, and getting people to think deeply and feel many things through concise depiction. A picture or a sculpture whose artistic representation is formed in definite space by material means of expression and is not developed in terms of time, can show the constantly changing and developing reality, including human life, through one scene in one moment. It cannot, however, reveal the concrete process of its change and development continuously. Despite such a limitation, fine art can truthfully reflect the correlation between varied and complex phenomena existing in reality and the law of social progress, and reveal in depth the psychological movement of man and the development of his character as well as his life from various aspects. This is because fine art portrays man and his life through a more condensed and concentrated artistic representation than any other genre of art. Thanks to the condensation and concentration of artistic representation, fine art overcomes the limitations of space art and ensures the scope and depth of the depiction of life.

In fine art, which shows the aspect of reality at one visual point, even a simple and small-scale work can include profound content and move people greatly if its representation is condensed and concentrated. By sustaining a typical scene from life and the typical personalities of characters, and concentrating rich elements of representation on them, fine art enables the viewers to think of their past and future lives through one picture, and shows the whole aspect of man and his life through one formative portrayal. Condensation and concentration of representation are of great importance in making a work of art an epic picture of life and a masterpiece.

Condensation and concentration of formative representation are done in accordance with the characteristic features of different kinds and forms of fine art. The enormous content of life expressed by a grand monument cannot be incorporated in a small sculpture. Similarly, a small picture cannot include the vast content of life expressed by a mural. Nevertheless, all these artistic works of varied

forms clearly show the characteristics of space art in the density and expressive power of condensed and concentrated representation. The appeal peculiar to fine art lies in the fact that it characterizes the times through a single formative representation, and shows the whole aspect of life through one picture.

The richness of formative beauty is also a characteristic feature of fine art. Being the highest form of man's aesthetic grasp of reality, art embodies his aesthetic requirements and ideas in a concentrated way. In art, the beautiful things and phenomena existing in reality are reflected in a comprehensive way through fine artistic representation. Fine art is called a beautiful art because it satisfies man's aesthetic demand by creating richer formative beauty than any other genre of art. Formative beauty is a most important aesthetic quality of fine art. A work devoid of formative beauty cannot be called an artistic work. Since it embodies formative beauty, fine art makes a contribution to the ideological and emotional education of the people and serves as a powerful means of gracefully and beautifully adorning human life.

In a work of art the beautiful things and phenomena existing in reality are vividly represented, and thus formative beauty is created. Formative beauty is, in a broad sense, the beauty of artistic representation created in a work of art, and, in a narrow sense, it is the beauty embodied in the formative form of the work. It constitutes one aspect of the aesthetic quality of a work of art. The beauty of shapes of the things existing in objective reality is the source for the creation of formative beauty in fine art. Formative beauty is the embodiment of the beauty of the shapes of things and its law in the creation of formative representation of a work of art. A work of art can develop genuine formative beauty when it is firmly based on the beauty of the shapes of things. Genuine formative beauty is backed up by the fine content of a work. However beautiful its visual form, a work of art cannot be high in ideological and artistic quality and its formative beauty is deprived of its own colour if its content is not fine. The unity of fine and profound ideological content and formative beauty ensures a high ideological and artistic quality of a work of art.

Man's recognition of the beautiful is subjective. Therefore, he

reveals class, national and individual characteristics in his understanding and creation of formative beauty. Socialist fine art categorically opposes all manner of formalistic, restorationist and schematic tendencies, and investigates fresh, original and sound formative beauty.

Among the factors that make the shapes of things and plastic forms of artistic works evoke man's aesthetic feelings there are such things as harmony, balance, symmetry, rhythm, proportion, movement, three-dimensional quality and space. These factors, called the elements of formative beauty, act on the creation of a beautiful plastic form of a work of art by being closely linked with one another, and forming a unity. The elements of formative beauty are concretely expressed in the course of creation to study a plastic form suited to the content of a given work. This creative process can largely be classified into the representation of forms, arrangement of space and expression of colours.

The representation of forms is one of the basic fields in which the plastic beauty of fine art is revealed. Fine art creates artistic portrayals either by depicting the forms of things existing in reality or by making new forms of certain objects. In the course of this balance of forms, their three-dimensional quality, movement, rhythm and proportion are investigated, interrelated and harmonized, with the result that plastic beauty is revealed.

The division and arrangement of space is a general method of constructing the plastic forms of works of art. In all works of art, including pictures and sculptures, elements of representation are arranged and linked either on planes or in space. In the course of this, such things as spatial depth and three-dimensional quality of space, as well as balance in spatial arrangement, symmetry and rhythm produce plastic beauty.

In formative art, which deals with forms and colours, colour expression is one of the most important means of showing plastic beauty. Colours give people intense and deep aesthetic feelings. Fine art embodies chromatic beauty as well as the beauty of shapes in the

course of expressing the representational elements of a work in colours. The beauty of colours is related to such things as their harmony, vividness, expressiveness and richness. Fine art, extensively showing the formal and chromatic richness of the multifarious world through a variety of plastic beauty, constitutes an important area of man's understanding of beauty and creative activity.

The characteristic features and social function of fine art as plastic art and space art emerged and have been continually developed and enriched thanks to man's creative activity along with the history of human society. Now, socialist fine art is facing the challenge of the times to consolidate and bring to perfection the characteristics peculiar to fine art and thus meet the aesthetic requirements of the masses of the people, who have emerged as the masters of society and history. Juche fine art must improve its characteristics and social function to meet the requirements of the developing revolution, and reflect our people's grandiose struggle for independence and their noble aesthetic ideal on the highest ideological and artistic plane.

3) FINE ART LEAVES LANDMARKS OF BEAUTY IN HISTORY

Fine art, being a kind of art whose basic objects of portrayal are man and his life, has a great informative and educational function as well as a great aesthetic and emotional function. Like other kinds of art, fine art provides the people with rich knowledge of the world by creating vivid artistic pictures, and educates them ideologically through the political and moral relationships of human life and the creative artist's ideological and aesthetic appreciation of them. The informative and educational function of fine art is related to emotional education. Fine art evokes varied and delicate aesthetic feelings among the people, and thus helps them improve their cultural attainments and acquire all the noble ideological and moral qualities which should be possessed by an independent man.

Socialist fine art mainly portrays workers, peasants and other working people, not people in general, and presents them as the most powerful and noble beings. At the centre of socialist fine art there are the models of people of a communist type who are glorifying their socio-political integrity. Socialist fine art is clearly distinguished from the fine art of preceding class societies in the objects of portrayal in that it mainly depicts the masses of the people and creates model communists who emerge from among them. Socialist fine art reflects the aspirations and interests of the working class and other broad sections of the masses of the people.

Socialist fine art embodies loyalty to the Party, the working class and the people.

Loyalty to the Party is an essential characteristic of socialist fine art. Because of its characteristic of loyalty to the Party, socialist fine art serves as a powerful ideological weapon making an effective contribution to the socialist and communist cause, and as a textbook of life and struggle training people to be genuine revolutionaries. Because of its characteristic of intense loyalty to the Party, socialist fine art is fundamentally opposed to all kinds of reactionary fine art in its social function.

The creation of the noble image of the leader is the main area in which the characteristic of loyalty of socialist fine art to the Party is manifested.

The portrayal of the leader constitutes the essence of the content of socialist fine art. This is an important characteristic feature which distinguishes socialist fine art from the fine art of the preceding class societies, and defines the revolutionary character and historic significance of socialist fine art. In the fine art of class societies prior to socialist society, the problem of creating works portraying the leader could not be raised either theoretically or practically because of its socio-historical limitations.

Representing the revolutionary activities of the leader of the working class and his noble virtue in works of art is a lofty task emanating from the intrinsic nature of revolutionary art. This is

because the leader of the working class is a great revolutionary and a great man. The leader holds an absolute position and plays a decisive role in the development of history and in the revolutionary struggle of the working class. The leader is the guiding intellect of the working masses, and the centre of their unity and cohesion. As such, he authors the guiding ideology reflecting the requirements of the times, unites the masses of the people as one political force, and energetically organizes and mobilizes them to the struggle for the revolution and construction. The working class and other sections of the broad masses can emerge victorious in the revolution and construction only when they have an outstanding leader and are guided by him. Hence, for socialist fine art, which is engaged in the creation of model communists, nothing is more honourable and nobler than portraying the leader well. Representation of an outstanding leader of the working class constitutes the characteristic of loyalty of socialist fine art to the Party and a sure guarantee which enables works of art to become powerful weapons promoting the revolution and construction. In socialist fine art loyalty to the Party finds concentrated expression in unfailing loyalty to the leader.

Works of art dealing with the brilliant revolutionary activities of the leader show his greatness and make a contribution to imbuing the whole of society with his ideas. Works of art representing the wisdom of the guidance of an outstanding leader of the revolution and his noble virtue in depth are extremely influential in educating the masses of the people in boundless respect and reverence for him. Works of art representing the leader mirror the firm revolutionary will of the masses of the people to hold him in high esteem and support him for ever through generations.

Socialist fine art plays a special role which cannot be replaced by other kinds of art in educating the masses of the people in the revolutionary idea of the leader. Socialist fine art is a most powerful means of highly praising the revolutionary exploits of an outstanding leader of the working class, and defending his absolute dignity and prestige. Effectively contributing to the realization of the leader's

guidance throughout the whole of society is the basic duty of socialist art and literature. This common social function of socialist art and literature is ensured by different methods of representation depending on the formal characteristics of individual kinds of art, and it is accompanied by various emotional colours. Various kinds of art create artistic forms with their own depictive means and techniques, and express their content through them. Accordingly, the formal characteristics of art show some differences not only in the forms of the works but also in their social function.

The special role played by socialist fine art in the ideological education of the working people is clearly shown in the creation of historic monuments, the symbols of the period, which highly praise the revolutionary exploits of the leader and brighten them down through generations.

Fine art makes a great contribution to the development of human culture through the creation of a large number of historic monuments, the symbols of the times. If we look back upon the world history of culture, the symbolic things which are soaring high embodying the spirit and idea of the period are works of art, and almost all the relics that eternally convey the lives of the people and historic events of the given society to posterity, are the creations of fine art. The renowned artistic legacies of ancient times crystallize the aesthetic ideal of the slave-owner society, and the sculptured images of medieval times accurately reflect the situation of feudal society. The fine art of the modern age reflects the history of fierce class struggle against oppression and exploitation by capital.

In the course of social development there emerged in fine art a plastic form in which pictures, sculptures and architecture assumed a comprehensive character through their combination, and a new kind of art, such as monumental art, which has an enormous scale and content, came into being. The emergence of monumental art was of epochal significance in expanding the social function of fine art. Monumental art came into being in order to commemorate for ever the distinguished exploits performed by people as well as historic

events. In general, monuments are made of solid material, and, therefore, they remain as historical legacies to posterity.

Monumental art in the exploitative societies could not perform the function of educating the broad sections of the masses because of its class limitations. It was in socialist society that monumental art came to perform the function of really educating the broad masses for the first time. The working masses who have become the masters of the country demand that monumental art should show intensively and extensively the images of the heroes who have performed distinguished services in the struggle for socialism and communism, as well as the changes made in the revolution and construction. In particular, the creation of epic artistic works which will convey the revolutionary exploits of the pre-eminent leader of the working class to all generations is the principal and primary task of socialist monumental art.

The achievements made by the leader in the revolution and construction remain as historic monuments contained in the grandiose plastic forms of socialist monumental art. These monuments extensively reflect the glorious revolutionary activities of the leader, and incorporate the great achievements of the fighters who followed his wise guidance, as well as the events of the period concerned. Those monuments which leave in history the exploits performed by the leader of the working class are revolutionary and popular creations of a new type, entirely different from those of the past in their ideological content and social significance. They remain for ever as the symbolic structures of the country and the nation in the long history of the struggle of the popular masses for independence, and as witnesses to socialist revolution and construction.

There are a large number of monuments in our country which represent the world-historic exploits of the great leader Comrade Kim Il Sung in great width and depth, and show the highest and most profound ideological and artistic stage of socialist fine art. Our monuments fully reflect the glorious revolutionary history of the great leader, and express the unanimous warm aspirations and ardour of our people to burnish his revolutionary exploits for ever. The monuments of our era are all-people songs of praise to the leader's immortal

revolutionary achievements as well as society-wide creations.

The Grand Monument on Mansu Hill is a historic creation of the era of Juche, which encompasses, in an integral system of plastic representation, the glorious revolutionary history and lasting revolutionary achievements of the great leader who devoted himself heart and soul to the struggle for the restoration of the country and the freedom and liberation of the people, for the victory of the socialist and communist cause and for the independence of the peoples of the whole world.

The Tower of the Juche Idea is a historic monument which reflects the will and desire of our people and the revolutionary people throughout the world to defend and glorify, throughout the generations, the Juche idea, the great guiding idea of our era, the era of independence, authored by the great leader Comrade Kim Il Sung; it demonstrates its grandeur to the whole world as the common artistic wealth of mankind. The variegated and diverse figurative shapes—the imposing granite tower soaring into the blue sky of Pyongyang, the capital of Korea, and the flaming torch on top of it, the radiant letters reading “Juche,” the sculpture of three people holding up the emblem of the Party and the group sculptures of secondary themes, the pavilions evoking national sentiments, and the fountains ejecting mists of water—symbolize the greatness of the immortal Juche idea and the vibrant spirit of the era of Juche.

The grandiose Monument to the Meeting on Mt Wangjae, the Samjiyon Monument, the Arch of Triumph³ and the Chollima Statue, the murals in the Pyongyang Metro, the panoramic picture *The Operation to Liberate Taejon*, the cyclorama *The Battle in Defence of Xiaowangqing* and many other revolutionary masterpieces are bases for the education of the masses. They epically show the annals of the victorious Korean revolution and the independent and creative lives of our people who are enjoying infinite prosperity under the wise leadership of the Workers’ Party of Korea. These monuments of lasting value link the present with the future and play a great role in that they excite and inspire people on a worldwide scale. They will

continuously inspire and encourage not only our contemporaries but also posterity to make miraculous successes and innovations.

The cultural wealth of lasting value which instils boundless national pride and self-confidence as well as revolutionary faith into millions of the masses of the people is created precisely by fine art. Fine art leaves monumental creations that symbolize the times and are handed down to posterity for ever. Because of this, it makes a contribution to human history which cannot be made by other kinds of art. The monumental creations built on this land under the leadership of the Party will be glorified for ever, handing the world-historic exploits of the great leader Comrade Kim Il Sung down to all generations to come.

4) THE MASSES' INDEPENDENT LIVES ARE ASSOCIATED WITH FINE ART IN VARIOUS ASPECTS

Fine art is closely related to the independent and creative lives of the masses of the people in various aspects. The more the independence of the masses increases, the more extensive are the spheres of human life in which fine art can strike deep roots and flower more richly. There cannot be pure art divorced from human life.

The mutual relationships between life and fine art are expressed in a diverse and complex way at different stages of social progress. Some kinds of fine art show life truthfully whereas other kinds reflect it in a distorted way. Some kinds of fine art serve the exploiter classes and some progressive ones reflect the lives of the masses of the people. Showing human life and reflecting the requirements of this life is the law of the development of fine art; encouraging people to aspire to a nobler life is the essential characteristic of all progressive and revolutionary fine art.

Human life, which is the source of fine art and the object of its

depiction, is essentially an independent and creative life. Man lives and develops as the master of the world by carrying out creative activities in order to meet his desire for independence. Life precisely means man's creative activities and struggle to harness nature and transform society to achieve independence. Fine art reflects man's independent and creative life, and constitutes a part of it. Fine art not only flowers amid the independent life of man but also serves as an important means for creating such a life.

Man's desire for independence to live and develop as the master of the world is met by the struggle of the masses. The masses constitute a social community embodying man's desire for independence, and as such they have the creative ability to transform nature and society. The independent life and social wealth enjoyed by people of this land have been entirely created thanks to the struggle of the working people, and the flower garden of art is cultivated in this context. Fine art came into the world amid the life of the people, and develops thanks to their talents. It is only in the independent life of the masses that fine art can reveal its true nature and serve them.

Although fine art is a product of the creative activities of the masses of the people, it is neither enjoyed by them nor flowers and develops in their lives in any era and in any society. It was only in socialist society that fine art became able to strike deep roots in various spheres of people's lives, and develop and bring about its great blossoming. In socialist society fine art flowers where the people live, and the people's noble cultural and emotional life is unfolded where fine art is created.

In socialist society fine art is closely linked to the people's life in various aspects. This is because in this society all the conditions—social, political, material, ideological and cultural—are provided for realizing the independence of the masses of the people. The entire struggle to transform society, nature and man is a struggle to advocate and achieve the independence of the masses, and history develops thanks to this solemn struggle. The liquidation of the capitalist system and the establishment of the socialist system is a historic turn in the

development of the revolutionary struggle for independence. Socialist society, where the working masses are the masters, is confronted with the historic task of freeing the people from the fetters of nature and outdated ideology and culture, and making them powerful beings dominating nature as well as genuine possessors of revolutionary ideology and culture.

Socialist society, in which the working people enjoy an independent and creative life to the full, opens up bright prospects for closely linking the people's life to fine art and developing genuinely popular and revolutionary fine art. Only in socialist society has fine art become the possession of the masses for the first time, admirably fulfilling its honourable mission of serving their interests.

In socialist society the people's life and fine art are linked closely in various aspects. This is because the wealth created by fine art embodies the desire and requirements of the masses of the people. In socialist society fine art serves as a powerful weapon of ideological and emotional education by genuinely reflecting the desires and requirements of the people to develop politically and ideologically as well as culturally and emotionally. Thanks to the special function of plastic art, fine art makes a direct contribution to beautifying the material means needed for social life. Among diverse kinds of fine art there are utilitarian art and decorative art, which give formal beauty to the means of life and production for satisfying the material needs of the people. The material means embodying beautiful forms thanks to fine art serve as cultural wealth expressing the creative ability of man, and, as such, they play an important role in ensuring an independent life for the people and developing society.

In socialist society, in which the social and political independence of the working masses has been realized, all forms of culture can play their positive role of propelling social progress to the full. In this society the more the desire of the masses of the people for independence and the material wealth increase, the more the social function of fine art is extended and the more closely and in a more diverse way are fine art and the people's life linked. Socialist fine art,

which is developing under the leadership of the working-class party, is the most revolutionary and popular kind of art, flowering amidst the independent life of the masses of the people.

In socialist society fine art assumes a most genuine popular spirit because it is closely associated with the independent life of the masses. The popular spirit of socialist fine art is clearly distinguished from that of the progressive and advanced fine art created in the preceding class societies.

In the exploiter societies the masses were outside civilization, and could not fully discharge their role as creators of art. In socialist society, where all sorts of exploiter classes and systems have been liquidated, the working people enjoy an independent life to the full. Although there are differences between professionals and laymen, all directly take part in the creation of works of art. This is an important expression of the revelation of the popular spirit of socialist fine art from the point of view of its creators. The working-class party in power pays close attention to maintaining direct connections between the masses and fine art and works in an organized and planned way to this end. Socialist society encourages artists to step up their creative work, and, at the same time, induces the broad masses to become actively involved in artistic creation and display their wisdom and talents to the full. In this way it continuously enriches the link between the masses and fine art. The popularization of fine art, which is feasible only in a socialist system, is a clear expression of the close relationships between the independent life of the masses and fine art as well as an important factor for the intensification and development of these relationships.

In our country revolutionary fine art embodying the Juche idea is developing and bringing about a great blossoming on a broad mass basis. Never before in the history of our country has there been a period when the masses enjoyed an independent life to the full as the creators and enjoyers of art as they are doing now. Juche fine art develops in the flames of the struggle of the masses for independence, and demonstrates its superiority to the full

thanks to their creative talents. The ranks of professional artists who grew up from among the people have been reinforced, and, as a result, the creative force of Juche fine art is increasing with the passage of time to meet the requirements of revolutionary development. Moreover, with the energetic activities for artistic creation on the part of workers and farmers and other working people, a broad avenue has been opened up in our country for popular and revolutionary fine art.

Socialist fine art is working-class and popular fine art which reflects the life of the masses of the people to meet their aspirations and requirements. Depicting the life and struggle of the masses to suit their thoughts and feelings is an important factor guaranteeing the popular spirit of socialist fine art.

If fine art is to embody the popular spirit, it should depict the life of the masses to meet their thoughts, sentiments and tastes. The more truthfully and profoundly works of fine art portray the life of the people, the more intimate these works will be to them, and the greater love they will receive from them. The anti-popular character of reactionary fine art which served the exploiter classes in the past found its clearest expression in the fact that it embellished the life of a handful of members of the ruling class. Such reactionary fine art, without exception, rejected and despised the life of the people, and was geared to the depiction of absurd religious legends or of the life of feudal aristocrats, or of the corrupt and degenerate life of the bourgeois ruling circles. There appeared works by some progressive artists which depicted the life of the people in the given society. However, such works of the past could not clarify the essence of the life and struggle of the masses of the people as the driving force of history. The life of the masses came to be depicted in the greatest breadth and depth and most beautifully and nobly by socialist fine art. Our fine art richly expresses the magnificent struggle and worthy life of the people, who are staunchly fighting for the completion of the Juche revolutionary cause, and the dignified images of communists who have come from among the people are

standing out in bold relief at the centre of our works of art. Juche fine art sets the masses in the forefront and accurately reflects their life as well as their thoughts and sentiments. In this way it embodies the Party spirit, working-class spirit and popular spirit in a unified way, and serves as a powerful ideological weapon which rouses millions of working people to the revolution and construction. The socialist content and national form of our fine art express its close relations with the life of the people and its profound popular spirit based on them.

Socialist fine art is popular art which satisfies all the aesthetic requirements of the masses. Another important expression of the manifestation of the popular spirit of socialist fine art is the satisfaction in various respects of the diverse aesthetic requirements of the people which are raised in their independent life. Fine art was classified into various kinds and forms as people's life developed and their aesthetic demands increased. The diversification of the forms of fine art in the long course of history was of great importance in expanding the relations between the people's life and fine art and the social function of fine art. Fine art satisfies man's aesthetic demands and establishes relations with different spheres of social life through various kinds and forms. In socialist society, where the independence of the working masses is realized to the full, fine art also develops in an all-round way, and thus its social role increases as never before. Socialist fine art establishes relations with all spheres of the people's life and embodies the continuously increasing aesthetic demands of the working people in varied figurative forms.

Today our country is giving definite precedence to Korean painting, and developing various kinds and forms of fine art in an all-round way. Juche fine art mixes closely with the creative life of the masses and powerfully encourages them to carry out the three revolutions—ideological, technological and cultural. Our fine art is closely related to the daily life of the people, including their political, economic and cultural lives, and creates works with varied and rich contents and forms.

Along with the kind of fine art the main task of which is the ideological and emotional education of the people, architectural art and decorative art, which create cultural surroundings for their life, are developing in diverse ways. The creative sphere of industrial art is directly linked to the production activities of the working people and the national economy. Fine art related to decoration for important functions and background art have been newly created reflecting the requirements of the present time, and the significance of fine art is increasing with the passage of time in making the daily life of the people richer in emotion. The independent life of our people is associated in various aspects with fine art, the valuable creation of spiritual and material culture. Precisely herein lie the specific features of fine art, which is distinguished from other kinds of art, and the power of our fine art that makes a contribution to modelling the whole of society on the Juche idea.

When, with social progress, people are freed from the fetters of nature and society to a large extent, and live without any worry about food, clothing and housing, the demand for art increases. Communist society, the ideal society for mankind, is one in which all people are developed in an all-round way, and complete social and political independence is provided for the masses; it is a very rich society where the material needs of social life are met in full. In communist society, where man will enjoy a completely independent and creative life as the master of the world, the contact between the masses and fine art will become still closer. Every one of the communists who are developed in an all-round way will have a high level of qualifications and ability to create and appreciate art. Moreover, art, as well as labour, will be the most vital demand for them. Fine art will be a sphere of the most general creative activities of people who will live in communist society, and the position and role of the people as those who create and enjoy fine art will reach a new, higher stage. Communist fine art, the most noble art of mankind, will come into full bloom amid the independent and creative life of all members of society, the masses of the people.

5) REALISM SHOULD BE REGARDED FROM A HISTORICAL POINT OF VIEW

Art has its own methods of grasping and depicting real life. Creative methods mean the sum total of the principles of artistic reflection of reality which come into being historically as well as of the techniques conforming to them. Creative methods are formed within man's consciousness and become the guide to creative practice.

The creative methods of fine art are distinguished from such things as the art of drawing and style. The art of drawing and style are mainly composed of the commonness of techniques of depiction and the forms of artistic description, whereas creative methods include the most universal principles of artistic generalization of real life and of its ideological and aesthetic appraisal, and presuppose the use of various means and techniques of depiction conforming to these principles. The same art of drawing can be used in different creative methods, and different arts of drawing or styles may be revealed in one creative method. If we mix creative methods with the art of drawing or style, it may weaken the importance of creative methods as the guide to artistic activities, and the informative and educational function of fine art.

The creative methods of art are also clearly distinguished from the scientific methods of cognition. Because of the special objects of art and the methods of cognition, the appraisal of real life by aesthetic ideal and the depictive form of the reflection of life, creative methods have a number of characteristic features that cannot be found in the scientific methods of cognition. The scientific methods of cognition cannot replace the creative methods of art. Should the former replace the latter, the essential character of art could not be maintained, and there may appear abstraction and formalism of depiction.

Creative methods are closely related to the world outlook of the

artist, and are determined by this outlook. The world outlook, as the unified view, standpoint and position concerning the world, bounds all the cognitive and practical activities of man. Therefore, it exerts a decisive influence on the creative methods which are the principles of the artistic reflection of real life. The world outlook exerts an active influence on the whole process of creation—the understanding, appreciation and depiction of real life.

In a class society the world outlook always assumes a class character. In this society the world outlook is classified into a progressive one and a reactionary one, and, depending on the character of the world outlook, there will be progressive creative methods and reactionary ones. The revolutionary world outlook of the working class requires revolutionary creative methods, and these creative methods produce working-class and popular art.

Creative methods came into being at a certain stage of artistic development. In the long course of the history of artistic development there emerged modes of reflection of real life and certain creative principles. In modern art these creative principles became solid and were systematized to constitute independent creative methods. Creative methods developed to a higher stage through the aggravation of class contradictions in exploiter society, scientific and cultural development, the creative experience of the preceding art as well as through the artist's conscious study of the methods of reflection of reality. If we look back upon the world history of the development of fine art, there appeared realism, classicism and romanticism as creative methods. The most progressive among them is realism.

The appearance of realism as a creative method of art was a milestone in the cultural history of mankind. Realism is a rational creative method conforming to the essential character of man's understanding of beauty and of his creative activities. It is a progressive creative method reflecting the requirements of the people for art. Excellent works of fine art in all places and at all times have always been connected with realism, and they were valuable creations produced by realism. Realistic fine art, which reflected the essence of

life and the law of social progress, developed from one stage to another, leaving conspicuous traces in the historic periods when the struggle of the masses for independence mounted.

Realism is a creative method which properly understands objective reality and truthfully reflects it.

Realism regards it as its basic principle to depict real life objectively on the basis of actual facts, and clarify the essence of life. Choosing what is essential and meaningful in the complex correlations of real life and generalizing it through specific and individual things is the principle of typification peculiar to realism. In typification, generalization and individualization are integrated in an organic way. Generalization devoid of individualization cannot describe life truthfully and vividly, and individualization without generalization cannot express the essential content of things and phenomena. Artistic images created by realistic typification are not only concrete personalities but also social archetypes. Typical character means human character embodying the main features of the times, and the intrinsic nature of certain classes and strata of a given society. Typical character can be created under typical circumstances. Realism requires that the details of life should be depicted truthfully and vividly, and that works should be created in accordance with the logic of life. It also requires that the idea of the work should be expressed naturally through artistic representation, and that what is rational and sensitive should be integrated in creative work.

Realism that came into being in accordance with the law governing artistic progress, developed into socialist realism through certain stages. Critical realism, being a form of realism, was a progressive creative method which emerged prior to socialist realism. It was developed by progressive writers and artists of many countries at a time when the contradictions and corruptness of capitalist society or feudal society facing collapse were revealed, and the struggle of the masses against them was the order of the day. Unlike romanticism, which approached reality in a subjective manner and tried to show life as it should be, critical realism regarded it as its basic principle to criticize reality by

closely studying real life in an objective way and reflecting it accurately. The creators of critical realism paid primary attention, above all else, to analyzing and exposing the contradictions inherent in bourgeois or feudal society through the destiny of those who were victimized by feudal oppression and the unlimited power of money and through the miserable life of the masses. Some critical realist works reflected to some extent the struggle of the people against the exploiter classes. Critical realism made some contributions to establishing the principle of realism by which, in the creation of works, typical characters are created under typical circumstances by stressing the social character of the theme. Nevertheless, critical realism, like all the creative methods of the previous periods, revealed its social and historical limitations. Although the creators of critical realism adopted the standpoint of criticizing real life, they could not clarify the cause of social evils or the way to do away with them. They could not advance the revolutionary idea that the cause of social evils was in the old social system itself and that such evils could be eliminated only through struggle. The limitations of critical realism were due to the historical conditions of the days when the revolutionary force of the working class was immature. The historical and class limitations of critical realism could be overcome only by socialist realism.

In the world history of art, socialist realism appeared on the basis of a dialectical materialist outlook on the world, the revolutionary world outlook of the working class, in the historical circumstances in which a powerful revolutionary struggle of the working masses for socialism was being carried on at the beginning of the 20th century. The dialectical materialist outlook on the world came into being reflecting the interests of the working class, since this class had entered the historical arena and started waging a revolutionary struggle. It established a scientific view of the essence of the world and its changes and developments, and thus made a great contribution to the cause of the liberation of the working class and other exploited working masses. As a result of the appearance of the creative method of socialist realism an advance was made in the creation of works of

fine art, and a new way was opened for the development of socialist fine art.

Creative methods and the outlook on the world which constitutes their ideological and theoretical basis assume a historic character, and the development of the era is accompanied by that of the world outlook and creative methods. The revolutionary world outlook of the working class was brought to perfection by the Juche idea. The Juche idea is the absolutely correct world outlook of the new historical era, the Juche era, when the masses have appeared as the masters of history and are shaping their destiny independently and creatively. This idea clarified, for the first time in the history of human thought, the philosophical principle that man is the master of everything and decides everything, as well as the socio-historical viewpoint centred on the masses.

Thanks to the Juche idea, the socialist realism of our era is making a contribution to improving the ideological and artistic qualities of socialist art and literature by continuously inquiring into and developing the new principles of artistic generalization and the ideological and aesthetic appraisal of real life. The socialist realism of our era is essentially the Juche creative method, Juche realism.

The fundamental principle of Juche realism is to be national in form and socialist in content. Here, socialist content is smashing the old, creating the new, and waging a struggle to achieve the independence of the masses who have become the masters of their own destiny; national form is what is liked by the people of a given country and suits their sentiments and tastes. The important principle advanced by Juche realism as a creative method can be successfully carried out only by the unity of socialist content and national form.

Being national in form and socialist in content is indispensable for embodying the Party spirit, working-class spirit and popular spirit of art. Socialist content is Party, working-class and popular content, and national form is an artistic form liked by the people. Therefore, creating works of fine art which are national in form and socialist in content fully embodies Party spirit, working-class spirit and popular spirit. The

essential characteristics of Juche realism as a creative method lie precisely in the fact that it makes it possible to embody Party spirit, working-class spirit and popular spirit by truthfully depicting life and incorporating national form and socialist content, and to create works with high ideological and artistic qualities, works that meet the requirements of the period and the aspirations of the people.

Creating models of genuine masters of the revolution and construction is the most important requirement of Juche realism. The genuine masters of the revolution and construction are the positive heroes who are at the centre of socialist fine art. Unfailing loyalty to the Party and the leader, ardent love for the country and the people, the attitude of masters towards the revolution and construction and devotion to them, noble revolutionary obligation and comradeship constitute the characteristic features determining the noble ideological and mental qualities of the genuine masters of the revolution and construction. Typical representation of the true masters of the revolution and construction is new depiction of people unprecedented in the history of art; it is the artistic embodiment of the masses of the era of Juche. Depicting the genuine masters of the revolution and construction on a perfect ideological and artistic stage is a sure guarantee for fulfilling the mission and role of the revolutionary and popular art adhering to Juche realism.

Juche realism is a creative method for embodying the Juche idea in artistic and literary creation. This means that Juche realism is a creative method which makes it possible to incorporate the Juche idea fully in the ideological content of art and literature.

Artistic content directly incorporates the idea of the creative worker. The idea of the creative worker incorporated in artistic representation is, in effect, the expression of his world outlook. Therefore, the ideological content of artistic and literary works describing man and his life always embodies the world outlook of the creative worker in detail in various aspects. The socialist content of the revolutionary art and literature created by the working class and other labouring masses in the era of independence incorporates the

Juche idea. The socialist content of the revolutionary art and literature embodying the Juche idea is precisely guaranteed by Juche realism. By putting forward the fundamental principle of making the form national and the content socialist, Juche realism requires that the revolutionary art and literature of the working class should embody the Juche idea in great breadth and depth. Because Juche realism is a creative method for embodying the Juche idea, it holds the noblest and the most glorious place among the creative methods of human art and literature.

Creative methods come into being reflecting the requirements of the period in the practice of artistic and literary creation, and they serve as the guide to the creation of art and literature. Our revolutionary art and literature, which are in full bloom under the leadership of the Party, clearly demonstrate the process of the in-depth development of Juche realism through creative practice. Here the revolutionary films and operas, as well as the revolutionary novels and grand monuments created in the heyday of Juche art and literature are of particular importance. These revolutionary masterpieces fully incorporate the Juche outlook on the revolution and the revolutionary view of life with the revolutionary outlook on the leader as the core; they are permeated with the philosophical depth and perfect artistic quality of socialist art and literature relying on Juche realism.

Our country, the homeland of Juche, is the birthplace of Juche realism. Juche realism is the correct creative method of the art and literature of our era. Juche realism will display indomitable vitality in the development of the world revolutionary art and literature in the whole historic period when the cause of the masses for independence is accomplished.

Realism, which appeared as a progressive creative method a long time ago in the history of human art and literature, has become able for the first time, in the era of Juche, to fulfil its honourable mission as a genuine creative method truthfully reflecting the independent and creative life of the masses and their noble aesthetic ideal. Juche realism firmly guarantees the development and great blossoming of our

revolutionary and popular art and literature, which are contributing to the modelling of the whole of society on the Juche idea.

All artists should, adhering to Juche realism, create more revolutionary and popular works of fine art which contribute greatly to the revolutionary struggle and construction work.

2. MOULDING AND IMAGE

1) THE THEME SHOULD BE EXPANDED IN A VARIETY OF WAYS

In fine art, expanding the theme in diverse ways is of great importance in increasing its informative and educational function, and arousing the people to take a vigorous part in the revolutionary struggle and construction work. If fine art is to discharge its mission and role, it should continuously expand its themes and produce a large number of works with a variety of content, works which will greatly contribute to the revolution and construction.

Expanding the themes in various ways in fine art is a requirement of the developing situation. Today our people's life is more extensive and diverse compared with the past, and it is seething with revolutionary ardour. In our country, where the task of modelling the whole of society on the Juche idea has come to the fore, man's desire and aspiration for independence are incomparably greater than in the past, and his life is extensive and diverse. Our people, firmly united around the Party and the leader under the slogan of single-minded unity, are confidently advancing towards the final victory of the Juche revolutionary cause in high spirits, with the conviction that "When the Party is determined, we can do anything!" As a result of the rapid acceleration of the three revolutions—ideological, technological and cultural—new, world-startling miraculous successes and innovations

are being created all the time. People unhesitatingly dedicate even their youth for the Party and the leader, for the country and the people; this is our reality and the true situation in our society. With the constant increase in man's desire for independence and the development of the situation, new problems, which were not raised in the past, arise in the field of art. This urgently demands that fine art should expand the scope of its themes in a variety of ways to meet the requirements of the present reality.

Fine art is closely associated with man's life in various aspects. No other kind of art is as inseparably related to man's social and political life, material life, and cultural and emotional life as fine art. If fine art is to fulfil its function and role in achieving social progress and enriching the material and cultural life of the people, it must expand its themes in a variety of ways.

Because of the characteristic features of its depictive mode of life, fine art should deal with a variety of themes. Such artistic forms as films, dramas and novels can describe life in various aspects by setting up the main theme and a sub-theme, the main event and a secondary event in one work. However, fine art deals with one theme and with one related incident because it shows only one particular aspect of life. Hence, the content of life to be shown through one work in other kinds of art is shown in many themes in works of fine art, with the exception of monuments.

The primary and most urgent requirement for resolving the problem of themes in fine art is to produce a greater number of works which reflect in depth the greatness of the Party and the leader. We must follow up the success achieved in this respect and, at the same time, reflect in a systematic and comprehensive way the glorious revolutionary history of the Party and the leader dedicated to the country and the people, and provide a perfect ideological and artistic representation of their greatness. In this way we must firmly equip the people with the Juche-oriented revolutionary outlook on the world and arouse them vigorously to the struggle to accomplish the socialist and communist cause.

The respected leader Comrade Kim Il Sung, who has devoted his whole life to the revolution, is a great thinker and theoretician, an outstanding leader and the benevolent father of the people, endowed with noble communist virtues. Representing him well as a great thinker, statesman and strategist and as a great man is the most honourable and noblest revolutionary task confronting artists. Fine art should have the bright and respectable image of the great leader at the centre, always represent him being among the people and show his image in the same way for each period, although it should base itself on historical facts.

In representing the greatness of the Party it is important to produce a large number of works which represent in depth the Party's decisive role in the revolution and construction, the wisdom of the leadership of the Party which guides all the Party members and all other people straight to victory, as well as the lasting exploits it has made in the Juche revolutionary cause.

We should produce large numbers of works dealing with our revolutionary traditions. The revolutionary traditions are the lasting foundation for successfully carrying out the Juche revolutionary cause and a powerful weapon for revolutionizing the people. It is only when many works of art based on the revolutionary traditions are produced that artists can contribute greatly to firmly equipping the people with the brilliant revolutionary traditions of our Party and educating them in unflinching loyalty to the Party and the leader.

Great efforts must also be channelled into producing works dealing with our country. Creating these works is of great importance in encouraging the people to ardently love the country with national pride and self-confidence, and strive with devotion for its prosperity and development. Works based on the country must clearly show that ours is a people-centred socialist country and a genuine homeland of the people ensuring their independent and creative life and the happiness and prosperity of all generations to come.

We should create many works dealing with national reunification. This is of capital importance in arming the people with the

consciousness of national independence and reunifying the divided country with the united efforts of the nation. Artists must show in their works in a broad and comprehensive fashion that ours is a homogeneous nation with a long history of five thousand years and brilliant culture, as well as the struggle of our people to drive out the foreign forces and reunify the country.

Creating a large number of works which reflect the stimulation of real life is one of the main tasks confronting fine art. Artists should energetically produce works dealing with a variety of themes, works which show the life and struggle of the working people, who are vigorously advancing under banner of the three revolutions.

We should produce a large number of works dealing with class education and the Fatherland Liberation War. The prevailing situation and the reality in our country where one generation is replaced by another require the creation of more works contributing to the class and revolutionary education of the people. Artists should produce large numbers of works based on these themes, and encourage the working people and our younger generation to have a correct understanding of the reactionary nature, corruptness and aggressive nature of imperialism, enhance the class consciousness of hating the exploiter classes, such as landlords and capitalists, and have a correct view on the war.

Works based on the life of the soldiers of the People's Army and on the relations between the army and the people should also be produced in large numbers.

In order to expand the themes in a variety of ways in fine art, artists should have a proper creative attitude towards real life. Artists must constantly think and ardently explore in order to provide artistic solutions to the urgent problems raised in a particular period and in real life. Choosing important seeds in real life and expanding the themes in various ways is not easy. Artists should be able to view real life with a keen aesthetic eye and grasp valuable points from it. They should discover new themes raised by real life. The discovery of new themes has nothing to do with the attitude of an onlooker towards life.

This attitude makes artists view real life in a one-sided way, cling to empiricism, and gives rise to similarity and formulism in creative work. When artists make painstaking efforts to reach a new creative peak, they will raise new problems in their works and, in the end, the themes of the works of art will be diverse and rich.

On the pretext of expanding the themes in a variety of ways, artists should not try to widen the sphere of themes by introducing problems which have to do with human feelings and worldly affairs or those which are of little educational significance. In all circumstances the themes should be geared to improving the ideological qualities of the works, and enhancing their informative and educational function.

Material is the basis of the theme. In order to provide a correct solution to the problem of the themes of works, artists should choose characteristic material from real life.

In order to choose original material for artistic creation, artists should look for the ones which can serve as the basis of the seed. If they pay attention, before anything else, only to the plastic attractiveness of the material instead of choosing material which can develop the seed, there may emerge a different theme which has nothing to do with the seed. Artists should obtain the material by delving into real life within the sphere which is expected to be created through the development of the seed.

It is necessary to select material which can express the theme through plastic representation. Even if life includes an important problem, the material will be meaningless as artistic material if it cannot clearly express this problem through plastic representation. When inquiring into the material of a work, artists should always take into consideration both the content of real life and the possibility of depicting it through plastic means.

In order to choose original material for the creation of artistic works, artists should look for material which includes rich and important contents of life in one event. Irrespective of the bulk of the real-life content it involves, artistic material should be concisely contained in one event. This is because it is impossible to show

several events simultaneously in limited space and in one moment. It is possible for literature and other forms of art to include many narratives to emphasize the idea of the work in diverse ways, but this is impossible in fine art.

The material should be treated skilfully through plastic means to suit the theme. Artistic material is expressed through concrete forms in accordance with the theme. It will not do to put the material into a work without handling it through representational means to suit the theme. During representation artists should make effective use of the material to suit the theme.

In the creation of works of fine art, physical material must also be handled skilfully.

Artists should produce works with various themes to meet the requirements of Party ideological work, and contribute greatly to educating the working people and youth and children in a revolutionary way, encouraging them to work with devotion for the Party and the leader, the country and the people.

2) THE PERSONALITIES OF CHARACTERS SHOULD BE EXPRESSED CONSPICUOUSLY

The value and informative and educational importance of works of fine art depend on how the characters' personalities are portrayed. In the final analysis, the content of a work is expressed through the characters' personalities. Therefore, artists should depict the personalities of people conspicuously if they are to achieve their creative goals.

To this end, they should portray the people's innermost world in depth. The representation of characters is essentially that of their personalities, and the main thing here is the depiction of their disposition. Man's disposition is the integral whole of his mental qualities—idea, will and sentiment. Only when man's disposition is depicted in detail is it possible to express his personality vividly through its individualization

and clarify the intrinsic factor of his behaviour.

In order to express the characters' deepest thoughts well, it is necessary to provide detailed and lifelike representation of their psychological trend which comes into being in the course of perceiving and approaching real life. What is important here is to clarify the idea of the characters. Man is the most powerful, beautiful and noblest social being because he has independent ideas. Ideological consciousness determines all the actions of man. When artists infiltrate deep into the ideological and mental world of the characters they will be able to integrate in an organic way the various states expressed in the characters' behaviour and depict their personalities in detail. In the representation of characters it is necessary to express well their sentiments as well as their thoughts and will. The depiction of characters' sentiments is an important factor in providing detailed representation of their disposition. This is because it is possible to create a convincing portrayal of real people when their ideology, will and emotional world are expressed in close combination. If the characters' thoughts and will are not combined with their sentiments, their representation will be dry and abstract; however, if they are fused with specific sentiments in real life, it will be rich and extremely influential. People stand for a long time in front of those works which gracefully depict the characters' personalities. This is because the creative workers have inquired into their disposition in earnest and provided skilful plastic representation. On the other hand, some works seem to be fairly good at first glance, but when we scrutinize them, they are offensive to the eye. This is due to the fact that they do not vividly express the disposition of the characters they deal with. Works which treat the characters' disposition superficially are vague in their representation, and their idea is not clear. Only when artists delve deeply into the disposition of the characters they deal with in their works will they be able to provide truthful representation of independent people.

In order to depict the disposition of the characters in depth, it is important to skilfully establish the relationships between them and

delve deeply into these relations. The disposition of the characters is concretely expressed through the relationships between people. Therefore, in the creation of works of art artists can correctly represent the characteristic features of people only when they analyse and delve into human psychology in the relationships between people. Man expresses his characteristic features by revealing his deepest thoughts in the course of establishing active relationships with people of different thoughts, feelings, aspirations and individualities. The depth of the representation of the aspects of life associated with the disposition of people depends on how their relationships are established. It is difficult to show life without concrete relationships between characters.

Skilful description of situations is very important in showing the disposition of the characters. People always behave in certain ways in certain situations.

Fine art cannot show life in a continuous flow or in many moments, but has to show it through one moment and one scene. It represents the characters' personalities through the depiction of the situation in which the specific features of their behaviour or their psychological state grasped in a moment are clearly revealed.

The situation is indispensable for the depiction of the characters' personalities. In particular, a tense dramatic situation makes people clearly reveal the true colours of their personalities. In a situation decisive of their destiny and interests, people's disposition is clearly revealed and made concrete by a positive action. Works of fine art deal only with a single event created in a single situation. Hence, the situation is an important requisite for naturally revealing the disposition of the hero and other characters, and an effective way to characterize the personalities of the characters. There may be different situations—when confrontation and struggle have reached their zenith, a meaningful one when a new turn takes place in the development of the characters' consciousness or when they change their behaviour after having understood the truth of life or when they are full of deep emotion and excitement. Nevertheless, no matter

which of these situations may be chosen, it must be the one when the hero's personality is expressed most clearly.

In order to depict the disposition of the characters in detail, it is necessary to study the external expression of the psychological state precisely, and provide skilful plastic representation of it. Fine art shows things and phenomena through forms and colours. Therefore, in the depiction of the characters' disposition the plastic representation of its external expression is of particular importance.

In order to properly represent the external expression of people's psychological state, it is important to usually observe closely and grasp how their psychology is expressed through their postures, movements and facial expressions. If a creative worker seeks the necessary expression only after he starts to create his work, it is difficult to identify the external expression appropriate to the characters' psychological state. Artists can plastically characterize the personalities of characters properly only by intensely and concretely showing the distinctive features of the movement and expression which incisively represent human psychology.

The external expression of people's psychological state should not be simplified. Since life itself is complex and diverse, the representation of the external expression of human psychology should also be rich and multifarious.

The features of characters must be truthfully portrayed in a plastic way.

This means depicting those with whom the creative worker deals in a lifelike way and expressing their personalities clearly. The essential nature of art requires representing people and events in a lifelike way. Visual truthfulness should be ensured in plastic representation. This is closely connected with the important role played by the depiction of appearance in works of fine art. In such artistic forms in which the content of a work is elucidated in the course of the development of events, the description of the appearance of people plays only an indirect role in clarifying the overall idea of the work, even if overall idea is mainly subordinated

to the representation of their personalities. Nevertheless, in fine art the depiction of the appearance of people is an indispensable means for the creation of their personalities. This shows the great importance of the depiction of human appearance for fine art in ensuring the faithful delineation of personality.

Truthfully depicting the characters' features in a plastic way does not mean portraying them in a mechanical way. Reproducing objective phenomena in such a way as photographing and concretizing them through artistic presentation are fundamentally different. In the former case the painter's idea is not added, but in the latter case his idea is contained in the given work either directly or indirectly, and the technique of choice and generalization is applied in order to clarify the essence of these phenomena.

At first glance, naturalistic fine art seems to be similar to realistic fine art in the concreteness of depiction. However, it is fundamentally different from the latter because it superficially transfers those phenomena which are sensually perceived and draws in even those which are not essential and even accidental, and thus veils or clouds the idea of the work. Formalistic art rejects the reflection itself of the objective property of things in works and makes "forms" which are difficult to recognize. This kind of art shows the forms, colours and space which are thought out and "created" as it pleases. All versions of this kind of art have the fact that they are based on subjectivism in common. Naturalistic art and formalistic art can neither properly portray the features of man in a plastic way nor faithfully represent his personality.

If features of characters are to be faithfully depicted in a plastic way, forms should be skilfully represented. The form is the basic structure which characterizes the appearance of people and things existing in space. Man's eyes always see close-up the things and phenomena that exist in real life. Plastic images are created in such a way that they can be seen with the eyes. Therefore, only when these images are accurate and perfect will it be possible to make the viewers believe them. What is important in the proper depiction of

forms is to enable the viewers to see the personalities of the characters through this. The depiction of people's outward appearance should be done in close relationship with that of their personalities. The outward appearance of man represented in a work of realistic fine art is the concretized features of his natural property, and, at the same time, it is his concrete features as a social being. Depicting man's appearance in a perfect way means representing his features in which these two aspects form a harmonious unity. The appearance of an independent man of our era is characterized by the unity of his noble mental and moral beauty and his sound and harmoniously developed physical beauty. It is the features of an intellectual and energetic man full of ecstasy and romance, a man who is convinced of the justness of his cause and feels the greatest worth and joy in realizing a high ideal, and advances without fearing anything in the struggle to transform nature and society. For this reason, providing skilful plastic representation of the appearance of people in which their mental and moral beauty and physical beauty form a unity is an important guarantee for the creation of vivid representation of the personality of an independent man of our era.

The features of each character should be depicted in a distinctive way. Only then will his personal features be made vivid. Showing human appearance individually and distinctively is possible only when it is depicted in a harmoniously plastic way. Among people with different personalities, there are both good-looking people and ugly ones. Therefore, in order to individualize characters, it will not do to depict only good-looking people. In artistic representation the characters' individualities may be vivid if their appearance is portrayed in a distinctive way even though their faces are somewhat displeasing and their figures do not seem so refined. It will not do to ignore the characters' harmonious appearance on the pretext that their individualities will be vivid only when their appearance is portrayed in a distinctive way. Plastically harmonious features do not mean only handsome faces or good-looking figures, at all. They imply such a state when the features of the characters reflect their noble disposition

and yet are harmonious in form, and proportionate, and form plastic unity.

In depicting the features of characters in a distinctive way it is important to ensure the truthful form of negative characters. In painting or sculpture it will not do to lose truthfulness by artificially distorting or deforming the appearance of the characters on the ground that their personalities, which constitute the internal aspect of representation, are mean, evil or vulgar.

In order to depict the features of characters truthfully and vividly in a plastic way, the details should be represented skilfully. It is impossible to ensure the vividness and truthfulness of plastic representation apart from the depiction of details which can be said to be an important technique of realistic description and the core of representation. In fine art which creates visual images, the depiction of details is indispensable for guaranteeing a high level of presentation of works.

Details should be selected and depicted in such a way that man's disposition and the essence of life can be shown in depth and breadth through them. The representation of details which evokes spontaneous feelings and sentiments among the viewers is also of great importance in ensuring the philosophical character of depiction.

Details should be chosen to suit the logic of the characters' personalities. Works of fine art in which everything is to be grasped at a glance will lose their authenticity if even one thing out of a hundred things runs counter to reason.

Details must be dealt with to harmonize with the whole scene. In portraying characters, painters usually have great attachment to those details that are emphasized more than needed. This is a problem. However tactfully the details have been treated, they must either be removed or contained if the personalities of the characters are dwarfed or protrude too much.

If the personalities of characters are to be represented conspicuously, life should be described well. Life is a requisite for representing man concretely and nonrepetitively; it is a basic guarantee

for truthfully showing his ideological and mental world, and his qualities as a whole. Life is the basis for ensuring the concreteness and vividness of the representation of the characters' personalities. An important problem in depicting the life of the characters is with what standpoint and how the artist represents it. Painters creating revolutionary art should, in order to represent the personality of an independent man truthfully, seek a new, progressive and noble life in the struggle of the masses, who are successfully meeting the requirements and aspirations of the period. They should find life in the struggle of the revolutionaries fighting to create the new, progressive and noble, and depict it in detail. The revolutionaries struggling to create the new and progressive are genuine people who know to love life more than anyone else. For revolutionaries, struggle means life and life implies struggle.

To depict life well, creative workers should typify it to suit the personalities of the characters and represent it in detail. Typical personality is expressed in typical life. Today the typical life of our people is in their worthwhile struggle to achieve independence. In artistic works life becomes typical when it contains the characteristic features of the given period and the essence of the corresponding society in various spheres of people's life—political, economic and cultural.

An important factor in representing a typical life in depth is to delve into people's socio-class origin and reflect the class character of their personalities in detail. Correctly showing the life of the characters in its relation to their appearance and attire and the environment surrounding them is of great importance in elucidating their socio-class character. The spirit of the period must also be embodied properly. The spirit of the period reflects the basic aspirations of the given period and the life in this period. In works of art the spirit of the period is clearly expressed through the style and atmosphere of people's life. Ours is a revolutionary era, and an era of struggle. If works of art do not overflow with a revolutionary spirit characterizing the present period, they cannot be considered to have

reflected the typical life of our era.

If artists are to depict life well, they should properly show our national life on the principles of being historically accurate and meeting the requirements of modern times. Our national life of the past period involves the historical facts of that period. Hence, one should not reflect the history and life of that time in a subjective, distorted manner. In evaluating the facts of that period, one should proceed not from the point of view of that time, but from the viewpoint of the present time. Today we show people the past life with a view to informing our contemporaries of the truth and lesson of life. In showing our past national life, we should put the main stress on what is positive in it, and find out and show the progressive and noble aspects of the past life which can be accepted by our people today. Man's aesthetic sense has a national and class character. On the pretext of showing a life rich in national hue, one should not stress only depicting the way of the worldly and public morals. One must neither tend towards restorationism of reviving even what is backward, vulgar and unessential on the plea of preserving national characteristics, nor resort, on the pretext of adhering to the principle of meeting the requirements of modern times, to nihilism expressed in ignoring everything from the past without regard to the national sentiments and tastes of our people.

If the personalities of the characters are to be expressed conspicuously, painters should make proper use of the means and methods of artistic expression peculiar to fine art. Fine art is able to represent the personalities of the characters in a plastic way because it has the means and techniques of beautifully depicting reality in a visual way. The expressive means and techniques of fine art constitute the artistic forms expressing the content of the works and play a direct role in creating the personalities of the characters. The artistic means and techniques of expression based on the specific features of man's visual understanding of real life have unlimited possibilities of concretely and clearly depicting things and phenomena in a certain space.

In the creation of works of art, the emotional feelings produced by

such means of plastic expression as lines, colours and tones are different. Therefore, one should make proper use of the characteristic features of these means in the depiction of the characters' personalities, and, in the course of this, should explore a variety of techniques.

Realistic artists investigated a variety of techniques for expressing the personalities of people through such things as their movements, facial expressions, postures and living environments, and, in the course of this, produced a large number of good works. Artists should pay due attention to the fine techniques achieved by mankind in the field of fine art, and continue to search for new techniques and enrich them to suit the content of our life and meet the growing aesthetic requirements of the people.

They should represent the personalities of the characters conspicuously, and show the beauty and life of independent man on a lofty height.

3) THE MAIN THING IN THE REPRESENTATION OF THE CHARACTERS IS THE DEPICTION OF THEIR FACES

Man's features find their striking expression in his face. No part of man's body can characterize his appearance more clearly than his face. Man's sensual reaction is also expressed most quickly through his face. Man's face reflects very quickly all sorts of sensual reactions which take place in the course of his contact with the objective world. The sensual state occurring in a human body as a whole and in its individual parts is also subtly expressed through the face. Although such a physiological phenomenon is natural, it is an important aspect which should not be overlooked by fine art in vividly depicting man. Man's face delicately expresses his complex psychological movements, not to mention his thoughts and feelings. In particular, man's eyes express his disposition most incisively and subtly, and keenly reflect even his deep inward thoughts. They express subtle

feelings, exquisite psychological changes and complications that are beyond verbal description. Hence, in the creation of works of art depicting people, the representation of the face plays an important role in portraying their personalities and is of great significance in expressing the content of the works.

In fine art the creation of the characters' personalities is closely associated with the depiction of the face. This is a special feature peculiar to artistic representation. Generally speaking, in other kinds of art the description of the face is subordinated to the representation of man's personality, and is confined to secondary or partial explanation or to the explanation of the process. In such cases the representation of the image is used only as a task of informing the viewers of the concrete features of the given character or emphasizing change in the psychological state of the character in a certain situation.

In the creation of works of art dealing with people, the depiction of the face plays an important role in the representation of their personalities. This is not only because the face shows the features of people and their disposition most delicately but also because the representation of their behaviour, manner, appearance, the situation and environment is closely associated with the depiction of the face. Due to this plastic function of the depiction of the face, fine art has such independent creative branches as portrait and portrait sculpture which attain one ideological and thematic aim through the depiction of the face alone. Portrait or portrait sculpture can make it possible to show, extensively and concretely, the given period, nation and social system, as well as the ideological and mental qualities of the characters and their life through the representation of only one man or a few people.

In the representation of the face it is important to depict it attractively. The attractiveness of a plastically depicted face is felt when the internal and external beauty of the given character are distinctly characterized. It is man's nature to be fond of the beautiful. Man's aesthetic aspirations set forth a higher goal with the change of the period. When people feel man's aesthetic charm while appreciating works of art, they will model themselves on it.

Man's beauty is thought highly of only when the two aspects—his ideological and mental beauty and plastic beauty—are in perfect harmony. Nevertheless, the beauty of his ideological and mental qualities is the primary criterion of human beauty. The representation of a merely lovely face devoid of noble ideological and mental beauty cannot move people.

Man's ideological and mental beauty attracts and fascinates people more and more with the passage of time. People with a noble disposition have aesthetic charm, although they may not be handsome.

The charm of a man's face is increased only when his mental and moral beauty as well as his appearance is depicted in a harmoniously plastic way. A plastically harmonious face does not mean only a pretty face. Even an unhandsome face can be regarded to be plastically beautiful when it conspicuously emphasizes man's mental and moral beauty, and when its profile, and its flow as well as the proportion and balance of the eyes and other parts of the face are harmonious, and when, on the whole, it looks like a typical Korean face.

In the depiction of the face, it is important to find a form of face which suits the personality of the given character and make it a model. A model is either the prototype used in the representation of a certain person or a real thing which is similar to it. If an artist is to plastically concretize the features of the characters he intends to represent in his work, there should be models appropriate to their personalities. Such models are indispensable for ensuring the truthfulness of the form of the face in drawing it. The visual feelings of the plastic forms of things vary even when there are minute differences in the direction and angle of light, as well as in its reflection. Models are of great help in accurately depicting the concreteness of the forms of the things to be portrayed as well as the circumstances and conditions in which these things find themselves and their relationships with relevant things. It is possible to create faces and all other plastic images with the imagination instead of being based on actual objects. Such works,

however, are less vivid than those produced on the basis of real objects. However talented artists may be, their pictures based on the imagination cannot match those based on actual objects in concreteness and vividness. The experience gained in the creation of works of art representing characters shows that masterpieces are the result of the identification of the models embodying the special features of their personalities and of their perfection based on these models. Artists must spare no time or effort to identify the models suitable to the personalities of the characters.

Models play a great role in arousing the creative enthusiasm of artists. The models used in the portrayal of characters are not mere specimens for reference; they are specific human beings who think and act. Because models are actual human beings, they will experience the world of the characters when the artists' idea is conveyed and passed to them, and the artists have the possibility of clearly representing it with expressions and actions. Artists and models achieve unity with one creative pulse and breath with regard to the characters to be represented by the artists. The closer their contact, the more fiery the artists' creative enthusiasm will be. If the artists are excited and put their ardour into their creative work, their products will naturally be successful.

The most important requisite for a model needed in the depiction of a face is the similarity of the appearance considered in the light of the personality of the character to be represented. If the model is not similar in features to the character to be depicted in the work, artists need not go to the trouble of choosing it. There are many instances when works of art which might be good ones in view of both the material and thematic and ideological content, became unattractive ones because the models had been selected and handled carelessly.

The models to be involved in the representation of people should be chosen from among different persons, and their number should be the same as that of the characters appearing in a given work. Some works of art only deal with the hero in a distinctive manner, but treat the faces of other persons as they please. In such cases, the level of

representation of the given work as a whole may be lowered, not to mention the fact that the personality of the hero will not be emphasized. It is natural that the hero is thrown in bold relief only when other characters are also stressed. Since each character should have his or her own distinct personality and share of representation, the reproduction of the characters should likewise be different. Artists should not regard the problem of models as a practical one, but should attach great importance to it, regarding it as an essential requirement for the individualization of the characters in their creative work.

In the representation of the face, it is important to delicately depict those elements which express the human personality, such as psychology and temperament.

In the depiction of the face, artists should be capable of skilfully portraying its details because sometimes human psychology is expressed very subtly. In the depiction of the face, as in other cases, it is necessary, first of all, to draw its form accurately and then arrange colours and connect the whole with the parts in a harmonious way, seeing to it that the necessary details are sustained. The depiction of facial details should characterize even delicate psychological traits. Therefore, it will not do to overlook or crudely treat even a single one of them; a fault in the depiction of facial details will harm the representation as a whole. In drawing a single line or putting down a single dot, artists should closely consider the influence it will exert on the expression of the subject's psychological state.

Man's psychological state is expressed not only through his face but also through other parts of his body. In particular, the hands play an important role in expressing his psychological state. The elastic state of the blood vessels expressive of extreme strain and the expressive movements of hands to be found only in anxious and terror-stricken people show that the psychological state expressed through the face is closely related to that expressed in other parts of the human body.

Man's disposition characterizes his individuality expressed in a

certain situation. People bear different facial expressions and behave differently even in approaching the same things and phenomena because they have different dispositions. A variety of dispositions such as quickness and slowness, an open-hearted character and a retiring disposition are reflected most subtly through facial expression. The picture *Wrestling* by Kim Hong Do, an 18th century realistic painter of Korea, tactfully shows, through the depiction of facial expressions, the different dispositions of the spectators when the wrestling is at its height. Some are screaming with laughter, others are laughing heartily, others are laughing hitting the ground with their fists, and still others are smiling gently. The picture fully expresses the dispositions of different people through various intensities of laughter, emphasizing the individualities of the characters.

In depicting the faces of characters, it is important to show their mutual response properly. This is the way to show people's behaviour, including their facial expressions, logically. Man's facial expression and behaviour manifest his standpoint and attitude towards things and phenomena. The various kinds of man's disposition, such as positive and negative feelings, activeness and passiveness, trust and mistrust, and love and hatred, are expressed as mutual responses assuming a delicate modality. This is a natural phenomenon which occurs when a man having thoughts and feelings approaches people and things, and truthful expression of this is an important way to logically represent characters.

Properly expressing mutual response is also necessary for showing, in an enlarged form, the width of the content of life which has been plastically represented. Despite the number of characters appearing in a picture or sculpture, skilful representation of mutual response will remind the viewers of many themes, and, therefore, will extend the range of vision of life. Even when a couple of people appear in a work of fine art, if the mutual response revealed in the characters' facial expression or behaviour logically establishes their relations with those people who are outside the picture, this can convey the viewers the content of life in full.

It is necessary to show mutual response accurately. In particular, scenes revealing subtle psychological movements should show with precision the association between the characters and the changes of their thoughts and feelings which take place in the course of the association. Works of fine art cannot convey thoughts and feelings in words. Therefore, they cannot properly convey the mutual response of the characters they deal with unless they precisely show how their characters act with regard to a certain problem under certain circumstances and conditions, and how those surrounding them respond.

Mutual response should be established through the psychological feelings accumulated in the course of real life. Mutual response may be expressed through fervent behaviour or through imperceptibly tranquil psychological movements. Nevertheless, it should not be depicted in a narrative way. If the painter's subjective description is added to mutual response instead of establishing it as the working of psychological feelings and as the result of the impulse of the disposition of the characters in and outside a given picture, the emotional pulse to be established between people and between people and things and phenomena will become dull, making the representation unnatural.

In the depiction of the face it is important to portray its form well in accordance with plastic and anatomical principles. Ensuring plastic and anatomical integrity in the depiction of facial form is important for formally characterizing a man's appearance.

Artists should give clear artistic answers to the vital problems raised by the period and real life by truthfully representing independent people in their works.

4) NATURE SHOULD BE DEPICTED IN A MEANINGFUL AND EMOTIONAL WAY

Nature depicted in works of fine art reflects the sentiments of

human life. A picture that represents nature excellently performs a great function in fostering patriotism in the people and inspiring them to new creative passion. In representing nature, meaning and sentiment should be expressed in a harmonious way. A picture depicting nature will be an excellent one when meaning is expressed through sentiment and when sentiment, veiled in the meaning, touches the heartstrings of the people. In the depiction of nature it will not do either to put stress only on sentiment while the meaning is lost by emphasizing merely its rare beauty and marvellousness, or to ignore sentiment on the pretext of sustaining the meaning. All aspects of nature should be depicted as meaningful and full of sentiment.

Nature should be represented in a meaningful way because it is associated with the struggle to realize the desire of the masses for independence and with the creative activities for their independent life. People can be freed from the fetters of nature and create the material conditions for an independent life only when they transform and conquer nature. The masses have been conquering nature and continually increasing material wealth through a protracted and arduous struggle. The greater the desire of the masses for independence, the greater their interest in nature and the greater their strength to act on it. Through their activities to transform nature the masses create new material wealth, and, in the course of this, they cultivate their creative ability, making themselves more powerful beings and developing society. Nature should be represented in a meaningful way also because the history of our nation's resourcefulness is associated with the mountains and rivers of our country. The existence of a nation is closely associated with its territory. Our nation, which has lived in this land from generation to generation, has been cultivating and defending its native land, where the bones of its ancestors are buried, and has been devoting body and soul to its eternal prosperity. Our land, permeated with the wisdom and pride of our nation, is associated with the history of not only our people's economic life but also their political and cultural life. Ours is a beautiful land with beautiful mountains and limpid streams, a land

full of treasures. Our socialist homeland has been converted into a land of bliss where the masses, freed from exploitation and oppression, are enjoying a free and cultured life to the full. No other land in this world could be a match in its beauty for our country which is vigorously advancing for the ultimate victory of the Juche revolutionary cause started on Mt Paektu. The nature of this land is very beautiful because the great leadership of the Party and the leader has come into full bloom in all parts of our country, which are replete with their noble virtues. All creations, big and small, erected in this land and every single blade of grass and every single tree here are associated with the proud history of the struggle of our people who have traversed it, bathed in the rays of Juche.

In order to depict nature in a meaningful way, one should be able to feel its beauty wholeheartedly. Artists' feelings of nature differ depending on their view of and approach towards it. They, therefore, do not represent it in the same way. Representing nature in a meaningful way means clarifying the idea of a given work in favour of our revolution on the standpoint of the masses. When an artist creates a picture dealing with nature in such a way that it reflects the wish, desire and sentiment of our people and is conducive to the Korean revolution, it can be regarded as a meaningful picture. Meaningful works of fine art cannot be produced automatically. They can be created only by those artists who are able to feel the beauty of their country wholeheartedly and keenly. Nature is beautiful in all parts of our country. Nevertheless, in the past many artists tried to depict only foreign landscapes instead of the picturesque scenery of their own country. They were like those who do not know the beauty of flowers when they are in a flower garden. Those who are ignorant of the beauty of flowers can neither love them nor depict them beautifully. A picture drawn by an artist without warm love for the nature of his country cannot touch the heartstrings of the people. We have many excellent pictures, such as the Korean painting *Evening Glow over Kangson*, which enjoy the love of the people and show the magnificent efforts of our people for socialist construction as well as

landscape paintings showing the fine scenery of our country, including Mts Paektu, Myohyang and Kumgang. Such pictures arouse great positive response from the working people and the young people because they keenly reflect the lives of our people who are seething with creation and innovation, as well as the beauty of the nature of our country. It is only when artists start their work with ardent love for their country and our socialist system that masterpieces attracting endless attention from the viewers can be produced.

In order to depict nature in a meaningful way, it should be represented in such a way that man and his life can be visualized through it. Even when people appear in a picture depicting nature, it does not aim to bring human relationships to the foreground or show events. Whether or not people appear in a picture depicting nature, it is necessary to make the viewers reminded of people and their lives. In art, beautiful and sublime nature will become significant only when people and their lives can be understood fully.

In order to make it possible to visualize people and their lives in a painting depicting nature, it is important to embody a certain problem in it. The problem, no matter whether it is a big one or a small one, should assume a social character, and thereby be inevitably associated with human life. Only when the problem raised by an artist is clear even in a picture depicting a single tree or a single flower, to say nothing of a landscape-painting, it will exert an influence upon the ideological and spiritual life of the people and, therefore, can help to give them a deep understanding of man and his life. People experience great and colourful emotions when they approach nature. Artists, therefore, frequently transfer, exactly as it is, the impulse they have received in real life to their pictures. However, no matter how charming the natural phenomena depicted in pictures are, such pictures will be mere visual aids if they fail to clearly reflect the point of view of the artists which the latter have discovered by delving deep into real life. On the pretext of embodying a certain problem in a picture showing nature, artists should not try to artificially emphasize the idea thinking

it is necessary for the picture of a scenic spot to have visitors to the spot walking in line, or a picture showing fields to contain operating tractors. A problem should be established in such a way that it is derived naturally from the deep spring of the thoughts and sentiments which the artist feels during his acceptance of real life.

In order to make it possible for the viewers of a picture depicting nature to see people and their lives in it, the essence of the period should be felt in the picture. The essence of the period is expressed when the ideals and aspirations of the masses for independence are reflected in a lofty style. The essence of the period comprises the spirit of the times and the minds of the people which embody it. Pictures depicting nature employ the method of expression which enables the viewers to visualize people and their lives through the essence of the period because these pictures have a specific feature in that they do not directly deal with human relationships and events.

If the essence of the period is to be felt in pictures dealing with nature, the mental world of the people of our era should be clearly seen through these pictures. The essence of the times can be expressed through the thoughts and feelings of the people of our era which are shown in a lofty style throughout the whole picture.

Artists should produce a large number of landscapes reflecting the revolutionary battle sites and historic places of revolution, fine scenery significantly showing the beauty of our country, as well as our socialist life, the pictures which embody the requirements of our time and the modern aesthetic tastes of the people.

Nature should not only be depicted in a meaningful way but also represented in such a way that it is emotionally rich. This is because nature stirs up great aesthetic emotions in people. Nature is beautiful and mysterious; it is magnificent, exquisite and sublime. Multifarious natural phenomena express phantasmagoric movements, shifts, sounds and colours in accordance with objective laws. The great emotional attraction of nature encourages people to love nature, take a deep interest in it and have a strong desire to make it beneficial for them. The emotional influence exerted by nature that has been conquered and transformed by

people is much greater than that of nature which has not been transformed. This is because the conquered and transformed nature, being the achievement of the independent and creative activities of the masses of the people, gives people the joy of life, pleasure and pride, and rouses them to new creative efforts.

Nature should be represented emotionally as required by the mission of pictures based on sentiment. Pictures showing nature can fulfil their mission only when sentiment and meaning are combined in them. Pure feelings and emotions apart from meaning are insignificant. Idea constitutes the basis of people's feelings and sentiments. Only when sentiment based on an artist's idea is a meaningful one embodying a socially urgent and significant problem and idea can it display the power of educating people ideologically and emotionally.

Nature should be represented as emotional and yet meaningful, because the meaning is the fundamental factor defining the character of a picture depicting nature. In representing nature, too, realistic art requires that the artists should not only be true to objective reality but also always truthfully reflect the essence of life and the aspirations of the period. A picture will become a truly emotional one when the eyes of the artist are directed towards real life and when he artistically conveys the emotional impulse he has received from it on the height of the people's ideal and the spirit of the times.

An important factor in depicting nature in an emotional way is to approach it and life with profound poetical feelings. A picture depicting nature can be said to be similar to a lyric about nature in literature. Whereas a lyric is the expression of a writer's emotion he has felt from nature, a picture depicting nature is the spread on the canvas of the beauty of nature felt by an artist. It is not fortuitous that from olden times people compared a good poem to an excellent picture, and said that a good landscape or a fine painting of flowers and birds expressed a poetic world. In the depiction of nature the echo of excitement is needed before creating it, the echo which makes it possible to spread the emotional feeling perceived from nature and life as poetic imagination. An artist with extraordinary skill can

represent the objective phenomena in his pictures as they are. Nevertheless, when he fails to express the poetic feelings of nature, he cannot produce pictures which touch the heartstrings of the people. Artistic revelation is needed in the production of landscapes. An important aspect of artistic revelation is the poetic imagination of the creative artist. No matter how skilful an artist may be, he cannot match the representational capacity of a colour photograph. An artist should create works with profound poetic feelings. This is the way for him to reflect as they are the throbbing feelings he has received from reality and produce a work of art that has great emotional attraction.

If an artist is to depict nature in an emotional way, his picture should have a lingering effect. What is emotional is inconceivable apart from a lingering effect. A lingering effect in an artistic work is the sustaining echo of feelings even after one has watched or listened to a work of art; the impression one has got from it does not disappear but sinks into one's mind and makes one think deeply. When emotion is combined with a lingering effect, the echo of the feeling is lengthened and the sentiment is more profound. One of the factors which inspires rich emotion in the people is not only visible phenomena themselves, but more importantly the profound content involved in them. Natural phenomena offer different emotional colours to different people. Some natural phenomena evoke aesthetic emotions and others arouse disgust. For this reason, in pictures depicting nature the visual objects of representation should be emotional before anything else. Nevertheless, no matter how sweet and splendid the nature represented in a picture may be, such a picture cannot express emotion if it is not worthy of close observation, because what the viewers see is all that is to be seen and everything is clear, and therefore no echo is aroused in their hearts. Food leaves a good impression only when it is tasty and leaves a pleasing taste in one's mouth. In the same way, landscapes or paintings of flowers and birds will become pictures of profound philosophical depth when they are not only attractive at first sight but also when the echo of the viewers' feelings is protracted.

If they are to produce pictures with a lingering effect, artists should avoid complication in representation. An important requirement in the representation of pictures of any content is to avoid complexity and depict them concisely. And yet pictures dealing with nature should be more concise. In these pictures it is important to establish the main objects needed to depict nature most effectively in accordance with the impulse the artists have received from reality, and integrate in a harmonious way the objects to be depicted with the main objects as the centre. If artists try to depict or emphasize everything because all the things that appear before their eyes are beautiful, peculiar and varied, all of them will protrude and become complicated, with the result that the emotion will be dispersed and the pictures will not be good to see. A lingering effect is created when artists concisely depict only essential things among objective phenomena, and yet enable the viewers to feel through them the beauty of nature adequately. Artists should express the poetic feeling they receive from nature. In doing so, they should ensure that the emotional trunk is felt to be big and simple within the picture, and enable the viewers to visualize the various branches that are connected with the trunk.

An important condition for depicting clear pictures without complexity is to concisely express the motion of objects. Because pictures cannot explain their content in words, they have to convey it through the appearance of objects and their colours, as well as through their motions. Among these things, the motion of an object has its own specific features and enables the viewers to understand clearly even the circumstances and conditions that express the motion and the relationships between the object and other objects. If artists, therefore, properly grasp the characteristics of the motion of the objects existing in nature and provide a truthful plastic expression of them, they will produce the possibility of creating a lingering effect by enabling the viewers to understand natural phenomena in a three-dimensional way, even without having to show many things.

In order to depict nature in an emotional way, artists have to show colours properly. Nature is so full of colours that it can be said to be a

world of multifarious colours. Nature evokes in the people good, solemn and noble feelings because of the shifts of phantasmagoric forms and the harmony of colours. Colours arouse strong emotional feelings by affecting people's vision very sharply. The emotional stimulation caused by colours has to do with their peculiar character. Colours reveal various colour aspects. Colour aspects are based on natural laws. Nevertheless, since it is people who see and feel them, the stimulation of colours is associated with the world of their thoughts and feelings. The emotional stimulation caused by colours has to do with the psychological characteristics of the people who perceive colour phenomena. Colour phenomena may rarely appear to be peculiar colour aspects. Nevertheless, in most cases they overlap and intersect with each other, and find themselves in a mixed state and create varied visual shifts such as comparison and contrast. Such phenomena of colours arouse various emotional responses in the people. Depending on the shapes of colours and their location, those colours which are integrated in a harmonious way seem to be beautiful, while others are unpleasant.

Colours have a strong emotional effect because they perform the function of the means which enable the viewers to perceive the individual features of objects in a non-representational way. If an oriole is depicted as black instead of as yellow, the viewers will call it a small crow. The people's perception of objects is inconceivable apart from their understanding of their colours as well as of their forms. This is because the colours of objects have some meaning. In addition to those objects which are widely known because they have become either symbolic or personified, such chromatic conception has become popularized in daily life. If fields are painted green, it gives the viewers the impression of summer, and if they are painted yellow, it gives them the feeling of autumn, arousing the respective sentiments.

An important factor in the colour representation of nature is to properly embody the aesthetic tastes of our people. Their aesthetic tastes are national and modern tastes. The aesthetic tastes of people have a national character because the people and their lives assume a social character. Koreans are fond of light, soft, vivid and deep

colours, instead of dark colours. This is the aesthetic taste of our nation for colours which has been formed through a long historical process. The sentiments of Koreans are very delicate, beautiful and noble. The aesthetic tastes of our people for colours are associated with the requirements of the present time. The aesthetic tastes of the present period are expressed in bright, brilliant and vigorous colours.

There should be an emotional echo in the colour representation of nature. In pictures dealing with nature the emotionality of colours can be strongly expressed only in the unity of the aesthetic features of nature itself and the poetic feelings of artists. It is only when the varied and complicated colour changes existing in nature are expressed through the poetic feelings of artists without overlooking individual colour phenomena that lyrical pictures expressing varied colour accords can be produced.

Artists should effectively contribute to the education of the working people and young people in the Korean-nation-first spirit by producing a greater number of good works of art depicting the nature of our country in a meaningful and emotional way.

5) COMPOSITION INTEGRATES ARTISTIC REPRESENTATION INTO ONE

The creative plot of an artist acquires a detailed aspect through his purposeful work on composition. Composition is a plastic process which arranges and combines the representational elements of a work into a unity in a given picture. Once the problem of composition is solved, the system of representation will be established in the production of works of art which are in the form of pictures. In painting, composition plays the role which is played by the plot in other kinds of art; it is an important link that decides the destiny of creative work. In creating pictures artists devote painstaking efforts and energy to composition, and give a great part of their working time to this.

Composition should be organized logically on the basis of the seed

of a work. The seed is the major factor which defines the content of a work, underlies its representation and guarantees its vitality. It is only when the composition, the component of artistic form, is subordinated to developing the seed of a work that it is possible to coordinate the representational elements into a plastic organism in a well-knit system.

Composition should not only be based on the seed but also be capable of expressing the meaning of the seed amidst diverse and rich life stories. Different works have different seeds, and the contents of these seeds are not the same. Hence, the composition, as the structural form of a work, should naturally accord with the content of the seed of a given work. It will not do to attempt to organize the composition in conformity with the forms developed by the fine art of the preceding period, even though such forms of composition served as practical experience in stressing the thematic centre of a work and exploring the expressiveness of plastic representation. We should take into consideration the positive elements achieved in the fine art in the past and accept them to meet our situation. We should not, however, absolutize them as a law that should be applied to all works. It is a principled requirement of realistic fine art that the form of composition should be based on the seed and content of a work.

Composition should be so organized that it arranges the representational elements of a work carefully, without overlooking anything. In other kinds of art there is no form like the composition of fine art which makes it possible to grasp the structural aspect of a work in detail at a glance. Composition makes it possible to understand instantly even the detailed elements which are of great importance in representation as well as the main framework of a picture. Composition makes it possible to immediately reveal any of the representational elements involved in a work which appear to fail or to be missing.

The function of composition is eloquently expressed in a theme picture. This is because in a theme picture the composition deals with such representational elements as the relationships between characters,

conflicts and events, and has many representational tasks such as coordinating these elements in an organic way and unifying them.

An important thing in carefully welding the representational elements of a work through the composition is to select the position of the hero correctly and vividly throw him into bold relief. In the relationships between characters the hero plays a leading role, undertaking his share of representation to solve the main representational task of a work and is situated in the central place, connecting various characters and depicting them. The central position of a picture is not necessarily the geometric centre, but it is always the centre in terms of the content of a work. It is the object which catches the eyes of the viewers at the first glance when they look at a picture. All the representational elements of a work are concentrated on this central position and the artistic relationships are established from this position. The process of the work of composition, therefore, is devoted in no small measure to subordinating, in a rational way, the other representational elements to the centre in terms of the content.

In order to highlight the hero in terms of the composition, we should not create other storylines in the picture. The work of making composition with the hero as the centre should be done in such a way that the characters' personalities, events and the details of life are all linked to the clarification of the main task of the picture. The thematic centre should be clear in the composition; therefore, the storyline of another problem should not be in one and the same picture. If an artist seeks to insert a problem which has nothing to do with the main task of a picture, the centre of the composition will not be highlighted, and, furthermore, the system of representation as a whole will be unbalanced. The centre of a picture can be located in any place within the canvas, depending on the requirement of the content. However, irrespective of its location, the centre of a picture should be located in such a way as to concentrate all the representational elements on itself and harmonize them in accordance with the logic of life.

In order to highlight the hero in terms of the composition, it is necessary to show the state of his movement properly in accordance

with the circumstances and the moment of life. The movement of the hero and other characters is generally determined by the aim of their action. Artists should take into careful consideration the thoughts and feelings of the hero, his psychology and his relationships with other characters under the given circumstances, and grasp and express well the various characteristics of his behaviour which are derived from them. The hero and other characters appear, take part in the events and act establishing relationships with other characters due to some reason and motive at the given moment of life. Only when the movement of the hero and other characters dependent on their behaviour is depicted truthfully will it be possible to highlight the centre of the composition, and, through this, bring the personality of the characters into relief.

In order to carefully arrange the representational elements of a work in terms of composition, it is important to deal with other characters properly as well as with the hero. The relationships between the characters, which are most important in the organization of the composition, are satisfactorily solved when the share of representation to be done by each of them and his place are clear. It will not do to unnecessarily place in a picture a character who has no representational task or whose task is not clear. The representational share of the characters appearing in a work is determined by the role they play in clarifying the content of the work. Depending on the character of their role, these characters are classified into the positive group and negative group, and into the principal characters and secondary characters.

So far as the relationships between the hero and the other characters are concerned, they should be unified in an organic way. All characters should be created in such a way that they are subordinated to giving prominence to the personality of the hero, widening the scope of representation and clarifying the main task of the work. The characters should be placed in such a way that each of them is distinctive and conspicuous, and yet they should not stand in the way of stressing the centre of the picture, nor should they be placed in a disorderly way. If

artists are engrossed in giving prominence to the personality of a certain character on the pretext of its attractiveness, it will stress other aspects in the picture, making the canvas desultory, and, in the long run, it may stand in the way of highlighting the centre of the picture and clarifying the main task of the work. It will not do either to include in the canvas a character who is not needed for the elucidation of the work's main task or exclude one who is indispensable. Even if the characters are placed in the canvas in such a way as to be suitable for providing a solution to the main task of the work, it will not do to make them overlap with one another because of the similarity of their personalities or deal with their forms, colours, tones and the like with the same proportion as the principal characters in plastic representation.

In the organization of the composition it is very important to establish the relationships between the positive and negative characters properly. In a work, the conflicts find their specific expression in the relationships between the positive and negative characters. Plastic representation of the conflicting relations between the positive and negative characters should be based on the logic of the development of their personalities; it should not put stress only on their external aspect. The confrontation between these characters is always in terms of ideological factors. It may, therefore, find its expression in either drastic action or deep silence or a serious look. Pictures must be composed in such a way that conflicts between the positive and negative characters are brought to an end in one moment, and the ideological predominance of the former over the latter is always emphasized. Even in this case there should be logical reasonableness, and artists should not try to weaken the personalities of the negative characters artificially.

In the organization of the composition the relationships between the characters and the circumstances should be well established. With the exception of special cases, the depiction of the circumstances is almost essential in pictures. This is because the portrayal of the circumstances makes a direct contribution to the typification of the personalities of the characters through detailed representation of their living environments.

In organizing and unfolding the circumstances in the composition, it is important to correctly define the scope of their depiction. This scope is directly associated with the representational aim of plastically showing the psychological world of the hero and other principal characters. When artists intend to bring characters to the front of the canvas and show their psychological world intensively and precisely through their facial expressions, the proportion of the depiction of the circumstances decreases relatively; when they intend to show their psychology in a coordinated way in relationships with the circumstances or when the number of characters appearing in a picture increases, the scope of the depiction of the circumstances is generally expanded. Artists must not try to show the faces of the characters to be indiscriminately large in a theme picture on the pretext of focusing on human psychology. In such a picture the psychological world of the characters should be represented not only through their facial expressions but also through all their actions, as well as in their relationships with other characters and the circumstances. Such a compositional technique of fine art is applied a great deal to the determination of the size of films or photographs, as well as to the representation of the surroundings.

In organizing the surroundings in the composition of a picture, it is important to choose properly the objects to be represented in the space allotted for the depiction of these surroundings. It is necessary to show only those surroundings which are indispensable for the clarification of the personality of the characters and the events. There is no end to the narrative representation of the period, social circumstances, or the specific conditions in which events take place as well as of other aspects of life. It is impossible to show everything on a limited canvas. Moreover, if artists show various things, the viewers will be unable to see through more things contained in life, with the result that the representation will be flat. If the depiction of the surroundings is complicated, the characters will not be given prominence, but be buried. The more intensive the representation of the circumstances, the more conspicuous the portrayal of the characters. Though this is necessarily so not in all cases, so far as the

organization of the composition for the depiction of the surroundings is concerned, it is necessary to accept the traditional form of composition of Korean painting. This form of composition applies the method of representing only those surroundings which are essential for the clarification of the content of the work, and boldly omitting the rest. Nevertheless, the viewers fully guess and understand the circumstances of the life of the picture merely by seeing what is represented.

Composition must be concise. Fine art should accurately show all the details, without overlooking any of them. In its expression, fine art presupposes maximum condensation and omission. Works of art which have to show life, events and various and complex phenomena of reality in an integral and harmonious way in the limited space of support, must condense the objects of depiction to the maximum. From the outset, the composition should aim at implying something instead of interpreting it, and enabling the viewers to think about something through it.

If the composition is to be concise, artists should boldly do away with what is unnecessary and crude, and select and unify what is fundamental and essential in a harmonious manner. However good and attractive individual elements may be, artists should boldly discard them if they stand in the way of giving prominence to the main part of the picture and preserving overall plasticity. If they show various events and facts on the pretext that they are needed for expressing the content of the work, what is essential and important will be concealed and eclipsed. When a picture has to show events in several parts, even though in a limited scope, or has to express the state of motion of things, the composition will have to solve a very difficult task of interpretation. In such cases, artists should discover something characteristic which can show such life and motion not through explanation but visually, and express it in a condensed way.

Composition should be made in a plastic way. No matter how well the relationships between the internal elements of representation are constructed and organized in a flawless way, they will lose aesthetic

significance if they are ill-fitted plastically. The composition of a picture means the mode of constructing a support with plastic beauty as a prerequisite. For this reason, from the start of the work of making the composition the requirement for giving prominence to plastic beauty is put forward along with all other problems.

Composition is based on the aesthetic elements of the realities of life which people visually grasp as well as on their emotional experience of these elements. The plasticity of the composition is partly based on geometrical and physical elements, and is partly derived from the psychological experience of people. Both of these aspects affect the composition. Fine art expresses things and phenomena by portraying the feelings derived from the mass of things, their length, width, height, the state of their shift, location and direction as well as the effect of their force through such plastic means of expression as the lines, colours, tones and dimensions. Apart from such a geometrical conception and psychological feelings, therefore, it is impossible to complete the composition. Such problems should be solved creatively in working out the composition in the course of creation of works of art.

In working out the composition, the size and form of the picture should be determined correctly according to the content to be depicted by the given work. The composition is in an inseparable relationship with the size and shape of a picture because it is constructed presupposing the space of the support.

The form of a picture depends not on the external scale of the object to be depicted by the work, but on the scope and depth of its content. Nevertheless, quite a few works of art do not determine the size and standard of a support taking the content into consideration, but tend to indiscriminately make the standard of the picture large or, on the contrary, make it small regardless of the depth and scope of the content. As a result, the composition is not constructed well and the picture looks indistinct, or the construction of the canvas is unnatural, making it impossible to see the scope of life clearly. In literary works and films, if the content which should be described in a short piece or

in a medium-length story is extended into a long piece, it will not be interesting, and if the content rich enough to be described in a long piece is described in a medium-length story or a short piece, only the synopsis will remain. Likewise, if the size and shape of a picture are not determined by the scope and depth of its content, there will be various deviations in the composition.

The form of a picture is of great importance in making the representation conform to the aesthetic tastes of the period. Artists should determine the shape of a picture in accordance with the content of the work, and yet they must not ignore the formal aspect of the canvas to which people have been accustomed in the course of their lives. The shape of a picture has relative stability; it continues to exist for a long time and exerts influence on the content. So far as the form of traditional Korean paintings is concerned, there were many hanging scroll pictures in the old days. Hence, the composition of a picture was dealt with to conform to this form, and people came to think that the form of Korean paintings should be such.

Artists should not be biased only towards hanging scrolls on the pretext that this form prevails in traditional Korean paintings. Fine art should depict life in a more extensive and detailed way as time advances, and the ideological and thematic content of works is enriched. The size and shape of pictures should, therefore, be varied accordingly. Furthermore, in order to produce large-scale works of art, pictures of varied forms are needed, pictures which can show the struggle and lives of independent people as well as great social changes.

In order to stress plastic beauty in composition, full use must be made of such methods of expression as symmetry, balance, unity, variation, proportion, measurement, repetition and rhythm.

6) PLASTIC IMAGES MUST HAVE THREE-DIMENSIONAL QUALITY

The realism and plastic vividness of images in works of art have

mainly to do with the three-dimensional quality. Objects should be drawn in a three-dimensional way because fine art should create artistic images through plastic and visual expression. Fine art, plastic art, achieves the aim of artistic representation by showing objects existing in space through the characterization of their forms. All things and phenomena which exist objectively are three-dimensional. Hence, the plastic images of fine art which reflect real life become realistic only when they are three-dimensional. All objects exist in space in a three-dimensional state. All objects and phenomena, including people, can express their lifelike vividness and guarantee the realism of representation only through the three-dimensional depiction of their appearance.

Objects should be drawn in a three-dimensional way also because fine art has to express the content of objects and phenomena through the depiction of their forms. The objects depicted and expressed by fine art are not confined only to forms, but also have content. The appearance of objects is three-dimensional, and their movements assume various aspects. Their forms, therefore, should be depicted in a three-dimensional way as they appear in real life.

In order to ensure the three-dimensional effect of plastic images, the structure of a picture as a whole should be three-dimensional.

If the structural form showing the whole content of a work is flat, the plasticity of the picture is not stressed even if the forms of individual parts of the picture are depicted in a three-dimensional way. Whereas the formal structure of a picture as a whole is a form for conveying the content of the work in a uniform way, the shapes of the individual parts of the picture are the specific aspects of that form. The characteristic feature of fine art is that the whole and the parts form a harmony in one and the same picture. If the form of the overall structure of a picture is not expressed in a three-dimensional way, the picture is offensive to the eye from the beginning, and its content is not conveyed clearly.

The overall formal structure of a picture finds its most outstanding expression in the spatial structure in general. In other words, it is

expressed most vividly in the composition of pictures in the case of paintings, and in the construction in such artistic forms as sculptures and monuments. An important problem in giving prominence to a picture in a three-dimensional way is the harmony between the whole and the parts. In other kinds of art, the relationships between the whole and the parts are not so clear as in fine art. The three-dimensional quality of a picture is stressed only when the mutual relationships between the whole and the parts and between the various parts are established smoothly and united as one. If a picture fails to achieve unity because the connection between any elements or parts of it is not smooth and they are not combined with the whole, the picture will be incoherent and its three-dimensional quality will be undermined.

In order to integrate the whole and the parts of a picture in a harmonious way, artists should see the parts in the whole from the beginning and then depict them. It is only when the parts are arranged and distributed in the whole that the positions to be taken by the parts in the total scale and volume and the share to be represented by them will be clear, and they will form a harmonious unity. The unity between the whole and the parts will be smooth when the depiction of the shapes of the parts is complete even though the parts are subordinated to the whole. The plastic perfection of the parts is of great importance in making the links between individual elements three-dimensional.

In viewing and portraying the whole and the parts in mutual relationships it is important to establish proper plastic relationships between those elements which should stand out in bold relief in shape and should be given prominence and those which should be subordinated to them. Relationships should not be made to look only equal and uniform under the pretext of harmonizing and unifying them. If everything is shown equally in the same proportion, the three-dimensional quality of representation cannot be ensured because the boundaries between the main things and secondary ones and between important things and less-important ones will be ambiguous and because it will be impossible to distinguish where

attention is to be focused.

If the formal structure of a picture as a whole is to be three-dimensional, plastic variations should be applied in the construction of the picture. The three-dimensional quality of the structure of a picture is ensured not only in the arrangement and disposition of the substantial elements of a work but also in comparing and contrasting the forms or in showing such changes as the creation of visual rhythms. The visual changes of a picture can be expressed both through constructions and appearances, as well as through the means and techniques of representation. The emotions of life emanate from original and colourful images—not from dull ones. If the forms expressing the content are changeable and colourful, the emotional character of a work becomes still more conspicuous because in this case life seems to be extensive. When the parts showing various fluctuations of visual changes are compared and contrasted with one another, while they look to be distinctive and are integrated as one picture in a harmonious way, their plastic images seem to be beautiful in a three-dimensional way.

If the formal structure of a picture as a whole is to appear in a three-dimensional way, the picture should be overflowing with the artist's ideological and emotional enthusiasm. The formal structure of a picture expresses not only the content of the work, but also the creative spirit of the artist. Hence, the three-dimensional quality of plastic images differs depending on the degree of the creative enthusiasm of the artist running through a given work. The representation of a work which depicts life from the perspective of an onlooker or merely for the sake of its plastic beauty, looks sluggish in one way or another.

In order to ensure the perspective of a picture, the individual objects arranged in it should be depicted in a three-dimensional way. Plastic images are always achieved through concrete forms. The form of an object looks three-dimensional when it is expressed realistically in close relationship with contours, tones, colours and space.

Contours are the outline of a form which distinguishes one object from another. Contours are grasped in a flat form and expressed by

lines. Only when the forms are depicted by accurately grasping the contours of objects is it possible to create the basis for expressing them in a three-dimensional way. If the contours are wrong or broken down in depiction, there will be no realism in the forms no matter how hard one may try to attach a three-dimensional quality to them, because they will become abnormal and will not appear in their proper shapes.

It is difficult to completely ensure the three-dimensional vividness of the form of an object merely through the accurate depiction of its outline. The three-dimensional character of the outline will be emphasized and it will look lifelike only when the tone is attached to it. In order to show objects in a three-dimensional way and in greater detail, it is important to express well the tone which creates their bright side and dark side as well as the relationship of distance. Depending on the art of drawing, there is a method of expressing the tone by enlarging the surface as well as a method of depicting the construction of the surface in detail.

It is important to express colours clearly in an organic relationship with tones. All objects express colours. The concreteness of visual depiction of objects is attained in painting them by correctly viewing the tones and colours in a unified relationship.

In order to depict an object in a concrete way, it is necessary to express the relationship between it and the surrounding space vividly. An object does not exist in isolation in space. Therefore, the viewers feel a spatial sense in the relationships between objects as well as perspective according to the locations of the objects. Spatial sense is one of the fundamental factors which make objects look three-dimensional. It is only when fine art distinctly expresses the perspective between objects and between objects and space that the objects will look as three-dimensional as they are in real life.

An important problem in drawing pictures in a three-dimensional way is to unify the systems of the art of drawing. Some Korean paintings are neither Korean ones nor European ones. This is due to the fact that they do not maintain the system of drawing peculiar to Korean painting. The art of drawing has been explored and consolidated in the

course of creating artistic works over a long period of time. It, therefore, is the important factor which defines the characteristics of the forms of fine art. The system of drawing constitutes the characteristics peculiar to the forms of fine art. This is because the forms always emerge and develop emanating from the aesthetic requirements of man. Our people who have lived in a beautiful land from ancient times are resourceful and wise and have an exceptionally noble aesthetic sense. Throughout their time-honoured history of 5 000 years they have developed a brilliant national culture and, in the course of this, have created diverse and beautiful forms of art. The art of Korean painting is an excellent one which our people have mastered to meet their aesthetic aspirations and requirements in the course of creating and developing their national culture.

The system of the art of drawing is concretized through plastic methods and the characteristics of the plastic methods find clearest expression in dealing with the means of depiction. This is because the art of drawing is determined by how the means of representation are used. Korean painting has a number of characteristics in dealing with the means of representation.

Korean painting also has unique methods of three-dimensional expression. Therefore, artists who draw Korean paintings must draw pictures to meet the requirements of the system of the art of Korean painting. When plastic methods do not meet the requirements of the creation of images there may be unreasonableness in expression or something half-done. Some people claim that it is difficult to express the thrilling reality of our life in a three-dimensional way by using the method peculiar to traditional Korean painting, and that, therefore, they cannot but borrow the method of expressing the tones by relying on the system which puts the main stress on the surface, the system found in Western paintings. They are mistaken. If the system of drawing peculiar to Korean painting is renounced in plastic expression on the pretext of techniques not being immutable, it will result in denying the essential qualities characteristic of traditional Korean painting. In order to create three-dimensional paintings by

relying on the plastic techniques peculiar to Korean painting, there should be the theory of representation based on the art of Korean painting and the methodology of their production conforming to the aesthetic tastes of the times should be explored in depth.

In order to create pictures in a three-dimensional way, artists should cultivate the ability to observe and depict the shapes of things. Even if there are scientific principles and a methodology for depicting things and phenomena in a three-dimensional way, artists cannot portray the realities of life in a three-dimensional manner if they lack the power of observation to understand the objects of representation in a plastic manner and the ability to express them. It is only when artists cultivate the power of observation that they can keenly understand the essential and characteristic elements among the complicated phenomena of life and express them artistically. There is a saying in the field of fine art which goes, "Create a picture after you have observed your subject ten times." This means that observation is very important in plastic representation. Artists should have representational ability as well as the power of observation. In cultivating representational ability it is extremely important to undergo effective training in rough drawing. Constant training in rough drawing enables one to acquire keen observation power, and ensures the accuracy of the depiction of shapes and the depth of three-dimensional expression. Rough drawing is the indispensable basic training which not only painters and sculptors but also all other artists should undergo perseveringly. However original an artist's idea is, his creative aim cannot be accurately expressed in representation if the shapes are not appropriate or do not give a three-dimensional impression because of his lack of the ability of depiction. All the artists who have been celebrated throughout the world without exception were master hands at rough drawing. Those artists who rely on materials they obtain either from photographs or pictorials instead of materials of rough sketches they themselves have drawn in real life, cannot produce good works. All artists should create three-dimensional plastic images and thus produce many excellent works which show real life in a truthful and realistic manner.

7) THE MOMENT SHOULD BE DETERMINED PROPERLY

Even a single piece of fine art should be created in such a way as to depict the profound and broad world of life. The production of such a work is possible only when the moment is chosen properly. The moment of a work of art is a turning-point of life which causes an event or action, and conditions the development of the characters' personalities, and a link in its cause and effect. In fine art which shows people and their lives through a single picture, a scene is expressed as the form of a part of the continuous process of life. The scope and depth of representation differ depending on which of the varied moments of real life is chosen and fixed in the scene, even when the same seed and subject are used.

If the moment is chosen properly in a work of art, the depiction of the characters' personalities seems conspicuous, and this results in clear revelation of the content of the work. This is because an appropriate moment contains the action characterizing the characters' personalities and the situation which gives rise to it. If the moment is chosen properly, the plastic expression of the work is emphasized. The moment of life involving rich content makes it possible to give birth to the condensation of representation, enabling the viewers to understand many things through a few things.

There is no rule that in a work of art only the point which constitutes the climax of the development of events should be selected as the moment. The moment may be a particular stage in the process of the development of events, or the moment of transition from one state of motion to the next, or from one event to another or the time after the conclusion of an event. An artist should contemplate whether he should show the subject matter at the starting point of an event or at a certain point in the process of the development of the characters' personalities or at its climax.

The point which clearly reveals the essence of an event or fact should be chosen as the moment of life to be determined for a work of art. The phenomena of life comprising the social relationships between people and the process of their practical activities are very complicated and diverse. Among them there may be some whose dramatic character and emotional colour are felt to be rich; others may give a strong visual impression. Other kinds of art may make an appropriate use of all these phenomena in the creation of images in order to clarify the essence of the content of scenes and screens, but fine art cannot do so. A moment is captured only once in works of art. Therefore, if one misses the moment which embodies the essence, one cannot regain it. The moment of a work of art must be an appropriate one which amply includes the essential content of a given event or fact. The essential content of an event or fact is concentratedly revealed through the characters' personalities. One should, therefore, establish such a moment taking into consideration the thoughts and feelings of the characters which constitute the main aspect of their personalities. The thoughts and feelings of people are expressed in various aspects owing to some cause and motive at every given moment of life. However, they do not characterize the personalities of the characters in all cases. This is because people's thoughts and feelings may reveal the whole aspect of personalities of the characters in some cases, but in other cases they may express only one aspect of them. It is very important for works of art to grasp and choose the moment when the thoughts and feelings of the hero are expressed in essence.

The moment which is chosen on the basis of a character's personality is closely associated with the circumstances. The circumstances are concrete conditions which make it possible to develop an event and the actual basis of life which clearly reveals a character's personality. An important problem in the selection of a moment is in what situation the characters should be placed. In the oil painting *For the Motherland* which shows the heroic deed of a soldier of the People's Army blocking an enemy gun muzzle during the Fatherland Liberation War, the situation gives rise to the moment for

the development of the hero's personality and conditions the concrete manifestation of his heroic personality.

The moment of a work of art should be one which can visualize the past and future as well as various aspects of life. In fine art a basic requirement of which is condensation of delineation, the moment conditioning the content of a scene should be one which makes it possible to remind the viewers of the past associated with the evidence of the bygone life, anticipate the future and understand life in breadth in various aspects. This requirement can be met only through condensation and conciseness of delineation. Condensation and conciseness are an important condition for creating a rich and clear plastic delineation of fine art. Films, operas and plays must also show life condensedly and concisely. Nevertheless, because they may not clarify the thematic and ideological content of a work at once and in a concentrated way at one point, they can show what they have failed to show in the following point. Since fine art has to show the whole content in one moment, an artistic work can have a high level of presentation only when it is possible to know many things through it.

In order for the moment of life to be chosen to make it possible to know many things, the logic of life with regard to the choice of the moment, the logic of delineation, should be ensured. When the chosen moment of life is accidental, the causal relations of an event or a fact, the relations between various aspects of life, will not assume an inevitability and will, in the long run, lose truthfulness. It is only when the characters or events, circumstances and details are dovetailed in accordance with the logic of life that it is possible to visualize the whole of life by enlarging it. It is only when the moment is based on the characters' personalities that it will be in accordance with the logic of delineation. The factor which gives rise to and develops the moment of any event is the logic of the development of human personality. Hence, the moment which can be characteristically expressed by plastic depiction exists not only in the explosive climax of an event but also in the point which gives rise to it, in the process of that event and in one's mind. Reflecting in their

works the heroic struggle of the characters and sharp class antagonism, some artists deal with disclosed phenomena of life attracted by the external severity and sharpness of an event. This can be said to be one-sided.

The moment should be chosen in such a way that it becomes a means of reliably guaranteeing the emotional attraction of portrayal. Even if the chosen moment amply includes the content and character of life, it will not have depictive significance if it cannot express them emotionally. What is important is to choose a moment which can show the world of experience of the characters most vividly. The emotional impact of man's world of experience is very great when it is represented through a moment which incisively reveals his profound mental state no matter whether it is directly exposed owing to the external influence of life or his accumulated psychological state is expressed through his sentiment in a definite situation.

The Korean painting *Grandpa on the Raktong River* showing an old boatman who, in a tense battle situation, helps, at the cost of his life, scouts of the People's Army to cross the river, and the oil painting *Daughter* portraying the psychological world of a mother who, because of her failure to pay a debt, has to send her young daughter off without knowing when the latter will return, and some others are excellent works of art. The depictive attractiveness of all these works lies in that they correctly grasped the moment, which enables the viewers to know the characters' world of experience well, and portrayed it in depth.

If the moment of life is to be made emotional, the circumstances should be depicted in close connection with the characters' personalities. In many cases the emotionality of fine art is emphasized still more by the portrayal of the circumstances. The circumstances are mostly presented as the depiction of nature. When the inner connection between the circumstances and the characters' personalities is close, this makes a great contribution to showing the inner world of the characters openly. Artists should subordinate the depiction of the circumstances to emotionally emphasizing the characters' personalities instead of merely

depicting them as the background of life.

Emotional moments are inconceivable apart from details in the canvas. In works of art the moment should be chosen in such a way that the representation of details discloses the essence of portrayal and suggests the causal relation of life. Only then can rich emotion spring forth in that implicated portrayal. The true meaning of fine art lies in that, through one moment of life, it shows man's character and life in depth and width, makes people lost in deep contemplation and powerfully rouses them to the revolution and construction.

3. KINDS AND FORMS

1) KOREAN PAINTING IS OUR STYLE OF PAINTING

Painting is a domain of fine art, representing reality through visual representation by expressive means such as lines, colours and tones. It presents a lively picture of reality and life through visual expression of three-dimensional effect, movement and space by representing its objects on a flat surface. In view of its principle and method of representation, of the scope and depth of its expression of reality, and of its emotional effects on the people, painting can be considered to be the main form of formative art. In respect to its relationships with other visual arts, painting's principle of representation assumes universal importance. On its principle of representation are based not only the arts for the stage and the monument, graphic arts and industrial arts, but also handicrafts. Painting constitutes a peculiar artistic form by its brushwork as a whole system of expressive means and their application methods, of the method of making use of formative elements for representation on the screen, and of other techniques and styles. Its artistic form consists of formative elements such as lines, colours and tones, and other means, as well as techniques and styles, textures, and

perspective representation, which make up visual representation on the screen through brushwork. The national characteristics of screen portrayal are expressed concretely by styles, and wholly by brushwork.

By reproducing reality in visual representation through the description made by a variety of expressive means, the artistic form of painting evokes great aesthetic repercussions among the people. No other artistic means is as delicate, rich and effective as painting for expressing the people's emotions and feelings of life, and the aesthetic taste of the times. Through its lifelike and concrete representation, painting unfolds an elegant and colourful scene that spurs thinking and enriches the emotional world.

The representational character of painting finds its expression in the employment of expressive means and the application of expressive styles. The quality of painting plays an important role in bringing out the emotional display of the ideological content of a work and developing the creative idiosyncrasy of the painter. Painting can display its quality to the full only in progressive and realistic fine art. With realism developing and the expressive styles getting enriched and polished, painting's quality also improves. Unless the quality of painting is ensured, it is impossible to obtain the picture of visual forms nor illuminate the thematic idea clearly nor develop the true idiosyncrasy of the artist. Formalistic painting makes the appearance of the object deformed and abstract through the emasculation of painting's quality, marring the visual beauty. Developing and enriching painting's quality continually is an important condition for building up the realistic character of the art of wall painting, and ensuring the unity of its contents and forms. In order to enhance the quality of painting it is important for the artist to create forms and develop the sense of their qualities on the one hand and maintain his proper ideological and aesthetic attitude to the work on the other, so that he makes a lifelike and profound description of the scene and develops a nonrepetitive and idiomatic representation.

Good representation of colours and tones in line with the laws of aesthetics is important for enhancing painting's quality. Colours and

tones play a great role in distinguishing painting from other forms of fine art while developing the emotional aspect of the former's quality on the screen and characterizing its diversity. From the formal point of view, painting can be said to be an art of colours and tones.

Only when it achieves an appropriate application of various elements of form for enhancing its quality can painting be effective in transmitting its contents in an emotional way and perfecting the screen in visual forms.

Painting is made up of various forms of fine art, including Korean painting.

Traditional Korean painting is a form of Oriental painting with a long tradition. The traditional painting with a series of common aspects in terms of mediums and techniques employed in our country, China, Japan and various other countries in East Asia is Oriental painting. Korean painting has long since developed, assuming the characteristics common to Oriental painting while keeping its distinct and excellent characteristics inherent in the form of national painting at the same time. That traditional Korean painting has long traditions is vindicated by the fact that its brushwork is still vivid on the murals in the tombs of Koguryo times. While still developing up to today, Korean painting has never failed to mirror the Korean nation's resourcefulness and emotions in life, despite twists and turns due to feudal fetters and later colonial rule by the Japanese imperialists. Buoying up the national feelings and aesthetic tastes of our people to the full, and representing reality in a lifelike way, Korean painting has become known throughout the world as an excellent form of painting. Painted in bright, simple and delicate brushwork, it displays excellent artistic characteristics as a powerful, beautiful and noble form of painting.

The brushwork of Korean painting, which is bright, simple, and delicate, is mainly characterized by condensation and concentration. In Korean painting, linear perspective, colouring, tone value, texture and perspective representation are all based on condensation and concentration. The principles of representation of Korean painting are

accompanied by extraordinary techniques. The one-stroke technique, the linear perspective method, and the like are traditional techniques embodying the principles of representation of Korean painting. Korean painting makes the spectator think deeply about the picture and feel the sensuous and elegant style of the painting, because it relies on unique representational principles. Both condensation and concentration are advantageous formative principles making the texture of the surface simple, representing the qualitative attributes of the object well, and highlighting the centre of the work while avoiding unnecessary forms, tints and tones, in keeping with the aesthetic feelings of our people. These principles add clarity to the essence of the object for representation and evoke great emotions by delineating a few things. The surface of Korean painting shows the focal point of representation and the special visual space of blankness, while carrying the effect of tints in neat harmony and simple and harmonious forms, which are all based on the principle of condensation and concentration. For this principle on which it is based, Korean painting presents a fine display of the artistic qualities of our national painting.

We must develop fine art with emphasis on Korean painting which has a long tradition and fine artistic qualities. This means giving priority to the development of Korean painting, and, on this basis, developing other forms of visual art. Only then can we successfully build our own style of pictorial art, with distinct national qualities, and fully reflect our people's feelings of life and aesthetic aspirations in the creation of fine art. In addition, it is only in this way that we can ensure national form with socialist content in fine art and develop other forms of visual art to meet our people's feelings. Korean painting embodies our people's national feelings of aesthetics most characteristically, and is a form which has long since been favoured by our people; therefore, if its position is abased to the slightest degree it might result in the loss of the main link and failure in the establishment of Juche in the development of fine art. To give full precedence to Korean painting over all other forms of visual art through the development of pictorial art centred on Korean painting—

this is the consistent policy of our Party. As in all other spheres, if we are to establish Juche firmly also in fine art and carry on the successful promotion of socialist national fine art, we must constantly develop Korean painting, attaching primary importance to it.

An important aspect of the development of Korean painting is to keep up the inherent qualities of this genre. Unless these qualities are sustained, it will be impossible to give full play to the advantages of Korean painting and develop fine art as suited to our people's desire.

In order to keep up the inherent qualities of Korean painting, it is necessary to make a deep study of its long traditions and, on this basis, represent reality. Without knowledge of the traditions of Korean painting, no one can get a correct understanding of the national form of fine art and grasp the artistic talents and national character of our people embodied in those excellent traditions. What is important in the study of the traditions of this genre is to acquire knowledge of the national aesthetic feelings running through the whole development process of Korean painting and of its inherent principles of representation. Since the study of its traditions is aimed at representing reality to meet the ideological feelings of the Korean people, the painter must pay close attention to how to develop the style of Korean painting. He must not, on the pretext of producing a Korean painting, work out a hotchpotch—neither a Korean painting nor a watercolour painting—or add washes with foreign colorants to make something like an oil painting.

Correct application of the style appropriate to Korean painting requires mastery of a variety of techniques based on the principles of condensation and concentration. Painting is, depending on its forms, different in terms of the application of lines, colours and tones, and in the making of textures. Korean painting is full of a variety of characteristic techniques, such as the technique of texture representing the object in an intensive way, and one-stroke technique, making the lines, colours and tones simple and raised. The excellent techniques of Korean painting, when applied suitably in the representation of reality, can render the work more conspicuous than those of other forms of

painting, and tempt people to see it again and again.

The texture of Korean painting is quite an effective form of representing reality by means of intensive visual form. Its technique arranges the objects in such a way as to keep emotive space on the screen, and highlights the centre and focal point, thereby presenting a lifelike representation of reality. Korean painting, though carrying just a few motifs, is strong in emotional feelings, always giving rise to aesthetic stimulation for deep thought. Creating a strong sense of visual beauty and of reality without filling up the screen to the full and depicting various motifs, considering their relations with each other from the perspective point of view as in other forms of painting—this is the artistic quality of the texture of Korean painting.

In terms of colouring, Korean painting also employs the style of highlighting the original hues of the object, while coordinating the tints of the picture as a whole. The colours of Korean painting give the flavour of light, bright and pastel tints because they are derived from the tone values characteristic of Korean painting, emphasizing the original colours.

In order to reflect the characteristic tone values in Korean painting, it is necessary to attach importance to emphasizing the original colours of the objects. This means creating the expressions of the hues with the main emphasis on the colours characteristic of the objects illuminated in a variety of complex shades. In order to put stress on the original colours it is important to create a true representation of the original colours of the objects while abbreviating the variables of the hues subject to natural atmosphere or ever-changing circumstances, and avoid shading the original colours with a variety of complex hues. The original colours, when shaded by various hues, will lose their true identity and will be unable to ensure the harmony of hues washed mainly in basic colours. The original colours of objects in Korean painting are inconceivable apart from the picture's predominating colours. Only when the whole tints on the screen are coordinated harmoniously while the original colours are emphasized can the pastel colours of Korean painting be manifested.

Making tones intense is also an important characteristic of the brushwork of Korean painting. Tone is an important means of rendering objects three-dimensional and spatial. The application method of tones is different according to the forms of painting. As far as pictorial art is concerned, reproduction of the complex tones created by light does not mean creation of the true image of the tonal values—nor does the representation of shading aspect by aspect with due consideration of every point show objects in three dimensions. From the representational point of view of visual arts it is a far better method to create the sense of three-dimensional and spatial effect even without showing all the tones as they look than to do it by representing them all. Representation of every varying degree of tone of every object in the nature cannot help to obtain a bright and simple Korean painting nor create the form of texture with which to brighten the representation of hues centred on the original colours and to produce blankness. Making the tones intense in Korean painting is of great importance in characterizing the forms of objects in a graphic way, and in brightening the picture as a whole while making a three-dimensional effect. Describing the tonal values of objects by magnifying their harmony within the forms, rather than by creating their reflection subject to changes in light to show the objects as connections and combinations between complex facets—this constitutes a characteristic method of visual representation of Korean painting. Korean painting does not give rise to confusion in making out even at a close distance which is which between the facet and the being interwoven on the screen, but presents a clear view of the whole, though it is seen from a far distance, because it employs the method of making the tones intense. Intense tones harmonize with both the colour values that highlight the original colours in the main, and the visual forms of texture attaching importance to blankness. Making tones intense does not mean neglect of either tonal values or light relations. In Korean painting one should not attempt to arbitrarily neglect both tones and shades, obsessed by the conception that they should not be represented, nor try to work out the object

with tones, persisting in the conviction that lack of tones and shades might result in the object carrying no weight. In the execution of Korean painting a painter must make a deep study of how to create tones and shades and how to bring out the sense of three-dimensional and spatial effects even without representing them. The method of making the tones intense is an important requirement of Korean painting, but it should be applied creatively in the practice of production to comply with the content of the work.

Linear perspective is an important technique employed in Korean painting. Efficient employment of the technique of linear perspective along with intense tones in Korean painting is the key to the representation overflowing with national feelings. The lines used in Korean painting should not be understood as complementary means of filling up the lack of tones. Distinctive development of lines in Korean painting indicates that the expressive forms are rich and advanced. To make a lifelike representation of the ideological feelings of the object, of the characteristics of its forms, and of its different movements with the brush of a single line is an advantage of the linear perspective of Korean painting. When the lines match the hues well and harmonize with the tones on the canvas of a Korean painting, the visual beauty calls forth genuinely national feelings. The picture that is drawn to create a strong effect of brushwork with main emphasis on lines presents a graphic view of a living man.

Korean painting employs a variety of techniques. Only mastery of a variety of techniques such as saturation and one-stroke technique, by which moods are differentiated and lifelike expressions are produced, can help to fully keep up the characteristics of Korean painting. Different techniques can develop rich representational colours appropriate to the thematic materials of life and the natural object. No other form of painting except that of Korean painting employs such varied techniques as saturation and one-stroke technique by which moods are different and lifelike expressions are produced. Comprehensive employment of a variety of techniques inherent in Korean painting alone can enrich the style of national painting.

It is the pride of Korean painting to have the one-stroke technique, masterly and polished, which intensifies visual forms and creates a liberal aesthetic feeling. The characteristic feature of the one-stroke technique finds its expression in exalting the elegance of three-dimensional effect through delicate variations of shade and adjustment of moisture, and in creating the appearance of object and representational intention through visual forms by a single brush stroke by making use of qualities inherent in brush and underpainting. Painting by the one-stroke technique requires not only full understanding of the objects and thorough elaboration of the idea about the work but also acquisition of skilful craftsmanship and an extraordinary talent for handling the brush. A painting using this technique, in which the brush strokes appear to be moving and animated and delicate harmony manifests itself even in great contrasts, arrests the spectators' attention for a long time, indulging their artistic interest and pride in Korean painting. Both the method of delineating the forms of the objects in detail by covering the intense or faint colours with outlines, and the saturation with which to produce a bright screen through the underpainting and successive washes in light pale colour analogous to that of the object, are advanced techniques employed in Korean painting to represent reality in a unique way.

It is very important to develop brush strokes suitably in Korean painting. It is true that the techniques of Korean painting are variegated and advanced, but unless the brush strokes are developed properly, such painting cannot show its characteristic features and lively representation nor demonstrate the painter's creative idiosyncrasy in a graphic manner. The brush strokes in Korean painting are the visual expression on the canvas of the means of representation by the skill of handling the brush. They help to bring out the intensive description of the essential qualities of the objects and give birth to lifelike visual representation to meet the ideological and aesthetic intention of the painter. The painter's brush strokes become lively as his idiosyncrasy gets clearer and his creative

intention firmer, and create an emotional sense as he grasps the essence of the object and masters the technique. How distinctively the characteristics of Korean painting are shown and how graphically the painter's ideological and aesthetic intention and creative idiosyncrasy are expressed on the screen are manifested through his brush strokes. The brush strokes of Korean painting find their expression in the raised portrayal of the object in a condensed and intensive manner. Even though the object is well represented in a three-dimensional manner through intricate tones and hues, and the canvas as a whole is composed to the last detail, it is still impossible to say that the brush strokes of Korean painting are treated accurately unless the brushing is done intensively and elegantly in visual forms. Korean painting employs delicate and powerful, elegant and refined brush strokes; this indicates how great a role they play in the colourful execution of the work.

If one is to develop graceful brush strokes one must practise brushing continuously. Without the ability to properly execute brush strokes one cannot do the brushing in a bold manner nor bring out the various colours required by a variety of techniques. Unless the brushing creates a powerful effect of gracefulness and elegance, expresses delicacy, and excites beautiful and noble feelings, the brush strokes cannot be said to have been developed properly.

What is important in the development of the Korean painting is to paint it to cater to the modern aesthetic tastes of our people. To this end, it is imperative to pave the way for the creation of expressive methods while carrying forward and developing the traditions of national painting. While executing Korean painting to meet modern aesthetic feelings, one must not overuse intricate hues and tones, thus ending up with the loss of the original colours inherent in Korean painting. It is mistaken in executing Korean painting to consider any use of ink line to be an expression of restorationism or to think that only when illumination or facet is brought out as in oil painting can the painting express its inherent flavour. In Korean painting, importance was attached from the outset to reproducing reality, to the composition

of objects in relief on a whitewashed background, along with study of the adequate descriptive method. The artists of the Korean painting school avoided adopting the complicated method of representing the hues and tones, shades and the like as they appeared, and created a unique method of representing them in a simple and profound manner to meet the aesthetic feelings of our people. That is why the descriptive method of Korean painting is said to be philosophical and supported by a high level of descriptiveness. Exploring new representational methods and further developing the inherent qualities of Korean painting should be aimed at developing the original colours of Korean painting as suited to modern aesthetic tastes, while fully embodying our people's national emotional feelings and taste.

Making good use of colorants and paper is of importance in further developing Korean painting. The advanced brushwork and forms of Korean painting are closely related to the material means. The chromatic characteristics of Korean painting being bright, light and mellow, are combined with the pigments and the quality of the ground material. Korean painting, when done on paper for watercolour, creates a different feeling, and, if different colorants are used, fails to present unique colours suited to the aesthetic taste of our people. Only when it is done on paper or cloth and with pigments and brushwork appropriate to Korean painting, can the work create the flavour of our art. In Korean painting it is necessary to find a proper solution to the problem of colorants, and study and produce a large quantity of paper suited to a variety of techniques. Mounting and hanging-scroll techniques play a great role in improving the qualities and unique features of Korean painting. Therefore, it is important to develop the forms and methods of mounting and improve Korean painting-style frames and the traditional hanging scrolls to meet the aesthetic taste of the times, so as to perfect the features of Korean painting in the Juche era to the full.

Putting the main emphasis on Korean painting in the development of fine art does not mean neglecting oil painting. Oil painting also has its place in the art of painting created by mankind. In several countries

across the world, oil painting employs the techniques common to the Occidental painting, each of which is somewhat different in its characteristics from one country to another. Oil painting must be developed to meet the interests and emotions of our people with importance attached to keeping up its good aspects characteristic of its profound expression of intricate colours and tonal transition, its fine representation of textural and three-dimensional effects, and its lustrous quality and resistance to fading. Its development as suited to our people's emotions and aesthetic feelings is an important problem arising in the establishment of Juche in fine art. Only when we develop it to cater to the national feelings of our people can we make the excellent forms of pictorial art created by mankind serve the people and develop colourful and enriched painting.

In order to develop it to meet our people's emotions and aesthetic feelings, we must create our style of oil painting with which to describe reality in a simple, bright and delicate way. Throughout the world nowadays oil painting is becoming insignificant, as its form is becoming detached from its content, or it is losing its realistic character because of disinterest in its characteristic aspect of painting shown on the excuse of complying with the trend of times. If it is separated from reality and if its traditional style is rejected, being regarded as outdated, it cannot be developed as a fine form of painting. When we creatively apply the method of condensation and intensification employed in Korean painting to oil painting as suited to the latter's techniques, so as to represent reality in a lively manner, oil painting can also become an artistic form endowed with national characteristics and enjoy the love of our people. As oil painting should also become a Juche-based popular form of fine art, we must also channel efforts into its development, and so improve it to world standards. When he develops to perfection his unique style capable of depicting reality in a bright and delicate, powerful and elegant manner, the painter can render a great contribution to the development of oil painting.

Watercolour gives the flavour of sparkle characteristic of cosiness and refreshment. The transparency and moistness of its painting looks

appealing and, when hanging in a room, creates the effect of refreshment.

Paintings in tempera, gauche and pastel are also peculiar in their representation and varied in their techniques.

Jewel painting, a new form developed in our country, is elegant and exquisite in its representation, so exciting a unique feeling among the people. We must develop jewel painting that reflects the high level of the artist's qualifications for painting and of his artistic talents, to properly represent the rich and ennobling aesthetic feelings of our people.

Close attention needs to be paid to the development of the forms of mural painting. Mural painting is a large-scale form of pictorial art pregnant with contents of socio-historical significance, of which the width of impression is great and the emotive power is enormous. It develops in close combination with architecture. Modern architectural structures open up a broad vista for the comprehensive development of mural painting. We must facilitate the development of murals to meet the requirements of reality, in which the revolution and construction are making vigorous headway.

It is important in the creation of mural painting to establish a correct theme corresponding to the mission and purpose of the building upon which it is executed, which raises a matter of profound socio-political significance, and make its representation characteristic of a strong sense of intuition and artistry. Of particular importance in the creation of murals is the proper establishment of thematic orientation, so that the wise leadership and brilliant achievements of President Kim Il Sung are fully embodied in the work, together with a lifelike reflection of the glorious road traversed by our Party and our people's power. The painter must develop the original creative experience gained in the excellent execution of mural paintings on the Pyongyang Metro stations and a great number of above-ground architectural structures.

Mural painting should be perfect in its artistic representation. In mural representation one must not attempt to divide the background largely by the colour facets and assemble them into a whole picture just

because its scale is large and the materials used for its representation are different from those for other kinds of painting. Unskilled handling by the painting method of mosaic pieces, which are used mostly in mural painting, might result in obscure contours and coarse texture caused by the overlapping colour facets. Only when it treats the shapes in a monumental manner and depicts them in a delicate and exquisite manner as if embroidered, can the mural highlight the artistic sense of monumental painting. For the perfect artistic depiction of mural painting, the painter must improve his ability of painting depiction and master the techniques of mural painting. Only then will it be possible to ensure harmonious coordination, and the monumentality and durable preservation of the representation.

In the production of murals it is important to promote diversified development of a variety of expressive forms, with the main emphasis on the mosaic composition. Mosaic pieces can be used to make a good representation of the characteristics inherent in monumental painting, and the work executed by the use of these pieces can survive long without discoloration. It is only when the shape and size of the tesserae are subdivided to get every line and point of the motif depicted graphically in wall mosaic that the work becomes a detailed and exquisite one. We must also develop such forms as plastered painting, water-glass painting, embossed painting, glass painting and pressed-glass painting, according to the contents of the architectural structure and mural.

Large-scale paintings, including panoramas and dioramas, need to be created in large numbers. Panorama and diorama are forms of pictorial art with a great ideological influence and emotive power, unfolding historic events on a wide scale in rich and varied life by making a comprehensive use of the means of formative arts. As a peculiar form of painting which develops various scenes of life in the semicircular or circular form by taking advantage of the man's wide visual range, they are strong in monumental sense in both the contents and the scale of life they depict. When creating such works, the artist must make a scientific calculation of the interrelations between the

scenes, the visual point and the visual range. After fixing the size of the semicircular or circular painting surface, he must make the whole scene visible and a variety of plastic elements such as sculpture and modelling to be represented on the surface appear lifelike.

The creative work of panorama and diorama must mirror historic events through multi-scene life. Multi-scene life must unfold, centring on scenes which can present a truthful description of the essence and historical significance of the event concerned, and render all other scenes in organic combination with it. Various scenes of colourful life are unfolded on the basis of a single thematic idea within the framework of the historic event, and the time and place, though of the same period, of each scene can be dealt with differently. Such characteristics as expressed in the composition and development of the scenes of colourful life need to be well presented in panorama and diorama paintings.

In panorama and diorama paintings, it is necessary to make and use a variety of lifelike models, and produce an effect the same as in real life by virtue of various methods and means. Models should become a descriptive visual means with which to continuously relate the contents of the screen and compose the space and situation in which the historic event takes place so that it is lifelike. Since panorama and diorama show the three-dimensional space of both the screen and the models by combining them into one, it is important to make a variety of means outside the screen mobile, and employ sound, illumination, smoke screens and the like in a unified way. The large-scale panorama in the Victorious Fatherland Liberation War Museum on the operation to liberate Taejon and the large-scale diorama in the revolutionary museum associated with the construction of the metro evoke impressions of witnessing the historic events as if viewer is actually there. This is a good experience gained in the creation of panoramas and dioramas.

We must develop painting in a diversified way, with the main emphasis on Korean painting, to satisfy to the full the ever-growing demand of the people for ideo-cultural and emotional life.

2) SCULPTURE IS THE MAIN FORM OF MONUMENTAL ART

Sculpture makes up the central part of monumental art that is created by making a comprehensive use of a variety of forms of visual art. Sculpture constitutes the main form of monumental art for its important attributes such as realistic spatiality, three-dimensionality of compositional form, and durability of the materials it employs.

Sculpture is a form of plastic art which brings out the representation of the object in three-dimensional form in stone, metal, wood, plaster and other materials. It is impossible to talk of the art of sculpture apart from three-dimensional form. In sculpture, the three-dimensionality expresses itself in actual space, not on the surface as in painting, and the object takes on its form as a harmonious plastic mass. Through three-dimensionality, it expresses in plastic form the quality and quantity, proportion and movement, the whole and the details of the object by uniting them all together. Sculpture, of which the principal subject is the human figure, shows man's psychological state and characteristic features by shaping in space facial expression, motion, position, properties and the like in three-dimensional form. Its intuitive expressiveness is stronger than that of other forms of fine arts because it employs the plastic method of representing the appearance of man in relief in three-dimensional form as it looks in reality. The three-dimensionality of sculpture is its representational characteristic of depicting the lively appearance of man in space as concretely as in reality.

Sculpture produces an emotional representation of human character by a variety of forms such as head, bust, full-length image, statue and grouped sculpture, and in such styles as executing in the round, in relief, and in line relief. It attempts to show the inner world of man while attaching importance to the external elegance of the human body. In a work of sculpture man appears in three-dimensional

form; therefore, any slight distortion of shape on a certain part of the body or in its movement will result in the destruction of the external beauty of the human body and be a hindrance to displaying the inner world of man.

The animated process in the creation of sculpture and the improvement in its plastic method and the level of its representation provide conditions favourable for the creation and development of monumental art. Monumental art can be said to have originated in the sculptural form, and its underlying characteristics and mission manifest themselves clearly in monumental sculpture. Monumental art consists of not only sculptural form but also architectural form, such as tower and gate, pictorial form found in murals and panorama paintings, and such calligraphic forms as inscriptions. However, in view of the profound contents, colossal form and durability characteristic of monumental art, sculpture constitutes the main form of monumental art.

As the main form of monumental art, sculpture renders a great contribution to the cultural development of mankind. In particular, because it employs sculpture as the main form of its representation, revolutionary monumental art, which by its plastic forms exalts the greatness of the leader and comprehensively depicts the historic process of the victorious struggle of the masses under the leader's guidance, handing it down through generations, assumes great socio-historical importance and serves as a powerful means of ideological education for the masses.

We must perfect the realistic styles of sculpture and develop the level of its representation to meet the high standard of the ideological and aesthetic aspects of revolutionary monumental art. Developing the realistic styles of sculpture into perfection and constantly improving the level of sculptural representation are geared to bringing out a lively depiction of the diverse character and rich life of independent man and solving the problem of representation raised by the times.

The sphere to which primary importance should be attached in the development of sculpture is that of monumental sculpture.

In our country, which is making dynamic headway towards socialism and communism under the wise guidance of President Kim Il Sung, it is an honourable task of the sculptors to create revolutionary monumental sculpture to meet the requirements of social and historical development. Creating revolutionary monumental sculpture means, in essence, portraying by means of plastic art the greatness of the leader and the cause of the independence of the masses and carrying them down through generations. The creation of revolutionary monumental sculpture is possible only in the conditions in which the driving force of the revolution—an organic whole of the leader, the Party and the masses—is formed.

What is important in executing revolutionary monumental sculpture is to place the image of the President in the centre and unite multi-thematic group sculpture with it. Since a revolutionary monument is a monument to the leader and to the Party-led driving force of history, it is imperative to highlight the central part of the design and compositional form, and then develop scenes of life encompassing the historic contents as suited to the subject matter. Only then is it possible for monumental sculpture to display authentically the position and role of the leader of the masses and the law governing the revolutionary struggle going on under the leadership of the Party.

In bringing the centre into relief and uniting the multi-thematic sculptural groups and their scenes with it in the production of revolutionary monumental sculpture it is necessary to establish a well-knit relationship between the subject matter and the sub-themes and make the rendering of all sub-thematic parts of the sculpture focus on the part of subject matter. In order to focus on the part of subject matter it is important to form a central axis for the whole space.

The composition of the Grand Monument on Mansu Hill, in which the bronze statue of President Kim Il Sung in the centre is united with a sculptural group representing the anti-Japanese revolutionary struggle on the right and one representing the socialist revolution and socialist construction on the left, and the composition of the Grand Samjiyon

Monument, in which the bronze statue of the leader is the axis, multi-scene sculptural groups describing the life of the soldiers of the Korean People's Revolutionary Army on their march to the motherland are arranged in a vast expanse around the axis, and the bugler sounding the advance is placed in harmony, are concrete examples of the proper creation of revolutionary monumental sculpture.

The compositional form of revolutionary monumental sculpture must suit the thematic and ideological contents. The subject matter of such sculpture should always reflect the mainstream of the times and embody the law governing socio-historical development. In constantly inspiring the masses to the struggle for independence and exciting the most beautiful and noble ideological feelings among the people through representation by plastic art, lie the value and significance assumed by the subject matter of revolutionary monumental sculpture. In order to bring the thematic and ideological contents into relief in the compositional form and artistic representation of such sculpture, all the elements of the composition must be developed along the main line of the subject matter, and the artistic representation should be made profound in philosophy and true to life.

The kernel of the thematic content of revolutionary monumental sculpture is implanted in the main subject matter, which is put in the central part of the monument. Hence, it is only when the composition of multi-scene sculptural groups is subordinated to the central part of the monument in an integrated manner that the main subject matter and sub-themes are connected and harmonized with each other according to the logic of life, and organic relationships are established between all the elements of the composition.

Revolutionary monumental sculpture should be erected in a place accessible to many people, because it is created by the masses themselves. The best places are battle sites, revolutionary sites, associated with the revolutionary achievements of the leader, and the central part of cities. Since the monument is to be located in a significant place it should be depicted in a way suited to the natural surroundings. It is only when it fully harmonizes with the natural

atmosphere or a city's architectural structure that monumental sculpture can show the elegance of its noble appearance and excite the ideological feelings and aesthetic sense of the people. By drawing on our experience of having erected splendid monuments such as the Grand Samjiyon Monument and the Tower of the Juche Idea, we must make the revolutionary monumental sculptures to be set up in the future exude an even better ideological and artistic representation.

It is necessary in monumental sculpture to combine a variety of plastic forms and methods in a diverse manner, and select durable materials. A creative combination of both architectural structure and architectural form of composition in monumental sculpture and comprehensive and effective application of a variety of styles can not only present a full display of different personal characters and images but highlight the monumentality of the sculpture all the more through the harmonious unity of large-scale forms. When combining architectural structure and architectural form of composition in monumental sculpture, one should develop the plastic elegance of architecture to meet the character and aspect of the sculpture. Only then can the monumental sculpture and architectural elements harmonize well with each other in plastic forms and improve the artistic qualities of the monument as a whole.

It is important in monumental sculpture to develop all forms of sculpture in general in a colourful manner, and invent new varieties of compositional methods for the relationships between main subject matter and sub-themes, and between sub-themes and sub-thematic sculptural groups.

A very important style of monumental sculpture is symbolism. The symbolic aspect finds its expression not only in the whole composition of monumental sculpture and architectural structure but in the representation of image as well. The realistic aspect of symbolism enhances the monumental qualities of the sculpture and the emotive power; therefore, we must boldly create our own style of symbolism in monumental sculpture to match the aesthetic feelings of the times.

The monumental sculpture of our country is an example of revolutionary monumental art for the whole world for its profound thematic and ideological contents, perfect plastic forms and grand scale.

In monumental architecture in the form of a tower or gate, it is also good to make a colourful combination of sculptural forms. Suitable harmony of sculptural forms with monumental architecture can render the ideological contents of the architectural structure more distinctive and the monumental form characteristic. Both the harmonious connection of sculptural groups to the Tower of the Juche Idea and the combination of sculptural representation with the Arch of Triumph fully display the high level of ideological and artistic qualities of the monuments. The Revolutionary Martyrs Cemetery on Mt Taesong is a new form of monumental cemetery in which diverse sculptural forms, architectural structure, and architectural forms of composition have been harmoniously combined in the immense space there. This revolutionary monument makes a powerful display of the fact that the socio-political integrity of the leader's loyal soldiers who devoted their whole lives to the struggle for the independence of their people is immortal.

Monumental sculpture is a creation to be handed down for all ages to come; therefore, it should be guaranteed materially so that it resists wear in spite of the passage of time. In this respect, granite and copper are good materials for monumental sculpture. In addition to the use of durable and good materials, efforts should be channelled into the study of water formation on stone and freezing so that the durability of materials is supported by science and technology.

We must also direct close attention to the development of carving in general.

Carving is in all respects related to the people's life, because its products are displayed in galleries, museums, public buildings, and dwelling houses, as is the case with ordinary paintings. Only its continuous development can ensure that sculptural art fulfils its function and mission in ideological and aesthetic education, and mirrors in its products the people's demand for independence and

aesthetic aspiration on a wide scale and in a diversified manner.

In developing carving, it is necessary to diversify the subject matter in accordance with the sculptural characteristics and make a study of a variety of compositional forms according to the object of representation. When the contents of its subject matter are diversified and their forms are enriched, the carving can come into closer relation with the people's life and also render excellent contributions to the ideological and aesthetic education of the masses. Making the subject matter of carving diverse does not mean that the subject matter should be treated in the same way as that dealt with in painting. A sculpture which represents man and his life even without portraying the circumstances of either nature or the event concerned, must depict the subject matter, though a single instance, to meet the characteristics of sculptural representation. Unless it ensures the distinctive feature in its composition, sculpture cannot create intensified plastic representation and give rise to the impression unique to the sculpture. While putting the main emphasis on the production of carvings of general subjects that reflect actual life in a diverse manner, we must also create a large quantity of portrait sculptures, animal sculptures, and the like.

Well-knit composition is of special importance in the production of sculptures. Such composition should be done in such a way as to intensify by plastic forms and integrate in a three-dimensional manner the representational elements of the work, including the shape and movement of the object, in a certain space. The sculptor must bring out the display of the rich ideological content of his work through his original inquiry and fresh composition. Since the sculpture is open to visual appreciation through its representation in three-dimensional plastic form, it is especially important to do away with similarity in composition and thoroughly reject the formalistic tendency of seeking pure composition separate from the content. It is only when a variety of styles such as contrast, contraction and articulation are employed characteristically so that organic unity and balance are formed between the whole and the parts, and between the parts themselves,

that it is possible to develop plastic beauty to the full. The composition of the work looks refreshing when round relief, high relief, low relief, line relief, and other forms are applied according to the objects and motifs. Since either round relief or relief displays its distinctive feature vis-a-vis three-dimensional space, it is necessary to make an original study of how to make a variety of plastic forms look refreshing according to the motifs and objects of the work concerned.

Of importance in developing sculpture is to employ the descriptive method in a refreshing manner to meet our people's emotions and aesthetic tastes. In order to do so, it is necessary to render description bright, mellow and elegant.

Bright representation in sculpture of the character and external features of the object alone can show the representation of living man as lifelike as in reality. In case the surface is unpolished, though the objects are carved in three-dimensional form, the sculpture will fail to look appealing and agreeable. Our people favour sculpture which is powerful in its representation and made to look mellow and elegant, and presents a view of man's noble spiritual world. Mellow and elegant representation of objects in sculpture is as good as the brush strokes in Korean painting—powerful and elegant, delicate and noble. When we distinctively and refreshingly develop the style of creating mellow and elegant texture to meet the characteristics of the theme and the requirements of its depiction, we can produce immaculate sculpture which reflects the rich emotions of our people.

In order to develop the art of sculpture, it is necessary to pay attention to making an active study and use of suitable materials. Energetic study and wide use of a variety of materials are of great significance in ensuring the diverse development of sculpture and enriching the working people's ideological and cultural as well as emotional lives. A few limited materials cannot enable the art of sculpture to multiply the objects of representation or to satisfy the people's demand for sculptural works. It is only when a variety of materials are discovered and used that it is possible to represent

diverse and rich subject matters in various forms of sculpture, and develop the aspects inherent in different kinds to the full. What is important in this respect is to draw on everything, whether stone, wood, metal or cement, which is useful for sculptural production and abundant in our country. Both pastel-coloured marble and elegantly-patterned granite are ideal materials for carving heads, busts, life-sized figures and sculptural groups. Well-chiselled marble sculptures create the feeling that the objects are actually breathing and emitting their bodily warmth. Granite is also good for producing sculptural works which are rich in the sense of volume and weight, and gives rise to special effects because of dot-like patterns on its surface. Jade should also be used widely in sculptural art. It is an ideal material for depicting the mental world of children, because the carvings chiselled out of it are attractive. We must also make extensive use of wood for sculptures. The advantages of wood lie in its hardness, tensile strength, harmonious pattern and texture, and variegated colours. Our country is abundant in wood which is close-grained and hard to split; the sculptor must, therefore, select a variety of wood, and apply suitable chemical processes and elegant colours to it. Metal, cement, plastic and other materials should also be used extensively.

3) THE GRAPHIC ARTS ARE A POWERFUL MEANS OF INFORMATION AND MOTIVATION

Various kinds of fine art closely related to printing embody mobility which inspires the masses forcefully to the revolution and construction. The graphic arts are a powerful weapon of information and motivation because they can quickly spread far and wide among the broad sections of the people, taking on the character of publication. Not only during the Fatherland Liberation War but in the postwar reconstruction period and the time of socialist construction, our Party vigorously inspired the people and the soldiers of the People's Army to the heroic struggle through graphic arts

characterized by high mobility and strong appeal. However, the graphic arts are not always powerful tools. They can prove their worth as a powerful means of information and motivation only when the leadership of a working-class party is ensured to the full over the revolution and construction, and they become an ideological weapon put under the control of the party. We must develop the graphic arts to meet the requirements of developing reality, so as to increase their significance continuously.

The graphic arts presuppose printing. Therefore, they employ condensation extensively in their forms and methods of expression. Condensation in graphic painting, unlike in other kinds of painting, simplifies the representation to intensify the impact. Simple representation is aimed at enhancing the visual sense, so as to bring the essence of the subject matter into the mind of the viewer in an intensive way and make the message appealing. Simplicity of representation and the visual aspect of the work are the important characteristics of the graphic arts. Only when these characteristics are brought into relief can they fulfil their mission and function appropriately. The production of graphic painting should generalize social phenomenon to the highest even with simple themes, and thus present a visual representation of the ideological contents of the work in a persuasive form. Therefore, the graphic artist must be original in his creative ideas and distinctive in their representation.

The forms and methods of the graphic arts are expressed concretely depending on the type of media.

The poster is the form of presenting in visual form the significant phenomena and objects in various spheres of social life, including politics, the economy, culture and the military, and thereby occupying an important place in information and motivation activities among the masses. Mobility assuring to the full propagation and timeliness, and appeal and motivation that presuppose the concepts of visual aspect and persuasion are the essential requirements of the poster. It is impossible to talk of the function and mission of the poster apart from such qualities as mobility, appeal and motivation. The poster under the

control of a working-class party renders an immense contribution to propelling the masses in the struggle and ensuring the party's leadership of the revolution and construction. It is only under a socialist system that the poster can satisfy its intrinsic requirements to the full and fulfil its mission as a powerful weapon for inspiring the broad masses to vigorously take part in the revolutionary struggle and construction work.

In order to create a poster that displays its intrinsic nature, one must be able to identify the heart of the matter to be presented. The method of ordinary painting, in which a certain subject is raised and profound representation is made of the character of the subject as a whole, cannot bring the characteristics of the poster into relief. The power of the poster must manifest itself in stirring up the people's ideology instantly and encouraging them to undertake positive action. The poster must make its message an occasion for motivating the people to action and advance a practical way for them to do so.

Mobility is the lifeblood of the poster, so to speak. Only a timely and highly mobile poster can enable the people to understand the Party's lines and policies promptly and turn out for the struggle to implement them, and play its role in inspiring the masses to the socially important undertaking under way at the time. In order to ensure mobility in the production of posters, the painter must be sensitive to Party policy and keen on his observation and appreciation of things and phenomena. Always bearing in mind that a single poster is very powerful in arousing millions of people, the poster painter must make every effort to ensure mobility in his creation.

Posters should be created to meet the ideological and mental state of the people, and their aesthetic demands. A poster that is not based on an understanding of the political awareness, revolutionary enthusiasm and aesthetic aspirations of the people can hardly play its militant role as a means of inspiring the masses. The poster painter must become a standard-bearer of his era; he must go out into the thick of things and experience deeply the revolutionary enthusiasm and creativity of the people before trying to represent them in his works.

For a painter to develop the poster form in a diverse way through his original study is an important condition for enhancing the sense of appeal and militancy of the poster. Posters not only deal with various spheres of social life as their subjects but keenly act on the ideological consciousness of the broad masses; therefore, their expression must be general to the highest degree and varied visually.

Engraving is a miniature form of fine art, creating the feelings of simplicity and clarity. The graphic arts can be said to have originated in engraving. So long as an original painting has been inscribed on a block, the engraved block makes it possible to print large copies of the same picture in any time and at any place, so ensuring timely dissemination of the message. For its condensed expression in visual form, the woodcut matrix is strong in its persuasive effect and visual impression.

As concerns engraving, wood-block printing in ink is the form that suits the emotional and aesthetic sense of our people. The Korean form of ink wood-block printing has a long history, with its technical method being simple and delicate. In general, the oleograph brings out the representation of the subject on the principle of tonal gradation; ink wood-block printing applies the principle of tonal gradation distinctively by contrasting blank white space of the screen with the shape of the subject. The printed matter in ink out of wood-block printing is pure in colour and excites a feeling of gentleness, and its whole screen is arranged to be neat and smart. We must develop the woodcut in a diverse way, with the emphasis on this type of printing, which is based originally on the form of Korean painting. Therefore, when it is developed in the main, it is possible to promote the development of engraving as a whole, as suited to our people's emotions and tastes. We must also develop the oleograph in our own way. The oleograph, which makes use of plastic, wood, copper and the like, also carries its own merits based on its inherent qualities. Chalcographs and lithographs are now falling into disfavour. But we must also give stimulus to such forms as chalcographs and lithographs in the future, thus rejuvenating the sphere of engraving. In

the production of engravings, we must develop expressive forms and styles not as suited to painting but to meet the characteristics of engraving to the full.

Illustration is a form of graphic arts which shows the contents and quality of a book visually. It came into being together with books. Its development has also proceeded along with that of books. It is most closely and deeply related to literary works. Illustrations of literary works, through their visual and optical forms, depict the personalities of the characters and the scenes of their lives as well as the socio-historical circumstances, drawing the readers deep into the world of the work. Depiction through illustration is different from one scene to another according to the contents and composition of the literary work, but it reflects in one way or another the image and motion of the living man as well as his specific conditions, which all appear in scenes of concrete life. It unfolds a lifelike and definite picture of the facial expressions and costumes of the characters, the dwelling houses and streets, and natural scenery that are dealt with in the literary work. Literature produces the art of illustration and defines its content and forms. As the art of illustration develops, literary works also become closer to the people, with their contents brought into relief. In view of its relationship with literature, the art of illustration becomes an art taking on its forms and contents by relying on the literary work on the one hand, and on the other an independent form of art proffering scene of visual forms.

In order to produce lifelike illustrations, the artist must acquire a deep knowledge of literature.

Only then can he be not only active in developing the idea and representation of the illustrations but able to transmit the contents of the literary work properly. To this end, he must cultivate the habit of reading the works he is to illustrate in an analytical manner and of grasping the contents in a comprehensive way.

In order for an illustration to be faithful, it must reproduce in visual form the impressive scenes and the personalities of the characters of the literary piece. In other words, it must represent the narrative depiction

by language of the characters and their lives with a lifelike scene as vividly as visible by means of visual forms such as lines. Illustrations show the personalities of characters in the literary work by depiction in visual forms, scenes by concise pictures, and the narration of the outward appearance of the characters by graphic, visual expressions. The illustrator should possess not only a deep knowledge of literature but also the qualifications for creative imagination and skilful description. His descriptive skill finds expression mainly in coordinating the appearance of the characters in the literary work according to the scenes and periods of time, and ensuring consistency in the details of life unfolding in the process of the events, with the concrete moments of the development of personalities on the part of the characters. As far as a novel is concerned, the growing process of the principal character and other figures involves a certain historical period of time in which one era is replaced by another. Therefore, it is only when the change of their outward appearance and personalities caused by a variety of factors and conditions such as their age, course of their social lives, and the level of their ideological consciousness is expressed in logical relationship with the details of life that it is possible to say the qualifications of an illustrator are high.

In order to ensure faithfulness in illustration, the illustrator must accurately grasp the cardinal point of the literary work, and select the major events and scenes of life related to the destiny of the principal character for his subject matter. To produce a concise picture of the personality of the central character of a novel by means of illustrations, he must not miss the cardinal points of the scenes and events. He must select and illustrate well the events in which the phase of life and human relationship that reveal the inner world of the principal character are consistent with the logic of life, the facts and details of life, however small, that become an important moment in the development of personality of the cardinal character, and the environment in which the essence of the era and society is embodied.

Next in importance in ensuring faithfulness in illustration is painstaking research into the factual materials. Sufficient research

work based on scientific and historical accuracy is the key to success in drawing pictures of the costumes, properties, and paraphernalia, as well as the topographical features appropriate to the historical circumstances and socio-historical background, the region and customs, which are all dealt with by a literary work.

The forms of illustration need to be diverse. We must also make colourful the binding that can be likened to the face of the book and develop the comic strip genre.

In graphic arts we must direct great efforts to the development of paintings for children so as to produce many paintings effectively conducive to their education.

4) CRAFTS ARE AN EXQUISITE FORM OF ART

Crafts are an art that shows man's creative wisdom and craftsmanship. Their products are artefacts made by the delicate and exquisite handiwork of the craftsman. Man's artistic skill, with which he gives touches even to the minutest detail beyond optical range with mysterious craftsmanship, finds its most obvious expression in crafts. The artistic quality of crafts is combined with utility. Utility in crafts has a closer connection with artistic quality than in industrial arts.

As concerns crafts, the longest in its history and the most widely disseminated among the people is pottery. Developing pottery culture is of great significance in enriching the people's ideological and cultural as well as their emotional lives. Our country has long been widely known throughout the world for its development of pottery. We must channel great efforts into our pottery culture, which has a tradition of excellence, so as to develop it all the more.

What is important in this culture is to make the shape of the porcelain beautiful and diverse. Pottery is the art of creating the shape of a vessel, which is diverse and varied because it is closely combined with the daily life of the people and reflects their requirements for an aesthetic life. Porcelain represents man's aesthetic demand, and man's

demand for the beauty of the shape is immense.

Only porcelain with beautiful and varied shapes can render actual contributions to ennobling the emotional life of the people and serve as a means for developing emotional life to their liking. Making shapes that represent man's requirements for life and reflect natural scenery is an important way for developing diverse and varied porcelain. Developing diverse shapes of porcelain requires the manifestation of the artist's rich aesthetic appreciation and highly developed sense of shape, his ability to achieve novel composition and creativity. The craftsman must bring into relief the three-dimensionality and rhythm of the contours, and ensure a well-established proportion and balance between the whole and its parts in making the shape of the porcelain.

Importance should be attached to colour and decoration in porcelain production. Colour and decoration, along with shape, constitute the basic means of elevating the value of a porcelain work. Colours which are bright and elegant, soft and graceful, are ideal for porcelain. Developing the elegance of the jade-green colour of the Koryo celadon on the basis of up-to-date pottery technology is of great importance in promoting the development of pottery to meet the national sentiments of our people. The jade colour as green as that mirrored on white stone in crystal-clear water is, indeed, graceful and elegant. The celadon of jade colour and inlaid decorative patterns on the surface adds to the national sentiments. We must work in the direction of developing porcelain in chromatic colours while also promoting the development of white porcelain of which the degree of brightness is high. We must produce a large number of porcelain works of rich copper-red glaze because this colour is effective in improving the quality of the celadon. It is also necessary in pottery culture to obtain a smooth and pleasing colour by enhancing the slip effect of glaze.

What is important in the production of porcelain is to draw the pattern well. The underlying aspect of picture-decorated pottery is to draw an artistically immaculate picture, which will enhance the

ideological and educational value and artistic quality of the porcelain. Immaculate pictures can help the porcelain to appear beautiful in its shape and harmoniously coordinated in its colour. Shape, colour and decoration constitute the basic components of porcelain. To coordinate them well is an important requirement of pottery culture. What acts in a coordinated manner on harmonizing these three components in picture-decorated porcelain is the picture itself. The picture makes the surface of the porcelain a canvas, harmonizes the basic colour of the vessel with its drawing colour, and helps to show a colourful and rich decoration. To draw an artistically immaculate picture is the basic requirement of pottery culture, but that does not mean necessarily that the artist can also change the concrete shape of the porcelain, which is based on utility.

The picture on the porcelain should deal with different themes and rich thematic materials. It is advisable for the painter to select the theme and materials for the picture to suit the particular kind of porcelain work and make a deep study of their harmony with the shape of the celadon.

When drawing a picture on porcelain about a certain theme, the artist must organically combine the character of painting with its decorative aspect. He must guard against both the tendency to attach importance only to the character of painting, which results in disharmony between the picture and the shape of the porcelain, and the case in which the thematic contents of the picture are not brought out well due to stylization by excessive decoration.

It is necessary to ensure the artistic quality of the picture on the porcelain. A picture of high artistic quality improves the pictorial value of pottery. The artistic quality of the picture on porcelain is not ensured only by three-dimensional description in plastic form. It is only when it is arranged in such a way that both the character of painting and its decorative aspect are combined in good harmony by vivid description, and are properly adapted to the shape of the vessel that the picture on the porcelain will assume artistic quality. As far as picture-decorated porcelain is concerned, it is advisable to entitle the

piece according to what its picture is about.

The potter must possess a great technical knowledge with regard to pottery culture, that is, he must be well acquainted with every technical process, from the handling of clay to the execution of the piece. He must also acquire a deep knowledge of chemistry and study the secret of the regulation of kiln temperature and calcination.

We must develop every kind of crafts as much as possible by making use of a variety of materials, such as metal, stone, horn, glass, wood and shell.

Articles made of gold, silver, copper, iron and the like, are very delicate and exquisite. We must direct efforts to their development, so as to produce a large quantity of such articles of national value.

Craft works made of marble, jade and jewels are very attractive artefacts which craftsmen produce by chiselling the materials point by point and polishing them to perfection. In the crafts sector we must pay great attention to the production of elegant and precious articles by making use of the marble, jade and jewels available in our country.

Now in our country articles made of a variety of types of horn such as ivory and ox horn are few in number; so we must pay due attention to the development of hornwork.

In the production of glasswork, it is important to create a lustrous and mysterious decorative effect. When we harmonize various colours in transparent glass and develop the decorative effect in a diversified manner by making use of the refraction from the planes of the shape we can make glasswork more colourful.

Woodwork excites the feeling of gracefulness and warmth because of the characteristics of its materials. By making use of the shape, colour and pattern of the wood we must produce more articles of woodwork.

We must also extensively develop lacquerwork, which is closely connected with woodwork. There is a long tradition of the art of mother-of-pearl in our country, and we must develop it in various forms, including folding screens, to meet the aesthetic taste of modern times.

Embroidery occupies an important place in the sphere of crafts. It has developed as a form of folk art which everyone can perform with just a needle and thread. Korean women have long practised embroidery, and their works bear their ennobling features of being wise and resourceful, and gentle in appearance yet strong in mind. Embroidery has now developed beyond being a household occupation into being an art contributing to the people's cultural and emotional lives. Korean women, who have become the controllers of their destiny and of social civilization, create beautiful pieces of embroidery overflowing with marvellous life and full of noble sentiment. It is a distinctive and noble craft assuming the character of painting. In this craft the representation characteristic of painting is created by the technique of handling needle and thread, and the embroiderer's artistic craftsmanship is also expressed in delicate and exquisite skill.

In order to produce a fine piece of embroidery it is necessary to draw the original picture well. The ideological and artistic standard of an embroidery piece is determined by the level of the original drawing. The development of embroidery is related mainly to the well-drawn original picture, so to speak. The original picture for embroidery should be perfect in its shape and simple in its representation. Only then is it possible to develop the technique of embroidery to the full, and reproduce the representation of the original picture on the embroidery. Making the depiction rough or using the tone and hues in a complicated manner at the stage of drawing the original picture may result in difficulty in such representation. In order for the original picture to meet the characteristics of embroidery work, the drawing must be executed in the style of Korean painting. The original picture in which the bright and simple brushwork of Korean painting is developed matches the technique of embroidery, and makes it possible to produce pieces full of national sentiments.

Judging by the formal characteristics of embroidery, the main direction of embroidery work should be to describe natural scenery in a beautiful manner. In the case of describing figures, the embroiderer may represent such figures as dancers or fairies from legends. As for

the depiction of landscapes, he or she must, through the depiction, mirror the masses' creative power, noble ideological sentiments and aesthetic feelings. Embroidery in which a good representation has been made of a significant object of nature can bring out an impressive show of the beauty of the socialist motherland and the noble aesthetic appreciation of our people. Landscapes which add vivacity and diversity to the happy and creative lives of the people as well as their cultural and emotional lives are available everywhere in our country. The embroiderer must make an energetic study of materials for distinctive and impressive embroidery work so as to produce greater quantities of embroideries.

Embroidery must be developed with the main emphasis on hand-made pieces. Already at the outset, embroidery came into existence and developed through the efforts of women who handled needle and thread in their everyday lives. Now that its content has gained in social significance and become enriched, and the technique of embroidery and its methods of expression have advanced in diversity, hand-made embroidery has become a popular form of art which expresses the noble aesthetic taste and sentiment of the people. In view of both its developmental process and the richness of its technique and representation, hand-made piece has become the principal form of embroidery. Only when we attach primary importance to hand-made pieces can we enable the embroidery to satisfy the people's aesthetic demands, true to its essential characteristics, and bring the creative wisdom and artistic talent of the artist into full play. As the hand-made piece is the principal form of embroidery, the embroiderer must constantly upgrade the handling of the needle and of the twisting and plaiting of the thread, and possess the capability of reproducing even the minutest nicety of expression in the original painting by harmonious stitches of coloured thread. Embroidering on both sides of the screen must be constantly improved, so as to produce many excellent pieces of this kind of work.

Embroidery colours must be bright and soft. To find a solution to the problem of colour for embroidery work, it is important to ensure

that the dye and thread are of top quality. Even threads of the same colour must be different from each other in density; the background cloth and embroidery threads need to be harmonized with one another in material quality; and the proper kind of needle should be selected according to the thickness of the thread. A certain piece of embroidery may be opaque in colour, producing a sense of darkness and heaviness because the kinds of colour of the embroidery thread are few and the difference in their density is small. The embroiderer must show deep concern for producing the proper colour effect for each piece and ensure colour harmony.

Attaching primary importance to hand-made pieces does not mean that one should neglect machine-made pieces. Machine-made ones are inferior to hand-made ones in producing diversity and colour rich in sentiment, but the former can ensure elaborateness of stitching by virtue of mechanical means and develop a variety of techniques of embroidery to the full, under the control of the embroiderer. The former is also good for satisfying the demands of the people for embroidery because of its rapid speed of execution. We must combine well hand-made with machine-made needlework, with primary importance given to the former, so as to develop embroidery in a comprehensive and diverse way.

5) DECORATIVE ART RAISES THE QUALITY OF AN ARCHITECTURAL STRUCTURE

When talking about the material and cultural wealth created by mankind, people usually think first of architectural structures. Monumental architecture that has been handed down from ancient times to the present is the fruition of the creative struggle of the masses to get rid of the fetters of nature and develop ideologically and culturally throughout the whole period of social development of mankind.

From the beginning of its development, architecture was combined with pictorial art, and its relationship with the latter became closer

and more diversified with the increasing demand of mankind for independence.

The spatial three-dimensionality and compositional plasticity that constitute the aesthetic characteristics of structures harmonize with the beautiful forms and colourful decorations of pictorial art, enabling structures to become perfect artistic creations. In the past, well-known architects had been painters, and only the architect well-versed in pictorial art could design excellent architectural structures. Architecture always develops in combination with pictorial art, but the mode of the combination is different in every era, because the objective and mission of architecture established in a certain era are different from one structure to another, and the people's aesthetic demands for architectural decoration vary. Architecture and pictorial art form a genuine combination in socialist society to meet the demands and aspirations of the masses. In socialist society, architecture, which makes a worthwhile contribution to the independent socio-political, cultural and emotional lives of the working masses, can form a harmonious unity with ennobling and elegantly artistic decoration in visual forms, combining the utilitarian and aesthetic values of a structure at a high level. It is natural that in socialist society a new type of architectural decorative art flourishes and develops with the ceaseless construction of modern monumental edifices. Architectural development entails the development of its decorative art as well, and the enrichment of the latter adds a refreshing effect to the former. Never in the history of architecture has architectural structure achieved such harmonious unity with decoration art as today in terms of its contents and mood. The harmonious unity in our era between architectural structure and pictorial decoration fully represents the masses' creative lives and their high level of aesthetic demand.

The architectural decorative art of our era brings out in visual form the socialist content and national form of structures, portraying reality in various respects. The socialist decorative art for architecture plays the role of not only raising the quality of the structure but also educating the working people by a variety of plastic and artistic means and forms, the

role of which constitutes its essential quality.

In order to develop architectural decorative art, it is important to establish proper relations between the architectural structure and decorative art. The decorative art for architecture must mirror the vital requirements of the working people, who appreciate architectural structures, while raising the quality of architectural structures. The working people demand that buildings be reasonably utilitarian on the one hand while bringing them emotional satisfaction on the other. Their demands, therefore, should be the criterion for establishing the relations between structures and decorative art. In decorative art we must avoid both the tendency to attach exclusive importance to the aspect of raising the quality of a structure only to reduce decorative art to a mere accessory of the structure and the tendency to consider only the ideological and educational function of decorative art as absolute, thereby marring the beauty of the structure. To find a correct solution to the problem of relations between architectural structures and decorative art, it is necessary to integrate decorative art into the structure as a component, not as an accessory. Only then will it be possible not only to develop the formal characteristics of decorative art properly but also to improve its decorative function. In order to make architectural decorative art a component of architectural structures, we must create the conditions in the space inside and outside the building and in every element of the architectural composition, for full pictorial representation in a foresighted way right from the stage of designing the structure. Unless we envisage the space for pictorial decoration at the stage of designing the building, the pictorial decoration might intrude into the architectural space. In order to develop decorative art for architecture, we must develop rational space for pictorial decoration, while at the same time enabling the pictorial decoration to form a harmonious unity with the space and compositional elements of the structure. Only when the appropriate pictorial forms and techniques are applied for various spaces and compositional elements of an architectural structure can architecture and pictorial art be united harmoniously and look refined. Since decorative art for architecture

depends on the compositional form of the structure while retaining its relative independence, it is important to prepare the pictorial design immaculately in terms of its visual and artistic forms. As far as the pictorial forms and techniques are concerned, we must apply them in such a way as to ensure the ideological and artistic quality of pictorial art in keeping with the mission and character of the structure concerned, and at the same time bring into relief the mood inherent in the structure.

Sculpture constitutes the principal form of the decorative art for architecture. Sculpture is the form which properly matches the three-dimensional space and structural character of a building and has characteristics in common with architecture in terms of the quality of the materials used.

Ornamentation by sculptural form is effective in developing the space and structural planes inside and outside an architectural structure three-dimensional. Sculpture brings out the three-dimensional space of a structure by plastic forms and also harmonizes properly with the structure optically because of the characteristics of its materials.

Sculpture is capable of extremely rich decoration because it employs a variety of forms and different techniques, such as round relief, relief, line relief and openwork. For its capability of enhancing the quality and monumentality of an architectural structure, ornamental sculpture occupies an important place in architectural decorative art. Indeed, it is an essential means of forming a monumental edifice. An important function of ornamental sculpture is ensuring a high degree of harmony between sculpture and an architectural structure. Executing ornamentation by means of sculpture to suit the general mood and three-dimensional space of a structure is the prime requirement for ensuring harmonious unity between architecture and sculpture. Sculpture ornamented to suit an architectural structure has a great influence on improving the quality of the building. How to decorate the three-dimensional space of a structure by sculptural forms is an important problem arising in raising the artistic quality of architecture and the beauty of the plastic

forms of ornamental sculpture.

An important requirement for the execution of sculptural decoration to meet the requirements of the mood of a structure and of its three-dimensional space is the formulation of a rational design for sculptural decoration and completion of the draft for every piece of sculptural work, as envisaged by the design for the architectural structure. The draft plan for the sculptural piece must be worked out to accord with the space and elements of the three-dimensional composition of the structure, and to ensure exactly the functional character of the ornamental sculpture. The design for sculptural ornamentation should point out the exact position of the sculpture to ornament the structure, its scale and form, as well as the techniques to be employed for the execution. It must be a scientific and integrated plan for the construction of the building concerned, through collective discussion and joint agreement between the artist and the architect.

Another important requirement is to fix the right object for sculptural ornamentation and unite the object with the ornamentation. Determining the right object is a prerequisite for improving the artistic value of a structure and enhancing the ornamental significance of the sculpture. Since the object for sculptural ornamentation in a building accords with the characteristics of the mood of the structure, while retaining different elevations, the content and form of the ornamental sculpture must be studied to suit its object, and both the object and ornamental sculpture must make up a whole in a visual space of the architectural structure.

The next important requirement is to develop the character and structural features of structure by making use of a variety of sculptural forms, such as round relief, relief and openwork, and of different thematic materials such as figure and plant motifs. Without employing them it is impossible to harmonize the sculptural form with the nonrepetitive compositional form of the structure. We must not employ a sculptural form suitable for the decoration of the entrance of a building for the decoration of the hall, or apply sculpture requisite for the ornamentation of the columns in decorating

the skirting board of the lobby. In order to enhance the effect of sculptural ornamentation for its different objects, it is important to study new varieties of different sculptural forms and techniques while employing the conventional ones comprehensively. Even though sculptural ornamentation has been executed in a diverse manner to meet the mood and characteristics of a structure, it is still impossible to retain the period characteristics of the architectural art and enhance the value of the ornamentation unless modern aesthetics are embodied in the structure.

The monumental edifices which our people are now erecting are novel and modern, as far as their forms are concerned, but have not developed remarkably from the previous framework in terms of their sculptural ornamentation.

In ornamental sculpture for architecture the content and mood of the object are varied. Therefore, unless ceaseless study is made of the new techniques and forms, it will be impossible to develop the modernity of ornamentation properly. Artists must develop a new type of ornamental sculpture to meet the modern aesthetic sense of our people.

We must widely employ sculptural forms to develop the atmospheric space of architectural structures, squares, parks and the like in a beautiful manner. The interior and exterior decoration of a structure is closely connected with the elevation and three-dimensional space of the structure, whereas the spatial decoration around the structure is formed in the unity between the structure, street and landscape. Since the external space around monumental edifice, square, and park constitute important elements of composition in urban planning, well-designed sculptural ornamentation for them plays a great role in ensuring comprehensive harmony of urban architecture. How to execute sculptural ornamentation in developing the space around the monumental edifices of a city might exert different influences on the people's way of life and their cultural and emotional lives. The cities in capitalist societies are now being decorated mostly with abstract sculptures. Such decorative sculptures show the obviously

anti-popular character and corrupt aspect of modern imperialism under which mental and cultural life is deteriorating, and mirror its decadent social climate. In socialist society the space of urban architecture is decorated colourfully with beautiful and meaningful sculptures; as a result, the sound and noble mental and cultural life of the working people is developing to the full.

Ornamental sculptures for fountains and parks are basic to the harmonious development of cities. Fountains are special components of architectural art as a link which serves to enhance the plastic beauty of the appearance of buildings and urban space, and form a harmonious connection between a structure and its surrounding space and natural scenery. In designing fountains, which are architectural structures that excite particular aesthetic emotions among the people through plastic representation of the movements of water, it is important to retain the exquisite and beautiful flow and motion of water.

The sculptures requisite for the ornamentation of fountains should be carved in various forms to meet the character of the structures and the positions of the fountains. The ornamental sculptures for the fountain to be erected around an edifice should reflect the character of the structure. Only then is it possible to achieve unity between the sculptures and the structure, and at the same time improve the ideological and educational function of sculpture. The sculptures for the fountain with the theme *The Snow Is Falling*⁵, which is located in front of the Mansudae Art Theatre, elicit affection from the people, mainly because they develop the sense of the mission and character of the architectural structure in plastic forms.

The sculptural form of a fountain should be decided depending on the principal aspect in the interrelations between the fountain and the sculpture. If the fountain constitutes the principal aspect, the sculpture must take on a form suitable for the ornamentation of the fountain, and, vice versa, it is important to formulate the ideological content of the sculpture properly before selecting the form of the fountain corresponding to the purpose.

The sculpture requisite for the decoration of a fountain must be

composed on the basis of its proper emplacement through accurate calculation of the positional space of the fountain. The sculpture for a fountain that keeps a close relationship with architecture must develop a natural harmony with the wide architectural space. It should not be arranged in such a manner as to create the impression that the space is engulfing the sculpture or the sculpture is covering up the space. The sculptures in front of the Pyongyang Indoor Stadium, because the space around the structure is deep and wide, have been arranged on both sides of the central axis, with the result that harmonious unity has been achieved between the sculptures and the space, while the sculptures for the fountain in front of the Moranbong Theatre have been executed in a round form of composition to suit the circular space. In the composition of a fountain which is to be in harmony with the natural scenery, sculptures with animal and plant motifs are especially appealing and effective for enhancing the natural beauty of the fountain. In carving the sculptures for the decoration of a fountain, by considering the fact that the position and composition of each fountain is different, it is necessary to employ various thematic materials, forms and techniques to enrich the beauty of the urban architecture and improve the quality of the architectural structure.

The ornamentation of a park with sculpture is of great significance in enriching the cultural and emotional lives of the working people and developing the urban atmosphere in a beautiful manner. In ornamental sculpture for a park it is important to make a deep study of the whole appearance of the park and of the natural atmosphere before selecting the content and form of the sculptures and emplacing them. It is only when the sense of beauty emanating from the nature and artistic quality of the sculpture match each other, and the structure of the park and the arrangement of the sculptured works correspond with one another, that ornamental sculpture for a park is able to satisfy the aesthetic demand of the working people.

An important aspect of architectural decorative art is to make creative use of the form of painting. Pictorial decoration mirrors the diverse emotional lives of the people by making a beautiful scene of

the compositional surface of the structure. An architectural structure contains some compositional elements difficult to decorate unless in the form of painting. Therefore, in order to apply graceful decoration to the structure it is necessary to promote wide application of pictorial decoration along with sculptural ornamentation.

In pictorial decoration, work rich in ideological and artistic qualities should be arranged on the wall surfaces of a building. The picture to be drawn on a wall of a building must embody independent features as a work of painting, despite its decorative character. As far as the pictures for the decoration of an architectural structure are concerned, the content and technique should be suited to the requirements of the brushwork used in painting while being controlled by the mission and mood of the structure concerned. It is mistaken to seek subordination of the picture to the building, insisting that the application of intense colours might cause the wall to look squeezed and the columns to look as if they are falling. Pictures for architectural decoration might deal with either figure or natural motifs, according to the object concerned. Landscape painting, if done well and suited to the mood of the architectural structure and the diversity of the wall surface, can endow the people with rich emotions, and also enhance the utilitarian quality of the building. When entering a lounge where a landscape painting that depicts nature in a lifelike and sentimental manner decorates a wall, one can feel the sense of a peaceful mind, taking a full rest thus. Decoration by the form of landscape painting should be undertaken in a creative manner. A landscape painting, when done well in organic combination with the structure of a building and indoor illumination, will give people a striking sense of realism, as if they are in a natural atmosphere. The decorator must make a study of the new forms of pictorial decoration so as to increase the possibility and effect of architectural decoration by means of landscape painting. The picture with the theme of *Kuryongyon Valley* in the hall of the Mansudae Art Theatre, depicted in a three-dimensional manner, is a new invention in decorative art for architecture.

In pictorial decoration in the form of painting, a variety of forms such as Korean painting, embroidery, oil painting, and pressed-glass painting, and their techniques should be employed on a wide scale. Pressed-glass, for the special effect of its colour and of the light, adds to the beauty of architecture.

Decoration using multi-coloured patterns must also be developed to meet the characteristics of the monumental edifices of our era. Decoration with multi-coloured patterns in our country has a long history, and diverse varieties, and its techniques make up an integrated system. When the roof form inherent in modern national architecture is supported by decoration with multi-coloured patterns, it is possible to bring the national character of architecture into relief and develop architectural beauty in a special way. We must develop the good aspects of the decoration with multi-coloured patterns of previous days to meet today's reality.

Making wide use of the techniques of crafts is also of importance in architectural decoration. A monumental edifice is of all-round utility and includes the details in its colossal form of composition, and, therefore, neither sculpture nor the form of painting alone is enough for its full decoration. Only with the application of the form of crafts as well as the means of industrial arts such as wallpaper, window curtains, and carpets is it possible to execute proper decoration for grand and magnificent monumental edifices. In pictorial art for the decoration of architecture, the craft form is applied for the production of chandeliers, and other lighting equipment and fittings. Making a good design and decoration of chandeliers helps to make the interior of a building magnificent, and brings about an aesthetic change in the space. Since chandeliers are manufactured mainly for ornamental purposes, they should be executed as perfect artistic pieces with a high level of craftsmanship, and they need to be varied in size and shape, and graceful and beautiful in colour. In executing a chandelier artistically it is important to mould the various components, such as the lamps, glass pendants and centrepiece with a high degree of craftsmanship and integrate them into a harmonious whole. When hanging many

chandeliers on the wide ceiling of a building it is necessary to fix the central one and then arrange the other big and small ones around it in a plastic way, so creating the impression that they are all unfolding their images as if on a harmonious, artistic screen.

Wall lamps, garden lamps and the like must be renewed in their forms and ornamentation to express the sense of modern aesthetics. In decorative art for architecture, the craftsmanship for the manufacture of fittings must be refined. The fittings of a monumental edifice are important objects for detailed ornamentation, along with the ventilation and indirect lighting devices. Door knobs must be made to create a sense of softness to the hand, a sense of weight and a sense of three-dimensionality. It is good to achieve unity in the manner of execution of both the knob and the ornamentation and in the colour of both the door and the knob.

Street decoration in decorative art for architecture represents the mode of life and the character of the social system. The street decoration of a socialist society is distinctively different from that of a capitalist society. In a socialist society it must contribute to ensuring convenience for the life of the working people and fully satisfying their aesthetic demands. In street decoration it is important to make the decorative object appear optically vivid by applying a variety of methods such as three-dimensional effect, modelling, stylization and symbolism. The basic means of street decoration are neon lights and signs. Neon lights render the nocturnal scene of the street in the city colourful and bright. An important aspect of this decoration is to design the shape of the neon signboard to express the effect of motion and ensure harmony and rhythm in the colours of the neon lights. The rhythmic twinkle of neon lights can harmonize with the atmosphere of urban life in a socialist society overflowing with energy and passion, delight and romance, and fulfil the function of educating the working people. Neon-light decoration and sign decoration are organically interrelated. The latter must choose its form and colour on the basis of a rational calculation of the characteristics of the modern city and the concrete object of decoration, which should be presented vividly in a

plastic and visual way. This plays a great role in showing the rational arrangement of socialist commercial service establishments and welfare service facilities, and in developing the visual beauty of the street. It is only when it is interlinked with neon-light decoration that sign decoration can fulfil its mission day and night.

Street lamp posts, a variety of signs, outdoor flower pots, clock towers, and all other objects for street decoration must be made in such a way as to present their modern aspect and plasticity.

6) CINEMA AND STAGE FINE ARTS MUST BE PERFECT AND REALISTIC

Art and literature that aim to portray man and his life cannot do so apart from society and nature. It is precisely film and stage fine arts that make highly visual and artistic descriptions of man, the dominator and transformer of the world, living, acting and developing in the world. All that occur on the screen or the stage, except the acting, music and dance movements, are visual reproductions of the world in which man lives and acts by bringing it into subordination to the personality of the human characters. Without cinema and stage fine arts it is impossible to show the lives of the dramatis personae and create either cinematics or stage art itself. They constitute one of the basic elements of film and stage art. The world delineated by film and stage fine arts is about the era and society in which the principal character of the film or of the stage art lives and acts, about the natural and living circumstances closely linked with the development of his or her personality, and about the outward appearances of the principal and other characters. They must truthfully reproduce the world in which the characters live and act, to conform with different dramatic forms. To this end, it is necessary to make the well-established visual representation of the outward appearance of the dramatis personae and the historical backgrounds, as well as the natural and living circumstances as lifelike as possible.

Cinema and stage fine arts are elements of composite art which, through visual forms such as make-up, costumes, hand props and setting, develop the personality of the character on the screen and the stage and show lifelike scenes of the living features of the times and the society. Only cinema and stage fine arts can turn the character who is described only in words in the film script, libretto or play, into a living person, and present in a visual and graphic manner on the screen or the stage what has been expressed in words with regard to the features of the times and society, the living circumstances and natural atmosphere in which the character lives and acts. Such fine arts carry out the function of developing and decorating either the screen or stage as vividly as in reality, because they possess the visual and descriptive power of showing the personalities of the dramatis personae and their inner world, characterizing in visual forms the class nature of society and the phase of the times, as well as the complicated living conditions, and actively stimulating the dramatic development. It is precisely because of the visual power of such fine arts that the audience accept the character as a living man or woman of a certain era and society, and all the successive sets and pictures unfolding on the screen and stage as real things, and find themselves drawn into the dramatic world unawares. When the fine arts are separated from cinematic or stage art, then the screen or the stage will retain only the acting, songs and dance movements, which can hardly constitute dramatic art and capture the audience with emotions.

When even a single element of dramatic art is neglected, it is impossible to create either an opera or a drama in the style of the opera *The Sea of Blood*, or the drama *The Shrine*, which have been created in our era. Both *Sea of Blood*-style stage art and *Shrine*-style dramatic art which broke with the stereotyped, worn-out conventional stage composition and show the three-dimensional stage working on a conveyor system to show successive scenes of living circumstances, play an important role in developing the new nature of stage art in our era.

Our cinematic and stage arts portray independent man and his life.

Therefore, film and stage fine arts must develop and describe the scenes so that they not only show the personality of the character and his life vividly but also give a strong impetus to the dramatic development. With only the pictorial form, which seeks merely the visual effect while ignoring the coordination of the personality of the character and the dramatic development and showing only the conditional and ostentatious sets and backgrounds, it is impossible to portray living man and his life on a wide scale and in a profound manner and lead the audience into the dramatic world.

The function of fine arts that characterize the personality of the character and his life, the atmosphere of the times and society, and support the dramatic development with actual life, is identical in the film, the opera and the drama. For this common feature, the fine arts for the film and the stage take visual forms such as make-up, costumes, hand props and setting, and the basic method of creation is also the same. Although they share this common feature, the fine arts for the film and the stage have differences derived from the formal characteristics of the art. Visual form unfolds before the audience on the screen in the film and on the stage in the opera and the drama. The cinema, through the filming, presents on the screen a dramatic world without any restriction, while stage art brings the characters and their lives to the view of the audience within a limited space. These differences constitute the important condition for determining the formal characteristics of the fine arts for the film and the stage.

The slightest neglect in the fine art of cinematography based on modern scientific and technological developments causes hindrance as a matter of course to directing and filming; it cannot guarantee the faithfulness of the screen portrayal. Only fine art that has taken full account of the different conditions and characteristics brought about by modern science and technology and filming, can fully ensure the visual effect of each scene and screen of a film. Art designers must not attempt to develop the fine art employed in the making of film merely as the means of enhancing the effect of the camera work. He must create the fine art for the film by attaching importance to both the ideological and

artistic aspect and the scientific and technological aspect.

Maintaining the spatial characteristic of a film well is an important task arising in the course of enhancing the visual quality of the fine art employed in the making of the film. Art that is not restricted by space in screen portrayal is precisely film. Film fine art must make use of this characteristic of cinematics that shows human life in unrestricted space. It can bring out the essence of the things and phenomena and personality of the character extensively and profoundly, and create an accurate dramatic and impressive screen portrayal.

Fine art for the opera stage must be created in keeping with the characteristics of opera art, which delineates life by music. In the opera the audience can understand and sympathize with the personalities of the characters and their lives only through the musical form; for this reason, every portrayal on the operatic stage should be based on and consistent with this characteristic. It is only when it is based on the characteristics of the opera that fine art for the operatic stage can develop the idea of the stanzaic song and the personalities of the characters in a visual way, and present the special pictorial representations such as the sets and the backdrops to conform with the emotional tone of the music. The operatic stage art must conform to not only the emotional tone of the characters' songs, *pangchang* (off-stage song—Tr.) and orchestra in the specific living conditions but also the mood of various forms of dance such as song-and-dance, dance in a dream sequence and symbolic dance.

Arranging a good composition of the space on the opera stage is an important way of developing the characteristics of the art of opera and stimulating the dramatic representation as a whole. Spatial composition on the stage is the form of reproducing realistic space in visual form on the stage, the form of creating the place and circumstances for the characters' actions conforming to the logic of life. The spatial composition is formed in the relations between the architectural structure, various sets and backdrops, and the specific space on the stage. The space on the stage assumes three-dimensionality, and becomes the place for the concrete life of the characters and for the

dramatic development by virtue of a variety of sets that represent the life of the characters and the features of their era, and the backdrops that reflect the different natural objects. When the sets and the backdrops are made to unfold the living circumstances and the changes in natural phenomena as naturally as in reality, the space on the stage can serve as an important means of showing a detailed and accurate representation of the personalities of the characters. How to arrange the sets and backdrops and how to establish the interrelationships between them determines the three-dimensionality and realistic aspect of the spatial composition on the stage.

As far as the sets and backdrops on the stage are concerned, it is important to grasp the whole process of the drama from the beginning through to the end in a coordinated manner, and arrange everything to the last detail. When the sets and backdrops that represent life in a truthful manner are arranged and laid out reasonably, the space on the stage will produce a sense of realism, and the movements of the characters will be natural in three-dimensional space.

In the composition of the space on the stage, the size and proportion of the sets must be determined correctly in visual forms to suit the size of the stage, the positions and angles of the sets, the movements of the characters and the lighting conditions.

The characteristics of the fine art for the dramatic stage must be developed suitably. Drama is a most lively form of art. In the drama the characters speak and act as in their real lives, and the events occurring on the stage develop as in real life, too.

In the drama the attempt to stylize the sets of the stage indiscriminately or to use them as a means of mere decorative effect should be avoided. The pictorial forms, such as the sets, backdrops, make-up, costumes and hand props can guarantee the authenticity and ideological and artistic quality only when they are presented as lively as they are in reality. The drama stage is a place for representing specific life and providing the atmosphere for the development of personality.

In the drama, which assumes a form as vivid as reality, the fine art

for the stage should assume a quality as concrete as reality in terms of the forms, colours and details of the things, and represent the place and the change of circumstances as lively as in reality and in an all-round and truthful manner, along with the dramatic development. In the drama all forms of fine art for setting must be developed in such a way that the stage changes in a diverse manner, the composition of the scenes becomes three-dimensional, and the link between the scenes is established accurately, so that the storyline unfolds naturally in line with the pace of life.

In order to embody the requirement of the multi-scene composition in stage art, the representation of the stage must be condensed and intensified. In making and arranging even a single set or a hand prop, stage art must make sure that it can present a typical example and an intensive show of the times, living conditions and personalities of the characters.

An important aspect in making an intensive representation of the stage is the production of a simple and visual portrayal of the object by abbreviating and condensing its form, structure and colour. Visual interpretation in the fine arts is achieved by abbreviation, condensation and the formation of the optical focus. As far as stage sets are concerned, the structural features of a building are expressed not by the display of all the elements of the building but by emphasis on the typical details through intensification and condensation, and as an integral whole in the contrast between the buildings and elaborate composition of them. Only an intensive and condensed treatment of all the pictorial representations on the stage can give full rein to the advantages of the fine arts for the three-dimensional stage working on a conveyor system. Creating fine arts to meet the artistic qualities of the film, the opera and the drama is an important matter of principle in developing the inherent mood of the fine arts for either the film or the stage vividly and in a purposeful and intentional way. The art designer must make ceaseless efforts to make a deep study of the theory of our style of cinematics, opera and drama, so as to further the development of the fine arts for the film and the stage.

What is basic in creating the fine arts for the stage and the film is to make a typical representation of the personalities of the characters. Unless the personalities of the characters are brought into full view in visual way through the pictorial form, though they are profoundly dealt with in the dramatic pieces, it is still impossible to produce a proper film, opera or drama.

The basic means of visual representation of the personalities of the characters in the film and stage fine arts are the make-up, the costumes and the hand props, which serve to create the portrayal of the characters through the visual representation of the characteristics of the nation and the era, the socio-class backgrounds and the course of life. The special function of the make-up, the costumes and the hand props, which is to develop the characters and make them appear on the screen and stage as living men and women against a background of the images of the actors and actresses, is performed only by the fine arts. The fine art for the make-up and the costumes must represent the actor and the character, considering them both as a unified whole, because it needs to transform the image of the actor into that of the character by visual means. The make-up artist must imagine the characters with different personalities and outward appearances in making up the actors and actresses, while the costume artist must design costumes that match both the actors and actresses and the characters.

Make-up, costumes and hand props must be created in line with the principles of aesthetics. They must bring about a faithful representation of personalities of both the noble and beautiful man and the vulgar and mean man. The make-up, costumes and hand props for positive characters should always be beautiful to suit his essential qualities as demanding a noble and civilized life, and rich in aesthetic sentiments. Both the tendency of showing torn clothes and face smeared with dust and blood on the excuse of producing the sense of realism on the part of make-up, costumes and hand props, ending up putting more emphasis on the tragic side of the character than on his heroic personality, and the attempt to deal with make-up and costumes too sleekly, thus weakening the noble sacrificing spirit

of the character and embellishing reality, must be guarded against. Make-up, costumes and hand props should be created in conformity with the logic of personality. Only then can their representation be truthful. Make-up and costumes for vulgar and mean characters should also be created rationally. Precautions should be taken in the use of make-up and costumes for class enemies and other negative characters against exaggeration or specious caricature on the pretext of stressing their base and mean personalities. Make-up and costumes for such characters may look sleek in outward appearance but create a feeling of shoddiness when they come to express the representation of the characters.

In creating fine arts for the film and the stage, the circumstances and the specific situation in which the character lives and acts should be featured in graphic visual representation. As man cannot live separated from society and nature, so it is impossible to create any personality on the screen or the stage apart from his or her living circumstances. Cinematic art and the new form of stage art can delineate the complicated phenomena of nature and society and their changes in a diverse manner and on a wide scale and have great potential for the representation of any creation of man as lifelike as in reality. A variety of visual methods should be employed to ensure unity between the portrayal of personalities and the depiction of living surroundings and bring out lively scenes of the mental world of the characters in specific situations.

Sets and backdrops are the basic means of creating the atmosphere of life and specific situations as lifelike as in reality. Sets are created in a certain space, and for this reason special attention should be directed to both the composition and the depiction of the forms and tones, colours and details. Without elaborate composition, exact forms, intensive tones, harmonious colours and expressive details, it is impossible to realize the three-dimensionality and unity of the art of setting as a whole. Neglect of the principles of representation of the visual arts leads to loss of faithful representation of life on the part of the sets, and such sets fail to produce a lifelike scene of the life and

dramatic situation. Even a little rock must possess vivid tones in its distinctive form and achieve harmony in its colours. When three-dimensional and realistic sets polished visually to suit the logic of life are composed immaculately in harmony with the backdrops, the personalities of the characters and the life surroundings make up a perfect unity. It is insignificant not to ensure coordinated harmony between individual sets themselves and between the sets as a whole and the backdrops in the space as in reality. As a matter of course, each set has its place to occupy, but the place must always accord with the logic of life and the laws of nature. The form, tone and colour of each set, depending on their positions and contrasts, render differences to the emotional impact and the meaning of life. Each and every set and backdrop must be the creation of visual art and also be composed in a unified way, with the result that they reflect the features of the era and society, personalities and emotions in life in a faithful manner.

It is important in harmonizing the sets and ensuring its unity with the backdrop to properly capture the inner world of the characters and the moment for dramatic development. The aesthetic cognition of even the same object of nature varies when the object is considered in the light of the moment of the dramatic development and the inner world of a character. The scene of a cascading waterfall also produces various emotional tones when it is painted in combination with the psychological world of a character. The depiction of a waterfall in the scene of portraying the mental world of a character feeling the beauty of his country and the resourcefulness of his nation is always different from the description of a waterfall portraying the dramatic psychological state of a character who has lost his dear revolutionary comrade in the struggle to retrieve his lost country, in terms of the mood and the techniques.

It is important in the representation of backdrops to view the aesthetic features of nature from the Juche attitude, and delineate them in keeping with the personality of the character and specific situation in life. Of the natural scene, there are sacred and beautiful objects associated with the revolutionary activities of the working-class leader and permeated with his valuable achievements, objects

transformed by the creative power of the masses, and mysterious and elegant natural objects. Only when they are selected in line with the personalities of the characters and the dramatic development, and their representational colours are developed well is it possible to enhance the ideological and artistic qualities of dramatic pieces.

Lighting is important in cinematic and stage arts. The creation of the sets and the backdrops, though arranged properly, cannot be assured of success if the illumination is poor. Illumination is the means of making use of light for filming and description of the stage in accordance with the principles of artistic representation. It is precisely illumination that reveals the form and tone, colour and space of the sets, and adds optical and spatial effects to the relationship between the characters and the sets, and to the combination of the sets with the backdrops. It acts in concert with the filming and the description of the stage to produce a keen and delicate artistic effect, thereby drawing the audience deep into the ideological and emotional world.

The colours, the composition and the motion of the lighting are the basic elements of the representation of illumination. Only the rational regulation of the selection and harmony of the light colours, lighting composition and angle, luminous intensity and motion of the lighting can lead to excellent representation of the lighting. The tendency to carelessly cover the sets with the illumination on the assertion that lighting needs to be concentrated on the representation of the principal character, should be guarded against, as should any attempt to neglect the details of the sets that serve to make a delicate representation of the psychological state of a character on the ground that the essential qualities of the screen and stage should be developed. The representation of illumination depends largely on the artistic skill of handling the lighting devices. The higher the skill, the more emphasis can be put on the visual effect of the inner world of the character, his emotions and living atmosphere.

Make-up, costume, hand-prop and setting artists, as the creators, must possess high qualifications in painting, acquire versatile knowledge and think deeply.

The creation of cinematic and stage arts needs a great deal of materials and knowledge, and ample scientific investigation. The architectural style and furniture, ornaments and costumes change with the change of era and the development of life and also reveal complicated differences according to the socio-class positions of the people. The artist must acquire a deep knowledge of literature and history, folklore and visual anatomy, because in order to produce the fine art for at least a film or an opera or a drama he will have to deal with the make-up and the costumes for a number of characters from all walks of life and various sets suited to different ages and historical circumstances.

The artist must make an effort to create fine cinematic and stage arts meeting the demand of the developing reality. In maintaining and inheriting the success in cinematic art achieved in the production of revolutionary films, and the achievements of the *Sea of Blood*-style operatic stage art and *Shrine*-style dramatic stage art, lies the genuine road to the development of the fine arts for the film and the stage serving the cause of independence of the masses.

7) INDUSTRIAL ART MUST BE USEFUL AND BEAUTIFUL

Industrial art is a fine art giving precedence to designing for manufacturing industrial products and developing the living environment in a beautiful, convenient and useful manner. As the main form of utilitarian art, it came into being and developed out of the people's aspirations to produce goods in a beautiful way and for utilitarian purposes. Although it came to existence not long ago, it has rendered a considerable contribution to fostering the creative ability of the people, conquering nature and creating material wealth. Its development has not only promoted the production of mechanical means and consumer goods, it also improves its utilitarian value continuously and translates the aesthetic demand of mankind for material wealth into reality in ever-

more delicate ways. By virtue of this art, the forms of products are improving, and the process of accurately reflecting the level of modern technology, economic development and civilization and satisfying the demands for them in time, that is, the process in which the reproduction and renovation of material wealth continue, is accelerating. The development of industrial art bears reference to the creative ability of man and reflects the extent to which man's independence has been materialized in the domain of material life. How to deal with the form, pattern and colour of a product and how to brand and packaging it poses itself as an urgent and vital requirement in the area of material and cultural life. Today the production of goods is inconceivable apart from art design. The development of industry, commerce and architecture, and the standard of modern living are the objective conditions for the development of industrial art. With the creation and maturity of the objective conditions, the possibility of the development of industrial art increases. Economic development and improvement in technological level facilitate the development of industrial art, which in turn raises the utility and aesthetic value of the product. Between technology and industrial art, between the product and industrial art, exists a close relationship, each acting on and stimulating the other. To demand a design for the high-quality product in a situation of a low level of economic and technological development, and to propose a design inapplicable to the existing production process and equipment would lead industrial art to lose its realistic quality.

Industrial art is not only a powerful means of satisfying the vital demands of the people; it is also a pictorial form of meeting their aesthetic demands for material life. For this reason, the designs of industrial art must be created by combining the utilitarian and aesthetic aspects well organically. Neglect of either of these aspects renders industrial art unable to fulfil its mission. The utilitarian aspect of industrial art design finds its manifest expression in the enhancement of the productive efficiency and quality of the products, and manufacturing them in a convenient way, while the aesthetic aspect manifests itself in the embodiment of the aesthetic demands of

the people in the products. That industrial art consists of designs for the production of goods does not mean that it should ignore the aesthetic demands of the people, and its being a pictorial form does not require neglect of the utility of the product.

Industrial art must be developed creatively from the standpoint of Juche to comply with the socialist way of life. It not only represents the level of the economic and technological development of the country, it also reflects the socio-class nature and national character of the country's way of life. Only when it is developed creatively from the standpoint of Juche to suit the socialist way of life can it serve as a powerful means of promoting social development and the building of an independent national economy.

In order to enable industrial art to make tangible contributions to the welfare of the people, we must ensure a proper combination of socialist content and national form in its design work. Only then is it possible to produce convenient and useful quality goods that represent the national sentiments and aesthetic tastes as they should, goods welcomed by the people.

The cardinal aspect of industrial art is industrial design. Close attention should be paid to the development of industrial design on a priority basis in industrial art. Working out good designs for a variety of machinery and consumer goods is of great significance in augmenting the production of goods and establishing modern production practices.

As far as industrial design is concerned, design for machinery and equipment should be worked out to make a reasonable composition of a variety of complex and integrated processes, such as the curved surface of the form and the crossing lines, the accessories and their links, control devices and their arrangement, the structure of the whole and the parts. It must be created in the context of the unified control of the interrelations between the requirements for safety engineering, man's mental and physical conditions, and his aesthetic demands. Only then can it serve to enhance the efficiency and cultured manner of production, and enable the people to feel

attachment to the machines and equipment, relieve their fatigue in the handling of machines, make labour pleasant, and create a wholesome environment.

Poor design might result in the machines and equipment failing in their application to the functions of the human body and psychological reactions, being unable to satisfy the people's aesthetic tastes and losing their utility. It is only when it perfects the efficiency of the machines and equipment, their management and technical processes in a coordinated way to meet the modern aesthetic tastes that it can ensure their utility.

In order for the industrial designer to perform his difficult and complicated task with credit, he must acquire a versatile and deep knowledge. His duty is not merely to draw the outward appearances of the machines and equipment, but also the harmonious links of their structure and accessories, and show clearly the interrelations of all the elements pertaining to their forms, control systems and technical features. He should acquire a great talent as befits a man of imagination and action to be able to work out the designs for the forms of the present-day machines and equipment, and even of those that might appear in the future, on the basis of his imagination. To make an immaculate design he must be good at draftsmanship, well versed in mechanical engineering, electronics and other scientific knowledge, and fully informed of the technical processes for the manufacture of machinery and the qualities of materials for production.

How to make the formal composition of the product is a major problem in industrial art. Formal composition is what ensures the harmonious arrangement and combination of the major elements and accessories of the product, and represents the efficiency and utility of the product in elegantly visual forms. Apart from the rational compositional form, it is impossible to ensure either the utilitarian or aesthetic value of the product and find a solution to the problem of applying the product to the functions of the human body. The utility and aesthetic value of all industrial goods, such as the machinery and equipment, articles of daily use and consumer goods, are expressed

through their forms. For that reason, the designer must channel great efforts into making a good formal composition.

In order to manufacture goods in beautiful and useful forms, it is necessary to study and accept new principles and methods of composition, and ensure that the product reflects man's activities and his mental and physical conditions in its structure. The industrial art designer must reject designs that dazzle the people with mere ostentation, as is the case in capitalist society, and create designs that embody the noble material and mental demands of the masses, thereby contributing to the development of Juche-oriented industrial art.

Effecting the decisive development of industrial design is an urgent requirement of the times, and for the development of the national economy and technology. An important task facing the industrial art designer at present is to further the development of industrial design to meet the demands of reality, so as to produce a great number of designs of new and idiomatic forms.

Developing costume art is of great significance in establishing the socialist way of life. Costume is the basic means of making up man's outward appearance, and dress design is a noble and delicate art which improves man's outward appearance by characterizing the style and decoration of the costume visually. Man's beauty is made up of the combination of his ideological and mental elegance and physical beauty, in which the costume reflects the ideological and mental elegance of the man, while expressing the beauty of his outward appearance. The costume adds visual beauty to the physical appearance of man; hence, the proverb "Clothes make the man." Costume art is mainly characterized by its function, which is to reflect man's character and living conditions, historical and social features, and special national sentiments, while giving prominence to the beauty of man. Its proper development has a significant influence on establishing a sound tone of life throughout society. Sound costume can bring prominence to man's lofty and cultured personality, and his beautiful appearance.

Costume art must be developed from the standpoint of Juche.

Only then can it serve to make costumes suited to the increasing demands of the people in the course of their lives, rendering contributions to their independent and creative lives.

To develop costume art, dress design should be made to comply with the essential quality of our socialist system, which requires costume styles qualitatively different from that under the old social system. For the workers and other working masses that make up a single socio-political organism and live independently and creatively, sharing life and death, weal and woe, beautiful and elevated costumes are ideal. The capitalist “fashionable” costume is, in essence, rooted in egoism, and represents the poor mental and cultural life of the capitalist world. The capitalist “fashionable” costume born of an egoistic way of life poisons man’s sound thoughts and life, and taints the social tone. Genuine development of costumes is achieved by the uninterrupted improvement of the ideological and cultural lives of the working masses and their new aesthetic demands. It is a law-governed process for the development of costumes that the old style be replaced by the new style, and beautiful and rational costumes be created continually, as suited to the aspirations and demands of the masses who are becoming more refined ideologically and culturally all the time.

Dress design should be made to comply with the ideological and moral traits of the working people. Costume has a close relationship with the ideological and mental state of man. In socialist society, in which life is developed in a modern and frugal manner and the individual is an integral part of the society and the collective, the costumes for the working people are graceful and simple, beautiful and flamboyant. Man’s ideological and moral traits constitute an important aspect, along with convenience for his activities and his lofty aesthetic aspirations, of what costume should reflect. What should be embodied in dress design with regard to the ideological and moral traits of the people is the basic condition for characterizing the quality of the costume and an important factor for determining the social character of its style. Costumes tailored to comply with the aesthetic tastes of the times and in an elegant manner as suited to the

sound moral climate and fine manners and customs of a society reflect the lofty standard of mental refinement on the part of the people and add beauty to their outward appearances. The designer must produce dress designs in which are embodied the noble ideological feelings and revolutionary way of life of our people who are working devotedly with pride and self-confidence in their Party and their country, full of conviction and optimism about the future.

In developing costume art attention should also be directed to accepting the new and positive elements of foreign costumes creatively as suited to the physiques and aesthetic tastes of our people.

The national character must be embodied in the creation of costumes to meet the demands of modern aesthetics. Costume is a sensitive reflection of the national way of life and the aesthetic tastes of the times. Developing the distinctive features of the times and embodying the national way of life in costumes should be promoted as an integrated process in the production of design. Making costumes suited to the changes of the times does not mean that the distinctive features and customs of life peculiar to the nation may be neglected, and developing national character does not allow ignorance of the style required by the new era. However modernized a certain costume may be, it can hardly become the vogue unless it complies with the emotions of our people in their lives, or embody the aesthetic tastes of the times unless it represents modernity even though it agrees with the national way of life.

It is important in developing the modern aesthetic sense of costume to renew its style and variety. The style of costume should be designed in various ways according to the season, sex and age, while caps, footwear and scarves need to be designed in different styles and colours.

Dress design must be made to suit man's physique and his individualistic taste. A costume, though bearing modern and national characteristics, is useless unless it accords with the wearer's physique and individualistic taste. Costume is in all respects what a person wears all the time. Therefore, importance should be attached to individual

physique and taste. What is important in making costumes to meet individualistic tastes is to accurately select the quality of the material, and design the style, decoration, pattern and colour in an idiomatic way. Style, decoration, pattern, colour and the quality of the material are the basic means of expression of costume art.

Developing costume art requires priority to be given to textile art. Textile art, which is closely related to the textile industry, is a branch of industrial art that deals with the designing of the colour, patterns, texture and quality of the material and a variety of other fabrics. The production of fabric is the process of materializing man's everyday-life and aesthetic demands. If we are to bring a variety of materials, carpets and window curtains to meet the standards of modern and civilized life we must develop textile design, and in order to make costumes in various styles and with an elegant appearance we must give priority to textile design. The textile designer must be sensitive to the world trends in the development of the textile industry, and properly embody the ever-growing aesthetic demands of the people for fabric in his design work.

We must actively develop commercial art to meet the essential qualities of socialist commerce, the art that contributes to the work of promoting the circulation and marketing of commodities and stimulating the customers' interest in commodities. Commercial art is closely related to the production and marketing of commodities, their storage and transportation, and advertisements about them. The essential qualities of socialist commercial art consist in its contribution to the popular commerce which functions mainly to serve the masses of the working people. Our commercial art is fundamentally different from capitalist commercial art. The commercial art designer must strive earnestly to produce designs which contribute to the production of commodities of better quality and greater varieties, and their successful supply, in accordance with the intrinsic nature and mission of our socialist commerce and the ever-improving standards of the material and cultural lives of the people.

The principal aspect of commercial art is to produce good designs

of packaging and brands. Packaging plays a great role in preserving the quality of a commodity and ensuring its transportation and sale. Packaging in socialist commerce presupposes service to the masses and trade with foreign countries. For this reason, it must be neat and attractive to ensure durability and hygiene, and render convenience in the course of transportation, storage, and use. The art designer must work out a large number of packaging designs suited to a variety of quality packaging materials and study new methods with which to produce the maximum effect for packaging materials. Brand design should be done well. Besides packaging, the brand is also essential for the transportation and marketing of a commodity. It specifies the names of the producer factory and of the commodity, the size, the price, the date of production, and the like. It must be designed to bring the commodity and the producer factory to people's attention, and be in keeping with the use and formal properties of the product. Ensuring conciseness, compactness and symbolic aspect in designing a brand is of great significance in expressing the attractive aspect of the commodity and the artistic quality of the brand.

With social development and historical advance, the material and cultural lives of the people are improving all the time. Therefore, we must channel great efforts into the development of industrial art and bring up sound reserve forces of industrial art designers. Industrial art designers must create many pieces of new and unique designs, so as to make an active contribution to developing the economy and technology of the country and improving the people's living standards.

8) CALLIGRAPHY IS THE ART OF MEANING AND STROKES

Calligraphy is a peculiar form of art developed in our and other countries in the East from long ago. Practising calligraphy means expressing one's ideas in an explicit and impressive manner through visual inscription of letters bearing meanings. Calligraphy is the visual

description of letters; therefore, a single stroke and a single dot should be true to the literal meaning of the letter and overflowing with emotion. Good writing does not automatically become calligraphy. The shaping of meaningful letters made up of harmonious strokes and written in a manner full of emotional and aesthetic feelings—that is calligraphy. The characteristics peculiar to calligraphy consist in the fact that a single letter, a single word or a brief sentence carries a great meaning and a profound idea, both of which, along with the letters, express themselves emotionally. To implant both the content and representation in the letters themselves is the special nature of calligraphy. The content of calligraphy is made up of meaningful letters and words. As a result, its ideas are expressed by how the meaning of the letters is expressed by what ideological feeling and passion. When letters, though carrying a profound meaning, are not written in brushwork bearing the calligrapher's ideological feeling and passion, they cannot make up a piece of calligraphy.

Calligraphy should be meaningful, which means the calligrapher should produce the visual expression of both the meaning of the letters and his ideological feeling. Only meaningful calligraphy expresses the combination of the meaning of the letters and the calligrapher's ideological feeling, brings out the representation of the strokes and dots of the letters, and liberates the aesthetic sentiments of the brushwork as a whole.

The calligraphy of Kim Hyong Jik as represented by his “Aim High,” expresses its profound meaning in an impressive way by the perfect and masterly hand evident in its every stroke and dot, and manifests his ardour and will that Korea's independence should be achieved without fail. Handwriting bearing meaning yet devoid of emotion, or carrying sentimental inspiration emanating from the writing hand yet empty of meaning, is not real calligraphy.

The basic means of bringing out meaning in calligraphy is the stroke. The visual beauty of the letters is liberated by single-stroke lines and dots. Therefore, how to draw them gives rise to variations in the description and form of calligraphy. Through the stroke the

ideological feeling and creative zeal of the calligrapher are expressed, and in the manner of strokes are the characteristics of both the writing style and handwriting developed. For this reason, calligraphy is called the art of strokes.

Calligraphy must represent the times. It sets importance to the meaning and expresses the ideological feeling in the style of the strokes. Therefore, unless the calligrapher represents his era properly by the meaning and the brush strokes he cannot create significant pieces of calligraphy. Along with the development of the times, man's consciousness and aesthetic feeling also develop and become enriched, and the thematic and ideological content of calligraphy changes. In the past, while in prison after assassinating Ito Hirobumi, the mastermind of Japanese aggression against Korea, An Jung Gun left behind a piece of calligraphy in which he expressed his will never to surrender in spite of destitution, that he would always think of his obligation and face all risks. This writing is clearly distinguished from what was written on trees by the guerrillas during the anti-Japanese revolutionary struggle, in terms of the content and form. The latter graphically shows the greatness of Comrade Kim Il Sung and his wise leadership, and their conviction of the victory of the revolution, and bears the noble will of the anti-Japanese revolutionary fighters brought out by forceful brush strokes full of national sentiments. Our present-day calligraphy embodies the spirit of the times, and reflects the revolutionary ideological feeling and lofty will of the people. Its brush strokes have changed and the style has become renewed. It is only when it reflects the times that calligraphy can show our essential feature that the leader, the Party and the masses are united in a single socio-political organism, establish the good atmosphere of practising calligraphy, and create new writing styles imbued with rich aesthetic sentiments. For calligraphy to reflect the times means that it describes in a word or a sentence the problem required and raised by the times, and with the style that accords with the ideological feeling and aesthetic sentiments of the people. Ours is the age of independence, the age of struggle, which is making a dynamic advance along the road indicated by the Juche idea. Never in the history of our calligraphy have

appeared words and sentences of such profound ideas and meaningful connotations as are evident today. Only lines that are shaped perfectly to make up the words and sentences which came into existence and have been popular in our people's political and ideological lives, as well as in their cultural and emotional lives, can become a piece of fine calligraphy of our era.

Calligraphy must be developed in close relations with the life of the masses, which requires a great deal of artistic forms such as calligraphy. Powerful and militant slogans, pithy words of deep meaning, fine compact sentences about revolutionary history, and excellent lyrical verses are vital mental nourishment for the people's political, ideological and cultural lives. Only when calligraphy is closely combined with the people's lives can it be significant. What is important here is to develop the form of calligraphic inscription on monuments, which, with its fine composition, praises the Party and the leader, and hands the leader's achievements gained in the revolution and construction down through generations. This is the new calligraphic form of our era which embodies the political and ideological quality most graphically. The calligrapher must continue to develop it by various forms and methods. We must create many pieces of calligraphy of great educational value which represent and symbolize the noble mental world of our people. It is also important in bringing calligraphy close to the lives of the people to deal with themes connected with our nation's lofty ethics and morals, history and culture, and natural scenery. Only when its contents are composed on a wide scale and in a diverse manner can calligraphy be effective for educating the people and developing their lives in a modern way.

Calligraphy must be popularized. Since calligraphy is an art of writing in a good hand, everyone can practise it. For schools, to help the pupils to develop the habit of writing a good hand and teach them the method of brush writing means giving them the basics of calligraphy. For all pupils to acquire at least the basic knowledge of calligraphy is the source of popularizing calligraphy. When the masses practise brush writing of fine passages as part of the routine of their lives, their

ideological and cultural standards will be further improved.

The calligrapher must have a knowledge of poetry and drawing, and acquire skilful penmanship. Only knowledge of poetry and drawing can enable him to choose sentences and words of profound meaning and high ideological quality, and make a beautiful rendering of them. He must also study poetics and know a great number of maxims. Without knowledge of poetry, he will merely reproduce what has been written by others. He should compose verses full of literary meaning and passion to further his calligraphic work. Calligraphy is closely related to drawing. In our country there is a term handed down from olden times, *si-so-hwa* (poetry-calligraphy-drawing-Tr.), indicating that calligraphy, drawing and poetry are closely related to each other. Knowledge of drawing makes it possible to deal with the shaping of lines and strokes, and the beautiful composition and harmonious unity in a calligraphic piece. Calligraphic representation made up of the shaping of the lines and the equilibrium in the structure, the style of stroke, the arrangement of letters and the composition of space can improve when the calligrapher's interest in the drawing is keen. The calligrapher must also practise drawing energetically.

The calligrapher must ceaselessly train himself in handling the brush to acquire a high standard of handwriting; otherwise, he can hardly liberate the visual and artistic beauty of calligraphy. Every stroke and dot can be shaped properly only when the calligrapher has mastered a variety of techniques expressing variations and a sense of motion of linear shapes.

Calligraphy must be developed in various forms. While developing various styles of handwriting, like the *chongbong* style, in a diversified manner to enrich the artistic rendering of calligraphy, we must also adapt the traditional style of handwriting to cater to the aesthetic tastes of modern times. Chinese characters have good aspects for the creation of calligraphic rendering because of the characteristics of their ideographs and the composition of their strokes. In addition, there are a variety of styles in the brush writing of Chinese characters. Therefore, we must

develop their characteristics to the full.

As society develops and life gets enriched and more prosperous, the demand for calligraphy increases. By reflecting the social demand for calligraphy on a wide scale, the calligrapher must create many different and original pieces of calligraphy.

4. THE ARTIST AND CREATION

1) CREATION IS THE PRODUCT OF PASSION AND THINKING

Nothing is gained easily, and especially the creation of works of art which should impress the people with the visual representation of man and his life can only be successful through the artist's ardent passion for creation and tireless thinking.

Such creation must be the product of passion, because it is only with the ardent and positive response and sympathy that the artist can produce a work that embodies the demands of his era and the masses. Only with burning passion for creation can the artist accept with all his heart the struggle of the masses to realize their independence, and create a valuable work required by the times. How he views and feels the reality and how he accepts it have a great influence on the ideological content of his work. The artist who adopts an onlooker's outlook on life cannot understand or accept properly the beautiful and noble spiritual world of the masses, and, in the long run, will fail to produce a good piece of work which can rouse the people's emotions.

Only when he gets down to creative work with burning enthusiasm can the artist imbue his work with aesthetic sentiments. As our revolutionary reality is pregnant with beautiful life, so a work of fine art must overflow with aesthetic sentiments. Only a work of fine art created on the basis of the artist's ideological impact and

strong emotional experience gained in the thick of things, can act as a great emotional inspiration to the people. The artist's aesthetic and emotional relations with regard to reality are established by his active and positive role to achieve his objective in his creative work. It is only when his ideological and emotional understanding of life is embodied in his work through his passion that the representation will mirror the thoughts of the times enmeshed in rich emotions. For this reason, creation is called the product of passion.

The artist must burn in his heart with passion for creation to bring out an original work. His passion and excitement are essential for selecting the new and significant germ of an idea required by the times and revolution, and bringing it into bloom through idiomatic representation. The matter of selecting the original germ of the idea of the work is possible only when the artist makes painstaking efforts to properly grasp the aspirations of the times, and raise a new and urgent problem arising in life and struggle. Just as much as the matter of discovering the new, the idiomatic representation of the new also requires the artist's passion. However new and significant the matter he may have found, the artist can hardly translate it into a beautiful portrayal unless he is consumed with overwhelming passion and an impulse to inform the people of what he has experienced and felt.

Creation is an uninterrupted process of inquiry and thinking. While passion is a stimulus to creation, thinking is the conscious activity of the artist in studying, elaborating and intensifying his representation. Creative meditation is not some flitting inspiration but a process of the artist's unremitting and persistent inquiry and the direct reflection of his political knowledge and creative qualifications. The creation of fine art undergoes a complicated and difficult process in which the artist captures the thematic materials for visual representation on the basis of his first-hand experience in the thick of life and his inquiry into reality, and transforms them into artistic depiction. Without the permeation of the artist's persistent and devoted inquiry and unremitting and deep meditation into every passage and aspect of representation in this process, it is impossible

to bring about the brilliant fruition in the creation of an artistic work.

The artist's contemplation is essential to the creation of works of fine art. Pictorial art requires deep thinking on the part of the artist because it should present an extensive and profound picture of the whole of life through one moment on a canvas or in a certain limited space. Only in the midst of such deep contemplation does pictorial representation become polished, blooming and rounded out. The same is the case with the creation of not only thematic pictures and sculptures dealing with human affairs but also with various forms of fine arts for the stage and the film, landscape painting, still-lives, crafts and calligraphy. Particularly in the production of art works carrying profound ideological and thematic contents, the artist's contemplation is prerequisite for ensuring the philosophical profundity of his work.

As the motive power for ensuring the success of a work in the aspect of its ideological and artistic qualities, both passion and meditation for creation are inseparable from one another. Passion is accompanied by meditation, which, in turn, stirs up the former to produce inexhaustible creative power. Keeping pace with unremitting meditation, the passion for creation seething in the heart of the artist also gets more intense, leading the artist to a new world of meditation.

The artist's passion for creation and his thinking do not arise spontaneously. They are what only the artist who has a high degree of determination to fulfil his honourable duty to the times and the people, and feels immense pride and self-confidence in his work, can possess and practise. They can be brought into full play only when the artist is firmly equipped politically and ideologically, and possessed of high artistic skill.

It is only when he is fully prepared politically and ideologically that the artist can produce excellent works. The higher the qualifications of the artist, the master of creative work, the more confidently he can perform his cognitive activities and the more profoundly he can clarify the essence of life and the truth of struggle,

and his passion for creation and his thinking can thereby prove their worth. However, if he is poor in knowledge, his vision of reality narrows, making him unable to discern the essence of things and events correctly, with the result that however hard he may work for creation, his work will inevitably retain its low-key quality. The artist's skill constitutes a major condition for combining the ideological and artistic qualities of his work. Even a new artistic discovery or novel creative intention can be perfectly embodied in his work only when he is possessed of high artistic skill. A proverb says that "Seeing is one thing and doing another"; likewise, if he is not prepared for either of these two aspects, his passion and his thinking will come to naught. The artist must fully prepare himself both politically and ideologically, and technically and practically, display his revolutionary enthusiasm in creative work, and continue to engage in philosophical thinking, so as to produce a great number of excellent works that serve to give a dynamic push to the revolution and construction.

2) AN ARTISTIC REPRESENTATION IN THE MIDST OF REALITY PRODUCES AN EXCELLENT WORK

Creation begins with actual life, and ends in actual life. To the artist, reality is the source of creation and the rich soil for bringing his creative talent into full play. In the midst of vibrant reality the artist acquires new knowledge and new talents, and finds the rich life which makes it possible to improve the contents and forms of his work continuously. Precisely the reality of our country itself and the life of our people itself, both full of struggle and optimism, make up art. When the artist observes and experiences actual pulsating life firsthand, he can produce fine works enjoying the love of the people. Experience in reality is the essential requirement for creative activities.

That the artist makes an artistic representation in the midst of reality means never approaching objective phenomenon with an

onlooker's attitude. The artist's view of reality is his purposeful and intentional activity to find the essence of different and complicated things and events, and make an artistic representation of it, and the process in which he involves himself deep in the mental world of the people to experience life on all sides.

The artist must, above all else, acquire a thoroughgoing knowledge of the Party's policies before going to observe reality. Our Party's policies give a scientific elucidation of the requirements of the developing reality and the ways for their solution. Only the artist who views reality with deep knowledge of the Party's policies can correctly discern all important problems cropping up in life. Equipping himself fully with Party lines and policies enables the artist to get a high degree of political insight, and correctly understand the essence of the onward march of our people and their actual lives.

The artist must have a great passion and eagerness for inquiry with which to positively experience the exciting life of the people. An onlooker's attitude of merely approaching reality passively and without passion cannot get the artist to take to heart the pulse of vibrant life. He must live in the thick of things with burning passion and clear-cut objective, so as to produce immaculate works which mirror the independent lives of the masses in a profound manner. A work of fine art endowed with high ideological and artistic qualities is outlined and completed in the midst of real life by the artist who always burns in his heart with passion for creation. When passion for creation is intense and the objective of inquiry is clear, the study of reality will bear fruit and creation will become pleasant and worthwhile.

The artist must experience reality widely and deeply. When he studies life on a wide scale and in a profound way, his experience of life will become a great asset for his creative work. Only when he takes a broad view of reality and acquires versatile knowledge can he produce a diverse and rich representation of man and his life true to reality. He must strive to study reality widely and deeply, and represent the aspirations of the times faithfully in his works.

The artist must live and create amid real life. Working on the basis

of only the materials already collected, sitting in his studio, separated from reality, the artist will be unable to mirror the diverse and vivid life to the full on his support. Life changes and develops at every moment. Given this situation, if one reproduces only what one has already experienced in the past, one will fall behind the ongoing reality. The artist must always live together with the working people, sharing pleasure and pain with them in the thick of vigorous struggle, and reproduce the true image of the vibrant reality of the Juche era in his works.

The life which the artist must see, experience and keep in mind is diverse; therefore, his method of studying it should also be diverse. To represent the life of the working class requires the artist to visit factories to live with the workers there, while the creation of portrayal of farmers needs his experience of life with farmers. Even on his way to and from his working place, the artist should not only feel the seething atmosphere of urban life first-hand but also see the happy lives of the office workers and schoolchildren in their smiling faces.

The artist who conducts creative activities amid real life is faced with both problems of principle and common problems to be solved in the production of all works of art and the practical tasks in the production of artistic creation.

The artist must mingle with reality so as to find thematic material from life as suited to the characteristics of fine art. Thematic material from life to be dealt with in the work of art must be something to be selected by the germ of an idea and translated into a special visual representation. Even the same life subjects produce different artistic effects from one another according to their forms of expression. It is only when it selects subjects which can make a vivid, visual show of the essential contents of life that it is possible for fine art to ensure the expressive and faithful qualities of its visual representation. Of special importance in fine art is to keenly observe the outward features and variations of things and events in reality, and represent them in a lifelike manner. Fine art shows the inner world of man through his outward appearance and movements, and unfolds his life

in a visual way. The artist is able to create a lifelike depiction of the personality of the figure only on the basis of his detailed inspection of man's facial expressions, movements, and postures, and of his accurate delineation of these forms. Sensitive reflection of outward features and variations of things and events is of importance also in the production of work on natural objects. In its vivid description of forms of forests, fields, tractors, etc., fine art produces sense of feeling the passing breeze and hearing droning sound from afar.

In reality the artist must not only be sensitive to the outward appearance of the object of representation that reveals its essential aspect, he must also study the descriptive method with which to show the object in a faithful and impressive way, and apply it in his creative work. He must pay close attention to finding amid real life the techniques that cater to the aesthetic tastes of modern times. The techniques of fine art, being the visual manifestations of the emotions of life and aesthetic tastes, are improved and enriched continually along with the development of reality and the change of life. Only when he actively studies in reality the techniques catering to the aesthetic tastes of the people, which are being renewed continuously, and applies them, can he create artistic representation capable of arousing deep sympathy among the viewers. He must on all accounts consider and solve the problem of techniques in the context of organic relations with actual life. He must make it his daily routine to go deep into real life and study techniques.

The artist must thoroughly establish the revolutionary tone of going deep into vibrant reality to carry out creative activities, so as to bring on display a wide variety of works that show reality in lifelike manner.

3) AN ARTIST MUST ACQUIRE HIGH SKILL

An artist of profound political insight and high artistic skill is able to consider all things and events from the revolutionary viewpoint, correctly judge them and produce excellent works reflecting life in a faithful

manner. Reality is, as a matter of course, the source of creation. However, its mere reproduction cannot be a work of fine art. A work of art reflects the artist's knowledge, his ideological and aesthetic viewpoint, and his talent. Success in creative work depends largely on the degree of the artist's ideological and artistic preparedness. His political knowledge and artistic skill constitute important factors for determining the ideological and artistic qualities of his work.

By artistic skill, I mean the creative abilities of the artist who creates the work. By virtue of his great artistic skill the artist studies the profound content and perfects form of his work and brings them into full bloom through beautiful visual representation. In order for him to ensure ideological and artistic qualities in his delineation of man and his life, he must be capable of considering, analysing and judging man's life from the revolutionary viewpoint and showing it through graphic portrayal. He must acquire great artistic skill, along with profound political knowledge. Artistic skill is a major index of the artist's qualifications.

An artist must live up to the Party's great political trust in him loyally and with high artistic abilities. This is what the Party requires of him to improve the ideological and artistic level of fine art to the utmost, to meet the requirements for the building of socialism and communism. The loyalty of an artist to the Party and the leader must be expressed not merely in words but in his creative work. However loyal he may claim to be to the Party and the leader, he may still fail to produce excellent works to meet the demands of the times and the aspirations of the people, unless he has high artistic skill. To produce excellent works of art, an artist must acquire lofty ideological and mental traits plus the artistic abilities with which he can reproduce life through visual portrayal.

In our people-centred socialist society, life is developing rapidly, the relationship between fine art and the masses is getting closer than ever before, and the ideological and aesthetic demands of the working people are growing ceaselessly. The present-day reality requires that the artist produce larger numbers of pieces of high ideological and artistic qualities. For the artist to improve his abilities is an important

guarantee for consolidating the successes gained by Juche-oriented fine art and further promoting its development. Our artists who serve the Party and the revolution must improve their artistic abilities decisively to fully satisfy the requirements of the times and the aesthetic demands of the masses.

An artist's skill is not inborn, and it does not improve of its own accord. It is the fruition of his unremitting and strenuous efforts. Through persistent efforts and strenuous inquiry the artist's creative ability improves. The matter of skill largely depends on how hard the artist himself strives and studies. The life of an artist as a creative worker, must be imbued with his stubborn struggle to improve his skill.

To improve his skill, the artist must study hard. To study political and artistic theory is the basic way to improve his political and practical qualifications. Study must be conducted by a proper combination of political and artistic studies. In political study emphasis must be laid on studying and understanding the great Juche idea and its embodiment, our Party's policies, comprehensively and profoundly, while in art study efforts should be channelled into studying our Party's Juche-oriented idea and theory on art and literature to thoroughly internalize them. The artist must also be well informed of the characteristics of fine art and the history of its development, and well versed in the principles of making forms and applying colours and a variety of methods for visual representation. He must ceaselessly study to acquire versatile knowledge and a broad mental vision.

In order to improve artistic skill, it is important to intensify skill-training. Creating a work of art is a creative activity requiring skill. Without skill-training it is impossible for artists who create visual representation to develop and polish their abilities and techniques. All artists, whoever they may be, must ceaselessly polish their skills all their lives. Skill-training, while being conducted regularly, must be promoted systematically and with clear-cut objectives. The artist must always keep the brush in his hand, never putting it down. Unless he regularizes his skill-training, he will inevitably regress. He must make painstaking efforts to polish his artistic skills by making use of a

variety of forms such as sketches, colouring and studies. When skill-training is conducted in combination with the creation of the work at hand, the artistic skill polished through practice will get consolidated and prove its worth in practical creative work. The artist must practise studies much and polish his rough drawings in all respects to fulfil the immediate task for creative work, thus improving his artistic skill.

Skill-training must be conducted in close combination with theoretical study. Art theory is the scientific basis of artistic activities, while skill-training should be supported by art theory. It is only when it is based on both theory and practical ability that artistic skill can display its strength in creative work.

Specialization is an important way to improve artistic skills. Every artist must become a master hand in his special field. Specialization enables the artist to master a certain pictorial form that suits his creative idiosyncrasy. Fine art consists of various kinds and forms, and artistic talent and idiosyncrasy are different from one artist to another. Among the artists there are some who are good at figure painting, and some good at landscape painting or painting with flower and bird motifs. Specialization in creative work makes it possible to develop the artist's idiosyncrasy clearly and improve his artistic skill in a concentrated manner. For the artist to specialize in a certain field is of great significance in the development of national fine art. When the artist specializes in his specific field and does his bit in a responsible manner, fine art will flourish and develop comprehensively.

The artist must constantly improve his political insight and artistic skill to meet the requirements of the developing reality, thus developing our socialist fine art, the most revolutionary and popular in the world, to a new and higher stage.

4) EXCELLENT WORKS OF ART ARE NATIONAL ASSETS

The artist plays a great role in creating cultural wealth for

mankind. His contributions to the cultural wealth created by mankind are innumerable. A work of art is preserved for a long time and handed down through generations; its value as an asset is different according to the era to which it belongs. The excellent pieces being created now in our country are of great value as socialist cultural wealth, incomparable with anything else. They make a great contribution to materializing the demands and aspirations of the masses of the people for independence and developing the genuine culture of the working people. Works of art are not preserved merely as relics; as the cultural wealth of the country, they will still retain their value even in the far-distant future.

Even a little piece, so long as it is true to its value, will be preserved as a national asset, and will contribute greatly to enriching the cultural treasure house of mankind. A great number of excellent pieces of national value will enrich the cultural wealth of the country and enable the people to feel immense national pride and self-confidence.

In order for a work of art to become part of the wealth of the country and the people, it should come up to the standard of national value. For its high ideological and artistic quality, a piece of national value comes to be preserved and handed down through generations, serving to give a strong push to the masses' cause of independence and enjoying the love of the people. True, our country, which boasts of its long history and cultural traditions, has numerous pictorial remains of national value, but we must create many more masterpieces in our era so that we can add socialist assets of new type to the treasure house of the country.

We must carefully preserve the art pieces of national value. Excellent pieces, no matter how many of them there are, will lose their value as national treasures unless they are preserved well. Good preservation alone can maintain their national value for good and transmit them from generation to generation. To this end, it is important to give the people a correct understanding of works of art. The monumental sculptures, paintings of rare beauty, and invaluable crafted pieces established and found in many areas of our motherland

are the products of our people's extraordinary talents and creative abilities. Art pieces are the ideological and cultural wealth indispensable to the life of the people not only in the present time but also even in the far-distant future. What is important in getting the people to have a correct understanding of works of art is to let them know that the original works cannot be made again, and thus their value increases with the passage of time. Only then can they perceive the valuable aspect of art pieces and establish an atmosphere of treasuring them and preserving and managing them with the attitude of masters. Every citizen of our Republic must safeguard and add lustre to them as a master of the art pieces of national value.

In order to preserve works of national value perfectly we must improve the system of preserving them and find proper solutions to the scientific and technological problems arising in the preservation of works of art. Preservation and management, restoration and display are the three elements concerned in preserving the original works of art. We must create the basic conditions for the preservation of original works by properly establishing a custody system, scientific restoration system and system of reproducing the works for display, all with regard to the preservation of the original works. Only when these three systems are integrated as a whole is it possible to say that the system of preserving works of art has been established; a regular preservation system unsecured by a scientific and technological guarantee cannot perform its function. Various kinds of works of art, different from one another in terms of their material quality and the conditions for their preservation, can survive long only when they are treated with delicate technical processes and their security guaranteed physically, chemically and optically.

The halls for the display and preservation of works of art must be thoroughly protected from infiltration by ultraviolet rays and polluted air, and provided with proper lighting devices, through the introduction of technical achievements gained by modern science, so that the works are prevented from discolouring and fading. It is very important to study and introduce technical methods for the prevention

of decomposition, wear and damage, and inquire into new methods for restoration, so as to transmit the original works as they are to the generations to come.

The Korean Art Gallery and other institutions dealing with works of art must concern themselves primarily with the safety of the national treasures and the preservation of their value by establishing a complete scientific preservation system whereby art pieces of national value are not damaged. The artist, too, must show due concern for the preservation of art pieces. While creating his work, the artist must enhance his sense of responsibility for ensuring its permanent preservation.

At the same time as preserving excellent works of art properly, we must constantly increase the number of national treasures, and disseminate and give wide publicity to them among the masses. It is important in this respect to continue to unearth and collect relics of valuable art works and carry out the creation of works of art energetically. Unearthing and collecting cultural remains of fine art is an important undertaking in the course of glorifying the long history of our country and the creative talents of our nation, and makes each and every relic the genuine property of the working people. This undertaking should be based on scientific investigation. It is important to establish Juche firmly in scientific research and conduct investigation into the cultural remains of fine art in depth so as to give a scientific elucidation of the law-governed process of cultural development by the masses.

In order to constantly increase the number of the national treasures it is necessary to create more and better art pieces. The creation of fine art should be geared to the production of many masterpieces, which alone can reach the standard of national value in our era. A masterpiece is precisely a work of art that produces the effect that the more one sees it, the more one feels the impulse to see it again and makes one feel the profound meaning it expresses and think deeply about it. A masterpiece must be beautiful in its representation, with good ideological quality and refined form.

Making effective use of a variety of forms and methods such as art exhibitions is important in increasing the number of national treasures and disseminating and giving publicity to them. Art exhibitions are the basic form of disseminating and advertising works of high ideological and artistic quality among the masses. The regular holding of art exhibitions of different scales will give a stimulus to the creation of works of art, enable many people to see the works, and help to increase the number of works of national value. We must organize them in all residential quarters as well as abroad.

The Korean Art Gallery puts fine works of art on regular display. Therefore, the broad masses of the people can go there to enjoy them. This gallery must establish the system of displaying works with priority given to Korean paintings and make a good arrangement of exhibits in such a way as to show the general aspect of the development of our fine art, so that more and more people can be exposed to this part of our traditions.

Decorating public buildings and the living environment with works of art is an effective way for the dissemination of art pieces. Our people, who have high aesthetic demands and cultural and emotional lives, are greatly concerned with meaningful and beautiful works of art. When objects for artistic decoration are expanded, and elegant and attractive works of art are arranged harmoniously in dwelling house, fine art will become closer to the people's lives, and its cognitive and educational role will grow. We must also conduct dissemination and advertisement of works of art through publications, including pictorial magazines. For their rich ideological and artistic qualities, our works of art move the people deeply and enjoy their love. The creation of many fine pieces of art and the wide dissemination and advertisement of them are what the masses themselves demand. We must exert efforts to give wide publicity to our style of socialist fine art at home and abroad through the development of diversity and motion, all-embracing aspect and effectiveness in the dissemination and advertisement of art pieces, and give fuller play to the function and emotive power of fine art which contributes to the independent lives and creative struggle of the masses.

The artist's creative life is nothing but worthwhile activity devoted to the enrichment of the national wealth of fine art and the ideological and cultural education of the people. He must fully equip himself with the Juche outlook on aesthetics, and create masterpieces reflecting reality as graphically as possible through energetic inquiries full of passion for creation and unremitting meditation, so as to brighten the national resourcefulness and wisdom of our people down through generations.

Our artists have accumulated precious experiences and achieved brilliant successes in blazing the untrodden path of creating socialist fine art under the wise leadership of the Party. The full flourishing development of Juche-oriented fine art bears clear evidence of the validity and undying vitality of our Party's policy on art and literature.

The developing times and advancing revolution elevate the aspirations and demands of the masses continuously, raising new tasks in the sphere of fine art. The reality of our country requires that we stimulate the function of fine art, the function of ideological and aesthetic education for the masses, more strenuously than ever before. In order to enable socialist fine art to fulfil its duty to meet the requirements of the developing reality, all artists must equip themselves firmly with the Juche outlook on aesthetics and carry out the Party's policy on art and literature to the letter. Defending and implementing the Party's policy on art and literature is the precondition for developing socialist fine art to a new and higher stage.

We must establish Juche in fine art. Only then will it be possible to bring into full bloom the fine art that accords with the interests of our revolution and enjoys our people's favour and embody the Korean-nation-first spirit in creative activities. In establishing Juche lies a sure guarantee for bringing the intrinsic nature and advantages of our socialist fine art into full play.

The lifeblood of socialist fine art is loyalty to the Party, the working class and the people, in which it is qualitatively different from all sorts of reactionary and anti-popular fine art, and encourages and inspires the masses forcefully to the struggle for the building of

socialism and communism. Now that the imperialists' ideological and cultural infiltration and anti-socialist manoeuvres are rising in intensity, embodying the principle of loyalty to the Party, the working class and the people is an essential requirement for and a militant task of maintaining the purity and revolutionary character of socialist fine art.

In order to make our fine art touch the heartstrings of all the people, it is important to ensure a correct combination of ideological quality and artistic quality in the creation of works. Artists must create greater numbers of fine works in which profound ideological contents and beautiful visual forms are united, by exploiting their rich political knowledge and artistic skill, so giving the utmost play to the noble ideological and artistic features of socialist fine art.

The harmonious development of various kinds and forms of fine art constitutes an important index for the characteristic phase of development of our socialist fine art. In the sphere of fine art we must give top priority to Korean painting, while developing various other kinds and forms in a comprehensive way, so that fine art should be linked up with the lives of the people in all respects, satisfying their demand for independence.

Juche-oriented fine art, which occupies the highest and most prominent place in the history of fine art of mankind, can be assured of success in its creation only on the basis of correct methodology. It must open up a higher ideological and artistic phase, holding fast to Juche-based realism characterized mainly by the principle of ensuring national form and socialist content in the work.

Bearing in mind their great pride and responsibility as art workers of the Party, artists must fulfil their sacred mission and duty to contribute to brightening our style of socialism centred on the people.

LET US MAKE A FRESH TURN IN THE DEVELOPMENT OF SCIENCE AND TECHNOLOGY

Letter to Attendants of the National Conference of Scientists

October 28, 1991

It is a very meaningful event to hold a national conference of scientists in 45 years since the first historical conference of scientists and technicians, convened at the initiative of the great leader Comrade Kim Il Sung and at which he elucidated the direction and ways for the development of science and technology in our country.

The current conference held in an atmosphere in which the entire people of the country are burning with great revolutionary enthusiasm to greet the 80th birthday of the great leader more resplendently will mark an important turning-point to effect a remarkable development of national science and technology to meet the requirements of a new and higher stage of socialist construction.

Over the past decades the science and technology of the country have achieved great success under the wise leadership of the Party and the leader. Our national science and technology, which broke fresh ground right from scratch after liberation, are now equipped with a large legion of competent scientists and technicians, and strong material and technical foundations, capable of finding successful solutions to the considerable scientific and technical problems arising in socialist economic construction and the implementation of the technological revolution.

From the first days of building a new society the great leader

considered the development of science and technology to be an important matter deciding the destiny of the country and the nation, showing deep concern for and taking unstinted care of it. Proceeding from the principles of the great Juche idea, he put forward the intellectuals as a component of the motive force of our revolution, along with the workers and peasants. He regarded the scientists and technicians as invaluable treasures of the country, and took each and every one of them into his embrace, personally leading them all in their scientific research work. In spite of the difficult situation of the Fatherland Liberation War, decisive to the destiny of the nation, he initiated the establishment of the Academy of Sciences, thus laying a firm foundation for the development of our national science and technology; in each period of revolutionary development he inspired the scientists and technicians vigorously to the struggle for the Juche-oriented development of the national science and technology.

Our scientists and technicians have always worked devotedly to implement the Party's policy on science, upholding the leadership of the Party and the leader, thereby making a great contribution to socialist construction and the development of national science and technology. After the war our people built new modern cities and rural communities on the debris, laid a solid foundation for an independent national economy in a short span of time by vigorously stepping up the technological revolution, and accelerated the grand cause of socialist construction forcefully at the speed of Chollima plus speed campaign. All this would have been inconceivable apart from the creative wisdom and devoted service of our scientists and technicians. They are now trusting and following our Party without the slightest vacillation even in the vortex of the present complex situation, and are making persistent efforts with all their talent and energy, heedless of appreciation by others, solely for the Party and revolution, to make the national economy Juche-oriented, modernized and scientifically-based and to develop the national science and technology to the advanced world standards in a short period of time.

It is a source of great pride for our Party and our people to have a

huge army of revolutionary scientists and technicians who, taking the great Juche idea as their unshakable conviction, are solidly sticking to their revolutionary posts appointed by the Party, and are striving heart and soul to support the Party and brighten socialism with science and technology.

I highly appreciate the loyal performance by our scientists and technicians of their honourable mission and duty to their motherland and people upholding the leadership of the Party, and extend my warm thanks to the attendants of this conference and all the other scientists and technicians of our country.

We are now faced with the heavy task of developing national science and technology to a new and higher stage by making a revolutionary turn in scientific research work.

Developing science and technology quickly is an urgent requirement of our revolution and for the building of socialism and communism.

Socialist and communist society can be built only on the basis of highly developed science and culture. Scientific and technological development is an important guarantee for stepping up the technological revolution to ensure the rapid development of productivity and provide the people with material and cultural lives, independent and creative. The technological revolution is a process of introducing the achievements of modern science and technology to production and disseminating them. Only when the technological revolution is promoted vigorously through the rapid development of science and technology is it possible to lay solid material and technical foundations of socialism and communism, rid the workers of difficult and hard labour, and ensure comfortable material and cultural lives for them.

To develop science and technology is now urgent for safeguarding the cause of socialism and brightening our style of people-centred socialism all the more.

Now that the imperialists are intensifying their manoeuvres to stifle socialism more than ever before, advertising their “economic

and technical superiority,” we must rapidly develop science and technology in order to demonstrate the advantages of socialism over capitalism, and emerge victorious in the economic and technical confrontation with the enemy.

In order to successfully fulfil the Third Seven-Year Plan by giving the fullest play to all the potentials of our existing economic foundation and accomplish the complete victory of socialism, we must make a great turn in the development of science and technology.

Now is the age of science and technology, and unprecedentedly fast speed is the major characteristic of the development of modern science and technology. The smaller a country is, the more efforts it must channel into scientific and technological progress so as to develop quickly.

We must attain the advanced level of the world as soon as possible in the development of science and technology by running ten steps or even one hundred steps when others take one step.

It is our Party’s unshakable determination to develop our national science and technology to the advanced level of the world in the near future. Our Party has set the objectives for development of science and technology to attain by the year 2000, to meet the urgent requirements of the developing revolution and the trend of development in modern science and technology. When we attain these objectives, our country will have reached the advanced level of the world in major technical and economic indices, and rank among the advanced countries in scientific and technological development.

We are provided with the conditions for and the possibility of attaining the grand objectives for the development of science and technology. All scientists, technicians and leading officials must turn out in the struggle to attain these objectives with great revolutionary enthusiasm and firm determination.

For the present, you must vigorously struggle to carry out a new three-year plan for the development of science and technology from this year.

The main task of this plan is to develop the key branches of

science and technology to a new and higher stage, and actively promote the modernization of the national economy on the basis of the latest achievements of science and technology. During the period of this plan we must concentrate our efforts on electronics, heat engineering, biotechnology, mechanical engineering, chemistry and the development of new materials so as to develop them to a new and higher level, and vigorously promote the building of new factories and the achieving of technical improvements by up-to-date science and technology.

We must, above all else, continue to channel great efforts into the development of electronics.

Electronics is the most important sphere of science, a sphere constituting the core of modern science and technology. Without its development it will be impossible to equip all the sectors of the national economy with modern techniques and put all production processes and management activities on a new scientific and technical basis.

The scientists and technicians in the sphere of electronics must work hard to develop electronics and the electronics industry to a fresh and higher level, and introduce computers and robots into the key sectors of the national economy, on the basis of the successes and experiences they have already gained. They must improve the qualities of the elements and materials used for newly-developed microcomputers, and increase the rate of their domestic self-sufficiency, actively develop programs and expand the scope of computer use. Besides, they must also solve scientific and technical problems arising in increasing the production of large-scale integrated circuits and chips for special semiconductors, and in making high-quality electronic consumer goods and installing optical-fibre communication systems.

We must pay close attention to the development of mechanical engineering. The present trend of the development of this industry is to effect digital control of machinery and other equipment and introduce robots into the production process. The mechanical

engineering sector must ensure the precision, high speed and intelligence of machine tools, and raise the quality of machinery to a high level by inventing high-proficiency hydraulic machines, mechanical elements and automation devices. For the present, they must set the production of *Kusong-104* lathes on a regular basis and do their best to invent new digital-control, modern versatile machine tools and various other precision machines.

The development of science and technology, machinery and equipment is guaranteed by the development of materials. Unless the new materials sector is developed, it will be impossible to ensure Juche-oriented development of the electronics industry, bring about modernization of the machinery industry, and promote the development of up-to-date science and technology as a whole. The scientists and technicians in this sector must step up research work to develop compound semiconductors and precision porcelain materials, essential for the electronics industry, and to industrialize their production, and push ahead with research into developing new materials such as superconducting materials and metal plastic composite materials as well as materials that can substitute for what are not available in our country, in a far-sighted way.

To develop heat engineering is a pressing requirement for easing the strain on the thermal power supply in our country and satisfying the ever-growing demand for energy of the national economy. In order to solve the problem of thermal power, we must, above all, adopt a scientific way for making effective use of low-heat coal and meta-anthracite, the deposits of which are abundant in our country. The scientists and technicians working in this field must channel their efforts into studies with regard to a new, large power-generating boiler burning low-heat coal and improve the thermal efficiency and safety of combustion of the existing large boilers. In addition, they should find solutions to the relevant scientific and technical problems to make effective and economical use of energy, and put efforts into research to develop new kinds of energy such as solar and wind-power energies, thus opening up a broad vista for their use.

Developing biotechnology and chemistry is of great significance in improving the people's living standards, including the quality of their food and clothing.

It is important for the biotechnology sector to exert efforts to develop cell engineering, gene engineering, microbiology and other branches of modern biology, and apply the achievements of modern biology to agriculture, stockbreeding, medical science and the food industry, so as to be able to produce high-yield crops and new varieties of domestic animals as well as a large quantity and variety of quality medicines and foodstuffs.

The scientists and technicians in the field of the chemical industry must intensify their research into vinalon, the fibre of the Juche type, so as to improve its quality, expand its variety and raise the level of the technique of its production to the highest. They must also ensure that the quality chemical goods which are badly needed for agriculture, the light industry and various other branches of the national economy, are produced from raw materials available in our country.

While directing our main efforts to the key sectors of science and technology, we must develop the new spheres of science and technology, including lasers, and actively introduce the latest achievements of science and technology into the new factories and projects for technical improvement. In addition, we must intensify the study of mathematics, physics, biology and other basic sciences so that they contribute positively to the national economy and the development of science and technology.

At the same time as developing the new spheres of science and technology and intensifying the study of up-to-date science and technology, scientists and technicians must strive to solve the problems of making an effective use of the existing economic foundations, of putting production on a steady basis and of improving the quality of products in various sectors of the national economy, including the mining industry, metal industry, power industry and railway transport. They must also pay close attention to the technical

improvements in the production of magnesia clinker, in the cultivation and processing of Insam, a traditional medicinal root in our country, in the production and processing of cocoons and in traditional Korean medicine.

In order to successfully carry out the tasks facing the field of science and rapidly develop national science and technology as a whole, we must firmly establish Juche and thoroughly embody collectivism in scientific research, and closely combine scientific research and practical production. This is the consistent principle adhered to by our Party.

The basic aspect of scientific research is to develop science and technology in the direction as required by our Party and revolution, from the unshakable standpoint of Juche. The study and development of science are aimed at finding solutions to the scientific and technological problems arising in the course of revolution and construction, so as to ensure national well-being and development and provide the people with comfortable material and cultural lives. Such items of science and technology as do not serve the revolution of our country or contribute to our people's interests are of no use, no matter how advanced and modern they may be. Therefore, we must firmly maintain the Juche-oriented viewpoint and attitude in scientific research—always putting the interests of our revolution and our people at the centre of our thinking and acting.

Scientific research is an activity aimed at elucidating the law of development of the world and finding a way to transform and develop nature to meet man's demand for independence. Therefore, it requires a high degree of creativity. As topographical conditions are different from one country to another, and even the same natural law changes in its form of expression and mode of action when the natural conditions and circumstances change, all the problems arising in scientific research should be solved creatively on the basis of the actual conditions of one's own country.

In order to establish Juche in scientific research, scientists and technicians must equip themselves firmly with the Juche idea and the

Party's lines and policies, its embodiment, acquire a deep knowledge of the reality of our country, and give full play to the revolutionary spirit of self-reliance, solving all scientific and technological problems in a revolutionary manner by their own efforts. The Party's lines and policies concentratedly reflect the requirements of the Korean revolution and the interests of the masses, and comprehensively illuminate the direction and ways of scientific and technological progress. Scientists and technicians must thoroughly equip themselves with the Party's lines and policies, and always think and act on this basis.

We must categorically reject flunkeyism and dogmatism in scientific research, which would certainly lead this work to failure. The flunkeyist and dogmatic viewpoint and way of thinking numb one's creativity, resulting in failure to have a correct understanding of various ever-changing realities and develop a scientific way for scientific and technological development and socialist construction. We must ensure that our scientists and technicians do not harbour illusions about the advanced science and technology of other countries, instead of believing in their own ability. It is a terrible mistake to think as if socialism is inferior to capitalism in developing science and technology, worshipping the advanced science and technology of capitalist countries. In any society the driving force of the scientific and technological development is the creativity of the masses. If we give full play to the revolutionary enthusiasm and creative wisdom of scientists, technicians and producers, and tap the national economic potential to the maximum, from the standpoint of Juche, socialism can certainly surpass capitalism even in the field of science and technology.

To embody collectivism in scientific research is an intrinsic demand of socialist society and a basic way for the rapid development of science and technology. Socialist society is a collectivist society in which all the members unite as comrades and cooperate with one another in a comradely manner, guided by common objectives and interests. It is only in social unity and cooperation with one another

that men can become powerful beings capable of transforming the world. The superiority of socialism and the source of its strength lie in the fact that all its members achieve comradely unity to make concerted efforts for revolutionary struggle and construction. In collectivism lies also the source of strength for developing science and technology. However clever an individual may be, he or she can acquire only a portion of the scientific and technological success achieved by humanity. With individual strength and wisdom alone it is impossible to get a comprehensive cognition of and transform the complicated and multiform world. Only when people pool strength and wisdom with one another and make comprehensive use of the scientific and technological achievements amassed by mankind throughout its history, can they fulfil their role as the prime mover, actively transforming the world as suited to the needs of mankind.

The embodiment of collectivism in scientific research requires the establishment of an atmosphere in which scientists and technicians strengthen comradely cooperation and frankly exchange their success and experiences in their research and widely generalize them, under the slogan “One for all and all for one!” They must also intensify joint and cooperative research, which makes it possible to efficiently mobilize and use the existing scientific and technological capabilities and find opportune and successful solutions to difficult scientific and technological problems. In scientific research sector, joint and cooperative research work must be extensively organized according to the magnitude of the objects for research and the content and nature of problems to be solved, and scientists and technicians should be encouraged to carry out their tasks by concerted efforts.

The greatest obstacle to the embodiment of collectivism is self-centredness, which is absolutely intolerable in our society as an expression of selfishness that is the practice of thinking only of oneself and giving precedence to individual interests over those of the collective. Once tolerated, it will bring only the interests of one’s unit and sector to the fore, rather than those of society and the collective, causing great harm to the revolution and construction.

Self-centredness is taboo in scientific research. Since all the branches and spheres of scientific research are closely interlinked as a whole organism, we cannot develop science and technology without eradicating self-centredness. Now that scientific and technological cooperation and exchanges are thriving extensively across the world it is anachronistic for scientific research institutes and researchers, out of self-centredness, to make fence off from one another while engaging in the research work within the boundary of one and the same country.

In scientific research, all fences must be pulled down, and relations and creative cooperation between scientists and technicians, between research institutes and between research institutes and universities and colleges must be made closer.

Combining scientific theory and actual production closely is a basic requirement for ensuring success in scientific research and stepping up the technological revolution.

Scientific research and production are inseparable links interacting with each other in the process of social production. Their close connection makes it possible to ensure rapid scientific and technological progress and accelerate economic construction on the basis of the achievements gained in scientific research.

Production practice is the source and motive force of scientific and technological development and the best criterion for judging the results of scientific research. Science and technology separate from production cannot develop and are of no value. Only when it is organically combined with production can scientific research render a tangible contribution to finding solutions to urgent problems arising in the revolution and construction, and its achievements prove their great worth in promoting the technological revolution and people's living standards. Scientists and technicians, basing themselves firmly on reality, must take the problems arising in practical socialist construction as the subjects of their scientific research, and solve the scientific and technological problems appearing in the application of the achievements of their work to production, in a responsible manner.

In order to combine scientific research with production practice, scientists and technicians must go deep into the reality of socialist construction; only then can they know the actual state of the national economy and problems awaiting immediate solution in the production and construction, and acquire rich and valuable experiences of the producer masses.

The shock-brigade activities of scientists and technicians are an advantageous form of combining scientific research and production practice. Such shock brigades enable scientists and technicians to go out to the factories, enterprises and construction sites as an organized force to conduct creative activities together with producer masses there, thus making it possible for them to solve in a mobile way the major scientific and technological problems of great significance in developing the national economy and to readily apply new achievements of scientific research and advanced technology to production. We must build up such shock brigades with competent officials and invigorate their activities so that they serve as the vanguard not only in name but in fact, making breakthroughs in finding solutions to the important scientific and technical problems arising in the course of economic construction.

If we are to combine scientific research closely with production practice we must rationally organize and distribute research institutes on the principle of bringing them near to the sites of production and construction. In particular, we must build up industrial research institutes and the like at the major factories and enterprises so that they can solve by their own efforts the scientific and technical problems arising in putting production on a steady footing and stepping up technical improvement.

What is important in combining science and production is to step up the verification of the results of laboratory research through their tests in pilot plants and their introduction into production. No matter how excellent the achievements in laboratory research may be, they are not complete until they are applied to production. A new achievement in scientific research becomes a perfect theory only

when it proves its validity and universality through production practice. The scientific research sector must make it a rule to verify the results of laboratory research through testing in pilot plants and in the process of introduction to production and, on this basis, further research into them and introduce into production only the achievements which give complete satisfaction to all scientific and technological problems that may appear in the production process and with which it is completely familiar.

In order to fully implement the Party's policy on science and bring about a fresh revolutionary change in the development of our science and technology, it is important to enhance the role of scientists and technicians.

The rapid development of science and technology depends entirely on the efforts and work of the scientists and technicians, the undertakers and masters of scientific and technical progress. When they fulfil their responsibility and role with a high sense of the honourable mission and the duty they assume before the Party and revolution, a new upsurge can be effected in carrying out the scientific and technological revolution.

In order for the scientists and technicians to perform their responsibility and role in developing national science and technology, they must become genuine loyalists devoted to the Party and the leader throughout their lives, staunch revolutionaries possessed of an unshakable conviction in the revolutionary cause of Juche and strong will, and competent creators of science and technology conversant with expertise. Unfailing loyalty to the Party and the leader, unshakable conviction and will and a high degree of creative ability—these are the qualifications and qualities essential to our scientists and technicians.

They must equip themselves firmly with the revolutionary outlook on the leader, think and act as required by the Party's ideas and intentions, and cherish a high sense of loyalty, trusting and following only the Party anytime and anywhere. Loyalty to the Party and the leader is the revolutionary duty and obligation of our intellectuals

who are honoured with trust and title as the Party's eternal companions, faithful assistants and good advisers. All scientists and technicians must revere and hold the Party and the leader in high esteem from the bottom of their hearts and strive heart and soul to translate the Party's idea into reality. With full confidence in the fact that their loyalty to the leadership of the Party and the leader leads to the victory of our revolution, the welfare of our people and the eternal prosperity of our nation, they must solve all scientific and technical problems no matter few, as wished by the leader and as intended by the Party, and bring every single item of success in their research to the highest possible level, success that can give pleasure to the leader.

They must equip themselves firmly with an unshakable conviction in socialism and patriotism. To develop science and technology is not just a routine matter but an important political task for ensuring the victory of the socialist cause and accomplishing the independent development and prosperity of the nation. He who is not confident of the validity and victory of the socialist and communist cause cannot display revolutionary zeal and creativity in the struggle to step up socialist economic construction and improve the people's material and cultural lives; he who lacks ardent love for his country and people and national pride cannot work heart and soul to raise our science and technology to the advanced level of the world in the shortest possible time. Our scientists and technicians must advance unswervingly along the road of the Juche revolution solely under the leadership of the Party, without the slightest vacillation, no matter what obstacles and difficulties may lie on the way ahead. They must devote everything to the struggle to develop our national science and technology from the Juche-oriented standpoint, make the country ever more prosperous and further brighten our style of socialism.

The revolutionary spirit of self-reliance and fortitude and strong will are qualities essential to scientists and technicians. Only the man who studies energetically and unyieldingly, inspired by these qualities, can scale the highest peak of science. Scientists and technicians must overcome the challenging difficulties and hardships

on the rough road of their scientific research by their own efforts and give full play to the revolutionary spirit by which they complete the tasks assigned to them without wavering before temporary failure.

Scientists and technicians must decisively improve their qualifications.

They cannot fulfil their duty with only loyalty and revolutionary enthusiasm, because they must serve the Party and revolution with science and technology. The present reality, in which science and technology are developing at a tremendously fast speed and we are faced with a considerable number of new scientific and technical problems, requires more urgently than ever that scientists and technicians improve their practical qualifications. Scientists and technicians are in charge of the science front of the Party; when they fail to fulfil their duty just because of their poor qualifications, it is more shameful than anything else.

They must study and strive energetically to become efficient men capable of undertaking their heavy responsibilities before the times and revolution. Knowledge is strength. They must all develop the revolutionary habit of study so as to become men of wide knowledge who are conversant with their special fields, well-informed of the trend of the developing modern science and technology and possessed of an extensive knowledge of various branches, and to become experts who are capable of finding effective solutions to all difficult scientific and technical problems.

We must not leave the work of improving their level of scientific theory only to their willingness. Not all scientists are very eager to study. At the same time as encouraging scientists and technicians to develop the habit of studying voluntarily, we must tighten control over their studies and take various measures for improving their levels, including reeducation.

We must step up the administration work of science and technology.

Scientific research can be successfully conducted only under the unified guidance of the state. In our society, where the national economy is managed under the unified guidance of the state and

developed in a planned and balanced manner according to the law of socialist economy, it is impossible to develop science and technology as required by economic development unless it is controlled by the unified guidance of the state. The problem of the guidance of scientific research is all the more important as the scientific research institutes increase in number and many new spheres of science come into existence, giving rise to intricacy in the relations between the scientific and technical branches with every passing day.

What is important in the administration of science and technology is, above all else, to do the planning work efficiently so as to correctly set the tasks of scientific research and determine the right order of priority.

The reality of our country, in which we must accelerate socialist economic construction and develop science and technology to the advanced level of the world in the shortest possible time, raises numerous scientific and technical problems for science to solve. However, we must not attempt to solve many problems at one go, prompted by ambition, without taking the actual conditions into account. The administrative bodies of science and technology must not spread scientific research widely but properly determine problems to which solutions should be found urgently in socialist construction and the main link to be dealt with on a priority basis in developing the science and technology of the country to the advanced level of the world so as to concentrate efforts on them. They must also exert efforts on the research assignments in hand to finish them in sequence before setting about new assignments.

In order to ensure success in scientific research, the authorities must give the scientists and technicians and scientific research institutes exact research assignments and organize the work scrupulously so that scientific forces and material and technical means can be used effectively. Clear objectives and stage-by-stage assignments for research should be given to them in conformity with their characteristics and preparedness, so that they can carry out their tasks with a high sense of responsibility. In addition, they must

arrange meticulously the relations and portions of work between the Academy of Sciences, higher education institutes and scientific research institutes by branches, to actively mobilize and make use of the scientific and technical forces throughout the country and prevent overlapping research.

Regular supervision and guidance of the process of scientific research work is a positive method to vigorously promote scientific research. The administrative bodies of science and technology must establish a strict order whereby they constantly check and supervise, and regularly review the fulfilment of research assignments to find opportune solutions to the challenging problems, so that the assignments for scientific research are carried out without fail.

We must intensify the assessment of new achievements of scientific and technological research work, and adopt measures to introduce them immediately into production and construction.

If we are to apply the achievements of scientific research in production we must conduct examination of them efficiently. Poorly-tested research results, when introduced into production, may entail waste of a great deal of funds, materials and manpower, and cause a hindrance to production, and, furthermore, may give rise to serious consequences in the development of the national economy. We must establish discipline whereby the branch science and technology assessment commissions and the new technology assessment and introduction commission should introduce only the achievements of research with which they are familiar and which are of economic and technical effectiveness by enhancing their sense of responsibility and role, and ensure that no fame and self-interest work in evaluating the achievements of research and applying them to production.

Discipline should be established of compulsorily carrying out the plans for scientific research and introduction of achievements into production. The administrative organs of science and technology must work out these plans in consultation with the commissions, ministries, factories and enterprises concerned, and dovetail them into the national plan, so that the research institutes, and the factories and

enterprises in charge of the introduction of achievements fulfil them compulsorily. Consequently, they must encourage the scientists and technicians to produce valuable results in their research, while at the same time making scientific research achievements gained through painstaking study and hard work introduced into production immediately, so that they prove their worth in developing the national economy and improving the people's living standards.

It is important to properly appreciate the results of scientific research. In order to inspire the scientists and technicians to creative enthusiasm and stimulate them to actively contribute their knowledge and technology to production and construction, we must correctly appreciate the achievements of their work politically, materially and academically. The appreciation of the achievements of scientific research must be relative to the extent to which they contribute to the development of the national economy, and science and technology. When the scientists and technicians have solved scientific and technical problems of great value arising in the course of actual work and effected the application of their achievements to production, so bringing them to prove their worth, or when they have developed modern instruments and appliances for scientific experiments and new, modern equipment, they should be awarded official commendations and academic titles and their degrees should also be raised higher as suited to the value of the achievements. To this end, it is necessary to generally examine the conventional regulations for evaluating the results of scientific research and granting academic titles, and reform them to meet the demands of the developing reality.

We must pay close attention to building up the ranks of scientists and technicians. Our national economy is developing in an all-round way and growing in scale with every passing day, and new realms of science are coming into existence one after another. This reality presents the need to expand the ranks of scientists and improve the level of their qualifications. In the field of scientific research, it is necessary to continuously reinforce the ranks of scientists and technicians with young intellectuals to meet the ever-increasing

demand for them, and, in particular, build up the ranks of researchers in the field of up-to-date science and technology with excellent young and promising men. The success of scientific research is by no means decided by the number of researchers. We must make up the ranks of scientists mainly on the basis of their competency and settle them in their work places. We must launch a powerful struggle among the men in the field of scientific research to improve their qualifications, so as to decisively increase the proportion of associate doctors and doctors among them.

We must work actively to embrace advanced science and technology.

Embracing up-to-date science and technology is an important way to develop national science and technology quickly. Science and technology are the priceless creation and common wealth of mankind containing all the creative wisdom and talent of mankind. If we do not accept the achievements of the latest science and technology of the world extensively, it will be impossible to raise our national science and technology as a whole to the world level within the shortest period of time.

Accepting advanced foreign science and technology is not contradictory to the work of establishing Juche in the sphere of science and technology. By Juche-oriented development of science and technology, I mean that you must oppose dogmatism and a servile attitude towards advanced countries in the sphere of science and technology, not that you should not introduce advanced foreign science and technology. Developing our science and technology to a high level by introducing the advanced science and technology of the world makes it possible for us to successfully solve the scientific and technical problems arising in our revolution and construction, and implement the principle of self-reliance more creditably.

We must intensify exchanges and cooperation with foreign countries in the domain of science and technology. This will help us to become informed of the trend of development in modern science and technology and their latest successes in time and save a great deal

of time, manpower and funds in scientific research. In the field of science and technology, we must make scientific and technological exchanges with foreign countries brisker in various forms and ways, including exchanges of science and technology books and personnel, and organize joint ventures and collaboration on an extensive scale with advanced countries in the realm of the latest science and technology such as electronics. It is also necessary to import whole highly-modernized factories, which, in the course of their operation, will enable us to quickly acquire the latest science and technology, and will be helpful in our putting other factories on a modern footing on the model of the former.

Scientific and technological exchanges and cooperation with foreign countries must by all means be conducted on the principle of quickly developing our national science and technology and taking in only what is necessary for making the national economy Juche-oriented, modern and scientifically-based.

We must intensify scientific and technological information work. Efficiency in this work makes it possible to gather valuable pieces of information badly needed in the development of science and technology, at the expense of little investment and endeavour. We must build up the ranks of workers in this field with competent men, modernize the means of information and establish an information monitoring system based on the up-to-date communication means and computers, so collecting and analysing the scientific and technical information data in a comprehensive and systematic way. Furthermore, it is important to intensify the work of integrating new scientific and technical data and giving timely information about them to scientists and technicians.

Extensive cooperative and joint research work with our overseas Korean scientists must be organized. The great leader said long ago that all the people who loved their country and nation should contribute to the building of a new country, those with money donating it, those with knowledge contributing it, and those with strength devoting it. Developing national science and technology is a

sacred patriotic work to achieve the welfare and development of the country and national prosperity, and realize the independent and peaceful reunification of the country as soon as possible. We must extensively organize creative cooperation with the Korean scientists living in Japan and other foreign countries so that they can participate earnestly in the patriotic work of developing the science and technology of their motherland.

In order to intensify guidance for scientific research, we must enhance the role of scientific and technical administration organs. We must enhance the role of the scientific appreciation commission in its academic guidance for scientific research, and consolidate the leadership function of the Academy of Sciences and its branches and the branch scientific leadership organs, so as to eradicate subjective and arbitrary practices of individual officials, and give full scope to the creative initiative and positive stand of the masses of scientists and technicians. The State Commission of Science and Technology plays an important role in developing our national science and technology. It must establish a unified system of leadership for the administrative work of science and technology, and concentrate all the scientific and technical forces available in scientific research institutes as well as the higher educational institutions and production organs to solve the problems of great significance in the development of the national economy.

Laying a solid material and technical foundation for scientific research and creating adequate conditions for research are prerequisite for the rapid development of science and technology. No matter how solidly the ranks of scientists and technicians are built and how high their ideological consciousness and ability, it will still be impossible to expect success in scientific research unless the requisite conditions for research are provided properly.

We must build up scientific research bases materially and technically, as required by the development process of modern science and technology, bases which are the key to the work of scientific research and the development of science and technology.

Without building them up on a modern basis, it will be impossible to ensure the success of scientific research activities and develop our national science and technology in an independent and far-sighted way. Research rooms, laboratories, intermediate pilot plants and other facilities necessary for scientific research must be furnished adequately on the basis of accurate calculation of the immediate and future demands of the scientific research sector.

The development of modern science and technology requires sophisticated and highly-efficient experimental apparatus, and a variety of reagents and materials. We must build a solid base for the production of experimental equipment capable of meeting the ever-increasing demands for them, lest research work should be hindered. The scientific research sector must establish a strict system of planning the production of equipment, apparatus and reagents necessary for research, and ensuring that the top units supply them all the way down the chain, as required by the Tsaen work system, so that scientists and technicians do not have to move here and there in search of them.

The commissions and ministries of the Administration Council must supply, on a top-priority basis, the equipment and materials which are needed for building scientific research bases and creating the conditions for research, and import experimental devices, materials and reagents necessary for scientific research but which are not produced in our country as yet.

We must steadily increase investment in the scientific research sector. Giving full priority to scientific research over the development of the national economy is a law-governed requirement for socialist economic development. Without developing science and technology through investment in scientific research, it will be impossible to ensure the high-speed growth of production. It is short-sighted to attach importance only to the production at hand and neglect scientific research and the development of science and technology. We must increase the investment in scientific research work so as to give full precedence to science and technology over the national

economy, and unconditionally provide the necessary funds to this sector every year.

We must intensify the Party's guidance of scientific research work.

The Party's guidance is a decisive factor determining success in all work. Without its intensification in scientific research it will be impossible to advance the national science and technology at a high speed to meet the requirements of Party policies.

What is important above all else in this undertaking is to work efficiently with the scientists and technicians. The Party organizations must rally them closely around the Party and the leader, and inspire them to great efforts for the implementation of the revolution in science and technology. They must do scrupulous ideological work with scientists and technicians in various forms and by various methods in conformity with their characteristics, and intensify organizational life among them so as to give them ceaseless political training.

In doing so they must lead all the scientists and technicians to become revolutionary intellectuals who are firmly equipped with the Juche idea, who have cast their lot with the Party forever, and who loyally support the Party with science and technology.

Party organizations should take good care of scientists and technicians, and lead them to dedicate all their wisdom and talent to scientific research. At the same time, they should make sure that the scientists and technicians are free from petty worries. They must extend high appreciation to meritorious scientists and technicians for their research services and give them prominence so that they can work with a high degree of political enthusiasm and effect a new upsurge in scientific research.

What is important in the Party's guidance of scientific and technological work is to supervise and guide the Party's policy on science and technology so that it is carried out correctly. The Party organizations must energetically push ahead with the implementation of the Party's policy on science and technology, always regarding it

as a task for their own committees. They must keep regular accounts and control of the state of this work, and correct any deviations in an opportune manner, so that the Party's policy on science and technology is carried out to the letter.

The Party organizations must lead all the officials to have a correct viewpoint and attitude towards science and technology. Nowadays, some officials are not paying due attention to the development of science and technology, neglecting to provide suitable conditions for scientists and technicians in their research work. This is mainly because they lack the unshakable viewpoint that science and technology is the lifeline for national economic development and the implementation of the technological revolution. Without developing science and technology right now it will be impossible to develop the national economy any further and fully ensure independence in politics, self-sufficiency in the economy and self-reliance in defence. The attitude to science and technology is precisely the attitude to the revolution, and neglecting science and technology is as good as giving up the revolution.

Party organizations must help all officials to have a proper attitude towards science and technology, and render active assistance to scientific research from the standpoint of taking full responsibility for it, not from the objective standpoint. Scientific research institutes are organs producing spiritual and cultural wealth, while scientists and technicians are members of the working class engaged in mental work. Party organizations must not mobilize the scientists and technicians for work irrelevant to scientific research, regarding research institutes as non-productive bodies, and ensure that they are fully provided with time and other conditions for their research as well as their living conditions. They must step up educational work among senior officials and ensure that they have a proper attitude towards science and technology, while at the same time launching a fierce ideological struggle against such defects as ignoring or disregarding science and technology.

We must stimulate public interest in science and technology. To

develop science and technology is an undertaking not only for the masses themselves but an undertaking of each person, and which can be successful only when it involves the broad masses in it. Party organizations must instil into the minds of all Party members and other working people the importance and significance of the development of science and technology, so that they launch a vigorous mass technical innovation campaign. Besides, they must positively give social prominence and preferential treatment to scientists and technicians, so as to prompt social interest in science and technology all the more.

Our scientists and technicians are now faced with a heavy yet honourable task to develop the national science and technology to the world level. The Party's trust in and expectations from them are great indeed.

I firmly believe that all our country's scientists and technicians will do their best to make a revolution in science and technology with unflinching loyalty to the Party and the leader, thereby scaling a new and higher peak of science and technology without fail.

LET US DEVELOP THE REVOLUTIONARY TRADITIONS OF JUCHE DOWN THROUGH GENERATIONS

**Letter to Those Attending the National Conference of Officials
in the Field of Revolutionary History and Relics**

December 5, 1991

Our people will soon celebrate the 80th birthday of the great leader Comrade Kim Il Sung. The eighty years of his life comprise a glorious history, in the course of which our revolution was pioneered and developed. Our revolution that has made a victorious advance under his wise leadership through arduous and complicated struggles is developing to a new and higher stage of great significance in world history, when we will celebrate his 80th birthday to the greatest honour and joy of our people.

This conference of officials in the field of revolutionary history and relics, the faithful soldiers of the Party who are defending and brightening the glorious revolutionary career of the leader, is very significant for it is being held with approach of the 80th birthday of the great leader, an auspicious day common to both our nation and the progressive peoples throughout the world.

I extend my warm thanks to those attending this conference and all the other officials engaged in the work dealing with revolutionary history and relics across the country who have made a great contribution to educating the Party members and other working people in the glorious revolutionary traditions of our Party by fulfilling their honourable mission and duty responsibly, with

unfailing loyalty to the Party and the leader.

Defending and developing the revolutionary traditions of our Party down through generations is a basic guarantee for victoriously advancing the revolutionary cause of Juche and accomplishing it with credit.

The revolutionary cause of the masses is a long-drawn-out historic cause, which does not end with the passing of one generation, but continues from generation to generation, and develops to completion through arduous and complicated struggle. How to invariably preserve the essential character of the revolution in the whole period from its beginning to the end and keep its lifeblood flowing in its pure way from one generation to another is, indeed, a grave problem deciding the victory or defeat of the revolutionary cause as well as its fate. The revolutionary cause of the masses to realize their independence to the full by building socialism and communism can advance triumphantly and develop to completion with credit only through the process of preserving, embodying, inheriting and developing the revolutionary traditions.

Developing the revolutionary traditions down through generations means defending the guiding ideology created by the leader who pioneered the revolution, as well as the revolutionary achievements, its embodiment, and, on this basis, constantly developing the revolution to a higher stage. The revolutionary traditions are the historical roots of the revolution and the blood vessels of the revolution that run through one generation to another throughout the course of the developing revolution. Only when the revolutionary traditions are preserved and carried forward correctly can the revolution develop straight along the path indicated by the leader and successfully overcome challenges and trials in the way of its progress. Historical experiences and the present international circumstances clearly show that unless the revolutionary traditions are preserved and developed down through generations, the revolution will deviate from its course and its bloodline will be severed, and it will be impossible to defend the

revolutionary gains won by the preceding generations and the revolutionary forerunners at the cost of their blood. This is a serious historical lesson which we must never forget even for a moment.

The revolutionary traditions of our Party are the revolutionary traditions of Juche that were established by the great leader Comrade Kim Il Sung and have been upheld and developed by our Party.

During the arduous anti-Japanese revolutionary struggle, the great leader, incarnating the requirements of the times and the aspirations of the people, created the immortal Juche idea, and, by embodying it, pioneered the revolution independently and creatively, in the course of which he established the glorious revolutionary traditions, the eternal cornerstone of our Party and revolution. And, while leading the building of a new democratic country after liberation, the great Fatherland Liberation War and socialist revolution and construction to brilliant victory, he further developed and enriched the revolutionary traditions. Our Party has consistently and resolutely defended the glorious revolutionary traditions initiated by the leader, and is inheriting and developing them comprehensively to meet the requirements for modelling the whole society after the Juche idea.

The revolutionary traditions of our Party fully embody the guiding ideology, the guiding theory and the guiding method to be adhered to in the whole process of carrying out the revolutionary cause and comprise rich fighting experiences and valuable achievements. They were established and developed in depth in the flames of unprecedentedly arduous and complicated revolutionary struggles, and their great attraction and vitality have been proved eloquently in the practice of our revolution, which has advanced along the road of victory under the banner of the Juche idea. As they have these revolutionary traditions, our people could make a vigorous advance with unshakable conviction and indomitable will in spite of the situation in which the country is divided and the imperialists and all sorts of opportunists are continuing their obstructive manoeuvres, and always emerge victorious proudly in every stage of the revolution and construction, braving the challenging hardships and difficulties,

united solidly behind the Party and the leader. The revolutionary traditions of our Party are, indeed, the greatest and the most glorious traditions which cannot be found elsewhere, the source of the greatest honour and pride of our Party and our people.

In the future we must continue to firmly defend the glorious revolutionary traditions of our Party, and uphold and develop them constantly.

The important principle to which we must adhere in carrying them forward is to defend and uphold the revolutionary traditions created by the leader in their pure form, and develop their valuable and rich contents comprehensively down through generations. The only traditions that we must carry forward are the revolutionary traditions of Juche created personally by the great leader. We must not tolerate any attempt to adulterate or destroy them even a little, but constantly defend and develop them from generation to generation. Besides, we must comprehensively carry forward and constantly develop and enrich what they contain, that is, their ideology, theory and method as well as rich experiences and valuable achievements. Only by so doing can we bring up all our Party members, working people and the new generations of the revolution to be communist revolutionaries of the Juche type and transform all spheres of our society as required by the Juche idea, so as to accomplish the revolutionary cause of Juche triumphantly.

Revolution is the cause of independence guided by the revolutionary idea of the leader and carried out by its driving force, the masses. The main purpose of carrying forward the revolutionary traditions is to continue the revolution through to completion. What is basic in carrying forward the revolutionary traditions is to uphold the leader's revolutionary idea and strengthen the motive force of revolution in every way to enhance its role constantly. For this reason we must always pay primary attention to this point in developing the revolutionary traditions down through generations.

We must, above all else, resolutely advocate and defend the Juche idea, and firmly maintain the independent stand in the revolution and

construction as required by this idea.

The Juche idea authored by the great leader is the guiding ideology of our revolution. He clarified for the first time in history that the masses are the masters of the revolution and construction and they have also the strength to promote the revolution and construction. He also pointed out the revolutionary truth that the masses must always hold fast to the Juche-oriented stand, that is, the independent and creative stand, in order to emerge victorious in the revolution, on the basis of which he paved a new way for the Korean revolution. An essential characteristic of the revolutionary cause of Juche pioneered by the leader which is distinguished from all the preceding revolutionary struggles consists in the fact that it has been carried out from the Juche-oriented stand with the Juche idea as its guiding principle. The leader created a brilliant tradition of establishing Juche in the Korean revolution by holding fast to the Juche-oriented revolutionary line in the fierce struggle against the factionalists, sycophants of great powers and national chauvinists, and leading the anti-Japanese revolutionary struggle to victory.

This tradition created in the days of the anti-Japanese revolutionary struggle is a decisive factor which has enabled our revolution to advance along the road of brilliant victory since the liberation until today. As our Party opposed the servile attitude to great powers and dogmatism, and thoroughly established Juche in the revolution and construction, it has been able to carry out the socialist revolution and construction in an original way to meet the demands of our people and the specific situation of our country, and thus built on this land an excellent socialism of our own style, independent in politics, self-sufficient in the economy and self-reliant in national defence.

Because our socialism is based on the immortal Juche idea, it is still advancing triumphantly without vacillation even in the grave situation in which the imperialists and reactionaries are stepping up their anti-socialist manoeuvres unprecedentedly and capitalism has been revived in some countries that were building socialism. Had our

Party followed others without having the great Juche idea and adhering to the Juche-oriented stand in the revolution and construction, it would not have built a most superior people-centred socialism of our own style.

The historic course of the Korean revolution for over half a century clearly shows that the Juche idea is, indeed, the most correct guiding idea of the struggle for independence of the masses, and it is only when we fight under the unfurled banner of the Juche idea that we can overcome any challenges and trials and emerge victorious in carrying out the cause of socialism. We must resolutely fight against bourgeois ideas and all sorts of opportunist ideological trends contrary to the Juche idea, and thoroughly defend and glorify the traditions of the Juche idea. As a result, we must lead not only our present generation but also our posterity to take the Juche idea as the sole guiding ideology in their struggle and hold fast to the independent and creative stand in the revolution and construction so that they accomplish the revolutionary cause of Juche without fail.

We must defend the tradition of unity and cohesion centred on the leader, and constantly strengthen the driving force of the revolution.

The decisive guarantee of victory in the revolutionary struggle and construction is to strengthen the Party, the General Staff of the revolution, and consolidate the driving force of the revolution by rallying the masses firmly around the Party and the leader. The history of our revolution is a glorious one in which the great leader created the brilliant tradition of unity and cohesion, and consistently expanded and consolidated the revolutionary driving force, and, on this basis, promoted the revolution and construction successfully, breaking through all sorts of difficulties.

To firmly unite the broad masses with the back-bone elements, who are unfailingly loyal to the revolution and who have been trained and tested in practice as the hard core, and fully realize the unity and cohesion of the revolutionary ranks based on revolutionary obligation and comradeship—this is the consistent principle maintained by the leader in building and strengthening the driving force of revolution.

From the day he set out on the road of revolution, the leader stressed the unity and cohesion of the revolutionary ranks as a fundamental question deciding the fate of the revolution and made every painstaking effort for its realization. He personally trained young people to be the backbone of the revolution, and, with them as the hard core, organized the anti-Japanese armed unit, smashed the subversion and sabotage of the factionalists and enemies within and without seeking division of the revolutionary ranks, and formed the organizational and ideological unity and cohesion of the revolutionary ranks, laying the organizational and ideological foundations for the founding of our Party. While waging the anti-Japanese revolutionary struggle, he expanded the revolutionary forces on a nationwide scale by rallying the broad sections of patriotic people of all strata around the anti-Japanese national united front. As a result, the tradition of the unity of the communist movement and the national unity was established for the first time in the Korean revolution.

The tradition of unity and cohesion created in the flames of the anti-Japanese revolutionary struggle is the tradition of unity and cohesion centred on the leader, based on the revolutionary idea of the leader, and relying on the revolutionary obligation and comradeship between the leader and his soldiers. With the establishment of the tradition of unity and cohesion with the great leader as the centre, the Korean revolution that had experienced only setbacks, and twists and turns because it had not been guided by an outstanding leader and had no centre of unity and cohesion, could, at long last, enter the new stage of its development and get a solid guarantee for paving the way for victory, breaking through all challenges and difficulties.

The most important problem in strengthening the driving force of revolution was to strengthen the unity and cohesion of the Party. The leader put forward the policy of building a mass party, and built our Party into a mass party embracing the progressive elements of the workers, farmers and intellectuals, so that our Party could develop on strong mass foundations. He also set the establishment of the

monolithic ideological system of the Party as the fundamental principle of Party building, and led the entire Party to launch a struggle against factionalism and revisionism for its realization. This struggle continued for a long time, in the course of which factionalism, with a long historical background in Korea, was completely eliminated and the unshakable unity of the Party in ideology and purpose was secured on the basis of the Juche idea.

Rallying the broad masses of all strata around the Party, excluding a handful of hostile elements, by carrying out the class line and mass line is a consistent principle to be adhered to in the struggle to strengthen the driving force of revolution. In the period of the anti-imperialist, anti-feudal democratic revolution after liberation, the leader rallied all the people who loved the country, the nation and democracy, including the conscientious national capitalists and religious men, so that they contributed to nation building. At the stage of the socialist revolution and construction he transformed all of them into socialist working people, and led them along the road of socialism and communism, thus placing our socialism on solid and wide socio-political foundations, and consolidating the driving force of our revolution as the invincible force that could not be challenged. In order to provide the internal force capable of realizing national reunification, the supreme national task, he is wisely leading all the people in the north and the south of the country, and abroad, to achieve great national unity, transcending differences in ideology and system, political views and religious beliefs.

Indeed, the revolutionary activities of the great leader are inseparable from struggle, be it against imperialism or for socialist construction and national reunification, to rally the entire people as a united political force. In our country at present the leader, the Party and the masses have formed a single socio-political organism, and all the people are united behind the Party and the leader single-mindedly. The whole of society has become a great revolutionary family in which the members are helping and leading each other forward in a comradely way. This proud reality of ours is the valuable fruition of

the great leader's painstaking efforts and energetic activities for a long period of time.

Today our Party is faced with the honourable task of maintaining the tradition of unity and cohesion established by the leader, and of further consolidating and developing the single-minded unity of the leader, the Party and the masses.

The single-minded unity of the leader, the Party and the masses is the source of our greatest pride and a decisive guarantee for all victories. By dint of this single-minded unity, we must push ahead with the revolution and construction vigorously and consummate the revolutionary cause of Juche without fail by frustrating the attempts of the imperialists to destroy our socialism. We must equip the Party members and other working people more thoroughly with the revolutionary outlook on the leader, so that they are all united firmly around the Party and the leader ideologically and conscientiously with unfailing loyalty. We must consolidate the unity of the Party ranks rock-solid organizationally and ideologically by constantly intensifying the work of establishing the monolithic ideological system in Party building and Party activities in conformity with the requirements of the developing revolution, and further strengthen and develop our Party into an invincible party deeply rooted among the masses by implementing the revolutionary mass line.

We must continue to stimulate the revolutionary enthusiasm and creativity of the masses in the revolutionary struggle and construction work by carrying forward the tradition of the mass leadership method.

The mass leadership method we should apply from generation to generation is the Juche-oriented leadership method which the great leader created and developed by embodying the principle of the Juche idea. The leader, in his early days, clarified that in order to win victory in the revolution, one must go among the masses, the masters of the revolution, to educate and inspire them to the struggle, and mingled with them and carried out revolutionary activities among them; in the course of this endeavour he created the Juche-oriented mass leadership method, a revolutionary method which requires that

one should always give top priority to the interests of the masses and go among them to work, sharing life and death, the sweet and the bitter, solving all problems by relying on their strength and wisdom. It is a powerful method that induces the officials to serve the people and unite with them, so as to rally the masses firmly around the Party and the leader and give the fullest play to the revolutionary enthusiasm and creativity of the masses, thus promoting the revolution forcefully. Thanks to this Juche-oriented mass leadership method, the anti-Japanese guerrilla army was able to wage an armed struggle for a long time against the formidable Japanese imperialists even under the difficult conditions in which they had no state backing, and our Party could inspire the masses to work world-shaking miracles and bring about the great Chollima upswing in the difficult and complicated period of postwar rehabilitation and socialist construction.

The leader created the Chongsanri spirit and Chongsanri method by embodying our Party's traditional mass leadership method to meet a new situation in which the socialist revolution had emerged victorious and the socialist system had been established. The Chongsanri spirit and Chongsanri method mainly require that superiors help their subordinate units and officials always work among the masses and give precedence to political work over all other work. The struggle to embody this spirit and method resulted in the officials overcoming their previously deep-rooted bureaucratism and outdated administrative and commanding style of work and making a great change in their work method and style.

The mass leadership method presents itself as an important problem in the whole process of building socialism and communism. Unless it is continuously improved in conformity with the in-depth development of the revolution and construction and the growing ideological and cultural level of the masses, it will be impossible to continue to give full play to the revolutionary enthusiasm and creativity of the masses. Proceeding from this requirement, our Party sets the embodiment of the Juche-oriented mass leadership method,

the advantage and vitality of which have been proved through practice, as a serious matter bearing on the destiny of the Party and the revolution.

We must fully embody the revolutionary mass leadership method created and developed by the leader, so that the leader's style of work method holds full sway over the entire Party and the whole of society. The greatest obstacles to establishing the leader's style of work method are abuse of authority and bureaucratism, which are poisonous elements that divorce the Party from the masses, weaken the Party itself and undermine the single-minded unity of the leader, the Party and the masses. We must encourage all officials to continue their vigorous efforts to embody the leader's style of work method under the Party's motto, "We serve the people!"

If we are to defend and develop the revolutionary traditions of our Party down through generations, we must intensify education among the Party members and other working people in the revolutionary traditions.

Education in the revolutionary traditions is an important way for training the Party members and other working people to be genuine revolutionaries unfailingly loyal to the Party and the leader, so as to vigorously accelerate the revolutionary cause of Juche. Only when we step up education in the revolutionary traditions to arm the Party members and other working people firmly with the glorious revolutionary traditions of our Party can they take an active part in the struggle to carry forward and accomplish the revolutionary cause of Juche pioneered by the leader, by following the lofty spirit of their revolutionary forerunners.

Education in the revolutionary traditions is necessary for everyone, particularly for those, including younger generation, who have not experienced the trials of the revolutionary struggle. Young people, who have grown up under the care of our Party have not suffered hardships, nor do they really know what an arduous road of struggle our revolution has followed and how their happiness of today has been created. Even people in their thirties and forties, making up

the main force of our revolutionary ranks, are the new generation who have not suffered the wartime trials, to say nothing of exploitation and oppression, and who have grown up in comfort without shedding even a drop of sweat in the difficult period of postwar rehabilitation, during which time all the people had to tighten their belts. If we fail to teach the younger generation clearly that all our revolutionary gains are permeated with the precious blood and sweat of their revolutionary forerunners and parents, and implant the revolutionary spirit deeply in their minds, they may feel too contented with their present happiness and take a dislike to making revolution, and may even become infected with reactionary and capitalist ideas and the corrupt way of life spread by the imperialists, and end up following a wrong path. We can never think of carrying forward and developing the revolutionary cause apart from the education of the younger generation in the revolutionary traditions.

We must first of all bring the revolutionary career of the respected leader home to the Party members and other working people, so that they keep the leader's greatness as their own conviction.

The revolutionary career of the leader who opened up the revolutionary cause of Juche and led it to victory is the most glorious and brilliant history imbued with his immortal exploits of leadership, his boundless devotion to the cause of revolution, his largeness of mind and magnanimity with which he embraced all the people and led them to the road of revolution, his warm love for the people, and his humble and popular character. His revolutionary career is an encyclopaedic revolutionary textbook which comprehensively shows his extraordinary wisdom and prominent leadership ability, lofty virtue and fighting exploits. It is only when the people are armed with his revolutionary history that they can clearly understand his greatness to the full and have a firm conviction that only loyalty to his leadership promises them victory and glory. We must induce all Party members and other working people to conscientiously study the glorious and brilliant revolutionary career of the leader, so that they can clearly understand his noble traits as a great thinker and

theoretician, an outstanding statesman, an extraordinary military strategist and a benevolent father of the people, as well as the immortal exploits he accomplished before the country and people, and become loyal to his and the Party's leadership.

We must lead the Party members and other working people to learn the revolutionary spirit of Paektu displayed by the anti-Japanese revolutionary fighters.

The revolutionary spirit of Paektu is the spirit of unflinching loyalty to the leader, the revolutionary spirit of self-reliance and fortitude to face up to difficulties by one's own efforts and the indomitable fighting spirit to rise up perseveringly from all falls however many times they are repeated. This spirit is a most valuable asset the rising generation should inherit from the anti-Japanese revolutionary forerunners and precious nourishment with which to bring the people up to be ardent revolutionaries.

We must help the Party members and other working people to follow the example of loyalty to the great leader shown by the anti-Japanese revolutionary fighters. Both the young communists who were trained by the leader at the outset of the Korean revolution and the anti-Japanese guerrillas are paragons of the communist revolutionaries of the Juche type who acquired a firm revolutionary outlook on the leader. With an iron conviction that it was only Comrade Kim Il Sung and none other who was able to save the destiny of the nation from distress and lead the Korean revolution to victory, the anti-Japanese revolutionary fighters followed him in arduous struggles, holding him up as the sun of the nation. They supported and defended him politically and ideologically, and with their own lives in any adversity, and displayed their unflinching loyalty to him with a high sense of consciousness that they had no right even to die before carrying out the revolutionary tasks entrusted to them by him.

Because Kim Hyok, Cha Kwang Su and other young communists are epitomes of the faithful revolutionaries who showed through their deeds what the firm outlook on the leader and on genuine life is about, that is, a revolutionary soldier must be unflinching loyal to the

leader even if he has to live just for one moment, our Party has put out a slogan calling on the people to model themselves after them, teaching the Party members and other working people to live up to this. Teaching the people to emulate the noble example of loyalty shown by the anti-Japanese revolutionary fighters is the best way to bring them up to be genuine revolutionaries. In the course of education in the revolutionary traditions, we must lay stress on making the Party members and other working people follow the living examples of loyalty to the leader displayed by the anti-Japanese revolutionary forerunners, so that they hold the leader in high esteem and display their unflinching loyalty to the leadership of the Party, anytime, anywhere.

We must teach them to inherit the revolutionary spirit of self-reliance and fortitude and the indomitable fighting spirit displayed by the anti-Japanese revolutionary fighters. The anti-Japanese revolutionary fighters could defeat the Japanese imperialists even under severe hardships and difficulties unprecedented in history because they fought unyieldingly with a high revolutionary spirit. In the struggles beset with twists and turns they always stood up to all challenges by highly displaying the spirit of self-reliance and fortitude, and gave full play to the revolutionary spirit of unconditionally carrying out whatever difficult and tough revolutionary assignments they were entrusted with by their own efforts. They fought like phoenixes with a strong will and indomitable fighting spirit under the slogan of “Defeat the enemy no matter how often we may have to die!”

Our revolutionary march, which started in the forests of Mt Paektu, is not yet over; the revolutionary road we must follow still stretches far ahead and is rugged. We must educate the people in the revolutionary spirit of Paektu with which the anti-Japanese revolutionary forerunners fought unyieldingly with the conviction of sure victory. In this way we must lead the Party members and other working people and the rising generation to forge ahead without hesitation in any adversity, and resolutely fight to accomplish the

revolutionary cause of Juche without fail.

While equipping the people firmly with the noble revolutionary spirit of the anti-Japanese revolutionary forerunners, we must also educate them in the heroic feats performed by our people in the various stages of the revolutionary struggle and the construction work after liberation by inheriting the revolutionary spirit of Paektu. We must teach our Party members and other working people to follow the unparalleled self-sacrificing spirit and mass heroism displayed by the People's Army and the people during the Fatherland Liberation War and the militant spirit shown by our working class in the postwar rehabilitation period and in that of the great Chollima upsurge. Only then, can they bravely overcome any difficulties they may encounter in the revolution and construction, and continue their advance and be faithful to the Party and the revolution to the end.

Respecting the revolutionary forerunners who were always loyal to the Party and the revolution is the rule of conduct the rising generation must suitably observe. The anti-Japanese revolutionary fighters are the veterans of our revolution. We must teach the working people and the new generation to follow the examples of the anti-Japanese revolutionary fighters and other revolutionary forerunners, and respect them and give them preferential treatment.

We must conduct education in the revolutionary traditions effectively in various forms and with various methods.

Our country is now provided with a regular system for educating the Party members and other working people in the revolutionary traditions and enough means and favourable conditions for the purpose. The point in question is how to further enrich the educational content and constantly improve the educational method to meet the requirements of the developing reality. We must break the stereotyped manner and style in the education of the Party members and other working people in the revolutionary traditions, and educate them either singly or in groups and through the mass media or works of art and literature to suit the stage of their preparedness and characteristics.

We must closely combine education in the revolutionary traditions with revolutionary practice.

The purpose of studying the revolutionary traditions is not to acquire knowledge about the historical facts, but to make progress in the revolution and construction by following the examples of the revolutionary forerunners who emerged victorious in the struggle during the grimmest and most difficult days of the revolution. It is only when the lofty revolutionary spirit and valuable achievements contained in the revolutionary traditions are embodied thoroughly in all aspects in and outside work that the great vitality of the revolutionary traditions can be fully displayed and the revolutionary traditions themselves can be developed down through generations successfully. We must encourage all the Party members and other working people to work, study and live the way the anti-Japanese guerrillas worked, studied and lived, by thoroughly translating into reality the Party's slogan "Let us produce, study and live like the anti-Japanese guerrillas!" so that the revolutionary spirit will prevail throughout society and a great upsurge take place in the transformation of man, nature and society.

In order to defend, inherit and develop the revolutionary traditions down through generations, we must conduct the work dealing with the revolutionary history and relics effectively.

It is work to defend and brighten forever the glorious revolutionary history and the immortal leadership exploits of the great leader and our Party and an important undertaking to educate the Party members and other working people in the revolutionary traditions of Juche. The work of excavating and putting in scientific order the data and relics related to revolutionary history, refurbishing and preserving the revolutionary sites and battle sites, and educating the people through them is a responsible and honourable duty devolving upon the officials in this field. Only when they do their job efficiently by enhancing their role, can they excavate many new materials and relics related to revolutionary history to enrich the revolutionary history and fighting exploits of the great leader and the

Party with facts and data, and preserve the revolutionary relics and remains forever as valuable treasures of our revolution.

It is important in this work to adhere to the principle of the monolithic ideological system, the principle of the trinity of the leader, the Party and the masses, and the principle of fidelity to historical facts and scientific accuracy.

The work dealing with revolutionary history and relics must be aimed solely at defending and glorifying the revolutionary achievements made by the great leader and our Party, work which should be preserved from infiltration by even the slightest elements alien to the revolutionary traditions of our Party. The sector dealing with this work must set it as its fundamental principle to preserve the purity of the revolutionary traditions by thoroughly establishing the monolithic ideological system, and hold fast to it.

The revolutionary traditions of our Party are glorious traditions created by the masses in the course of promoting the revolutionary struggle and construction work, united firmly as one, under the leadership of the great leader and the Party. The work related to revolutionary history and relics should be done naturally and in such a way as to properly reflect the greatness and immortal exploits of the leader, the wise leadership of our Party and the heroic struggle waged by our people under the leadership of the Party and the leader, so as to ensure the trinity of the leader, the Party and the masses.

In unearthing revolutionary relics, and laying out the revolutionary battle sites and historic places, it is important to observe the principle of fidelity to historical facts and scientific accuracy. The true value of revolutionary relics is not decided by their scale or form, but by the depth and truth of their historical contents. The officials engaged in this work should not attempt to either modernize or embellish the contents of the revolutionary relics, hampered by subjective ambition, thus hobbling the work of ensuring the truth and scientific accuracy of the data on revolutionary history and relics. They must restore the revolutionary battle sites and historic places as they were in their original places so that their original features can be vividly seen.

Bronze statues of the leader must be erected in a solemn and respectful manner, with boundless reverence and pure-hearted loyalty to meet the unanimous desire of our people who want to hold the great leader in high esteem and follow him forever.

The work of excavating the revolutionary relics must be undertaken so as to discover more data and relics related to revolutionary history which substantiate the leader's 80-year-long history of heroic and epic revolutionary struggle and the profound contents of his multifarious revolutionary activities. In particular, you must continue to exert great efforts to find data and relics related to revolutionary history of the anti-Japanese struggle. You must restore the revolutionary battle sites and historic places so that they can serve effectively for educational purposes, and replenish the contents of the exhibits in the revolutionary museums and revolutionary history halls with new data, and improve the system and form of exhibitions to perfection. You must preserve and manage revolutionary relics and remains efficiently so that these relics and remains that are associated with the glorious revolutionary history of the great leader and our Party are preserved and handed down through generations.

You must educate the people efficiently through revolutionary sites and the relics associated with revolutionary history.

The revolutionary sites and the relics associated with revolutionary history present visual pictures of the revolutionary history and immortal revolutionary achievements of the leader and the Party, because of which they have greater influence than hundreds of words in educating the working people in the revolutionary traditions. You must organize visits to the revolutionary battle sites and historic places on a wide scale, so that the working people, young people and children can climb Mt Paektu, the sacred mountain of revolution, and personally visit the battle sites and historic places marked by the blood-stained traces of the anti-Japanese revolutionary struggle and infused with the lofty idea of the anti-Japanese revolutionary forerunners. It is important in this work to conduct efficient education through slogan-bearing trees. Recently new secret

bases and slogan-bearing trees have been found in great numbers throughout the country, seizing our people with great emotion. They clearly show us how great were the anti-Japanese forerunners' loyalty to the leader, confidence in the victory of the revolution and love for their country, and how extensively the anti-Japanese armed struggle took place throughout the country. You must organize visits to revolutionary sites on a regular basis. You must see to it that the lectures at these sites are given in a lively manner and substantially in conformity with their own characteristics and the receptiveness of the visitors. You must take measures to modernize transportation means so as to increase their capacity, build more accommodation for visitors and improve supply services, in keeping with the increasing number of visitors to the revolutionary battle sites and historic places. The visitors' tours should be arranged to run through the major revolutionary battle sites and historic places, with Mt Paektu as the centre.

The officials dealing with revolutionary history and relics are the ideological information workers of our Party who defend and give publicity to the revolutionary ideas and history of the great leader and our Party. If they are to fulfil their responsibility and duty, they must have the revolutionary outlook on the leader and pure-hearted loyalty to the Party and the leader more thoroughly than anyone else. They must firmly equip themselves with our Party's revolutionary ideas, always uphold the great leader and our Party loyally, and master their work by continually improving their politico-theoretical and practical qualifications.

Since the work related to revolutionary history and relics is an important undertaking to defend and brighten the revolutionary traditions of our Party, the Party organizations must deal with it as part of the work of their committees. They must conduct organizational and political work substantially so that this work is done in conformity with the Party's policies and intentions, and grasp the state of affairs on a regular basis and solve problems in good time. They should build up the ranks of officials engaged in this sector with

those who have a high sense of loyalty to the Party and the leader and high practical qualifications, and intensify their guidance of their political and organizational lives, so that all of them always perform their duty in a responsible way and with a high degree of revolutionary spirit. They must instil into the minds of the Party members and other working people the importance of the work dealing with the revolutionary history and relics, so that this work enlists their voluntary involvement in it. As a result, they will help the Party members and other working people to improve their sense of loyalty to the Party and the leader all the more. It is important to enhance the role of the organs concerned with the work dealing with the revolutionary history and relics, and manage well the material and technical supply services for this work.

The Party's trust in and expectations of the officials in the sector of revolutionary history and relics are very great. I believe that the officials in this field will bring about a new turn in defending and brightening the glorious revolutionary traditions of our Party with unflinching loyalty to the Party and the leader.

LET US IMPROVE PARTY WORK AND BRIGHTEN KOREAN-STYLE SOCIALISM

**Talk to Senior Officials of the Central Committee of
the Workers' Party of Korea**

January 1, 1992

We have greeted the hopeful New Year 1992 with full confidence and optimism, and with great pride in having defended the cause of socialism in the face of stern trials and difficulties.

Last year was a victorious year when our Party and people kept the red flag of socialism flying by crushing pressure brought to bear upon us by the imperialists and reactionaries from all sides.

Taking advantage of the collapse of socialism in some countries, the imperialists and reactionaries concentrated their attack on our country, and ceaselessly perpetrated intervention and other subversive activities. After the Gulf War the US and other imperialists clamoured that the greatest threat was coming from the Korean peninsula. They tried recklessly to isolate us internationally on the excuse of nuclear inspection and launch a "preemptive attack to stop nuclear development." At the instigation of the US imperialists, the south Korean reactionaries put artificial obstacles in the way of the north-south high-level talks, delaying the adoption of a north-south agreement, in order to realize their wild ambition for "unification by absorption." They also performed the Team Spirit joint military exercise, a nuclear war exercise, and other war exercises in succession to prepare to invade the north, and brought the situation in our country to the brink of war. The Japanese reactionaries, without

giving up their dream of becoming the “leader” of Asia, and availing themselves of the aggressive manoeuvres of the US imperialists and their south Korean stooges, raised unreasonable questions and delayed the talks for the normalization of diplomatic relations between Korea and Japan. Simultaneously with the dissolution of the Communist Party of the Soviet Union and the sudden breakdown of the 69-year-old Soviet Union itself, the imperialists and reactionaries are stepping up pressure on our country. Their racket against our Republic reached the extreme last year, and our Party and people had to face a great challenge. The world focused attention on our country and many people expressed their concern over Korea’s ability to repulse the concentrated offensive of the imperialists and reactionaries and defend the cause of socialism.

Nobody could break the will of our Party and people to defend the socialism of our style to the last, with a firm conviction in the justice of the socialist cause. As the situation became more complex, our Party believed in the strength of our people, who are single-heartedly united around the Party, and frustrated all the enemy moves by combating the counterrevolutionary offensive with our revolutionary offensive through application of adroit strategy and tactics. Last year we brought the south Korean authorities to sign the Agreement on Reconciliation, Nonaggression, Cooperation and Exchange between the North and the South. We also made them agree to adopt the Joint Declaration on the Denuclearization of the Korean Peninsula and obtained a guarantee that this year the US imperialists and south Korean stooges would refrain from staging the Team Spirit joint military exercise which they had conducted annually. The United States, which had stubbornly refused Korea-US talks, at last agreed to hold high-level talks with us. The Japanese reactionaries, who had been trying to delay the talks for normal Korea-Japan diplomatic relations under an unreasonable pretext, can no longer find an excuse.

The Agreement on Reconciliation, Nonaggression, Cooperation and Exchange between the North and the South, the Joint Declaration on Denuclearization of the Korean Peninsula and the guarantee that

the enemy will stop the Team Spirit joint military exercise and hold Korea-US high-level talks—all this means a great victory for our Party and people.

Last year we defeated the vicious imperialist and reactionary attack and turned adversity into advantage, a critical situation into a favourable situation.

This was possible because our Party was firmly determined to defend the cause of socialism to the last in any adversity.

With keen insight into the turbulent situation, the great leader said that in all storms whatever we must defend the socialism of our style to the last and glorify it, the precious revolutionary gains which had cost us decades to win. He instructed that our officials who had grown up in the embrace of the Party and the leader should keep the flag of revolution flying under the leadership of the Party and the leader without any vacillation.

As a revolutionary of the leader I have made a firm determination to accomplish the revolutionary cause of Juche by sticking to the leader's revolutionary idea and line as they are. It is my unshakable will and confidence to defend to the last our people-centred socialism and add lustre to it, the socialism of our style established by the leader. When the socialist countries of Eastern Europe collapsed, I put forward a revolutionary slogan on safeguarding our socialism to the end, with faith in the inevitable victory of socialism.

Whenever I see our beloved children, I reaffirm my determination to defend our socialism to the last, and glorify it for the happiness of all generations to come, in support of the noble will of the leader. A stanza of the *Song of Comradeship* goes, *We must take the revolutionary road, rain or shine. Let us be true to our oath. We look up to Hanbyol, our lodestar.* Our leader is an eternal Hanbyol and the sun of mankind. Regarding as a yardstick of true life the unflagging faith and clean conscience of revolutionaries contained in the *Song of Comradeship*, we must advance, holding high the red flag of socialism and singing the song loudly. As is written in the song *Let Us Defend Socialism*, the defence of socialism means our victory, and

its abandonment would mean our death.

We have been able to defeat the manoeuvres of the imperialists and their stooges against our Republic and defend the cause of socialism also because the Party and the people fought with one mind and purpose, the Party believing in the people and the people in the Party.

Last year our people sent a large number of letters to the Central Committee of the Party. The letters from the ordinary people showed their correct judgment of the international situation, and expressed their firm determination to share the destiny with the Party in any adversity, by believing only in the Party Central Committee. In their letters they said that my longevity exactly meant the destiny of the country, the lifeblood of the Party and the happiness of the people, and that in order to consummate the revolutionary cause of Juche breaking through all difficulties in the way, I must be in good health. When the imperialists and reactionaries aggravated tension to the extreme last year, an official told me not to worry too much. He said that as long as there is the Party we are sure to win. I got great strength from their letters and his remarks, and reaffirmed my conviction that as long as I have these people, these Party members and these companions I have nothing to be afraid of and that we can advance and achieve complete victory, flying the flag of revolution to the last.

I was told that the moment the members of the delegation to the north-south high-level talks held in south Korea set foot in the area of our side in Panmunjom, they shed tears unable to repress their strong emotions at the thought of having returned to the embrace of the Party. Our Party and people are thus united single-mindedly as one organism. Because we have the good people who share their destiny with the Party, we have been able to defend our socialism steadfastly in spite of the vortex of the collapse of the socialist countries in Eastern Europe due to the imperialists' plots against socialism.

Thanks to the Party's active external activities, the ranks of

foreign supporters and sympathizers of our revolution have increased a great deal.

With confidence in victory and the revolutionary optimism that as long as there is the leader and the seasoned leadership of the Party we are sure to emerge victorious, we must further accelerate socialist construction in single-hearted unity, and brighten our people-centred socialism which has been safeguarded in the face of grim trials. “Let us bring greater glory to our style of socialism by the strength of single-minded unity!”—this is a militant slogan our Party is now raising.

This year is most significant in that it marks the 80th birthday of the great leader. In this year we must bring about a fresh upsurge on all fronts of socialist construction, in support of the militant slogan of the Party, and display higher the advantages of our socialism.

If we redouble our efforts and give full play to the advantages of our style of socialism, we shall give great encouragement and confidence to the south Korean people who are fighting for national reunification, and inspire the revolutionary people of the rest of the world who are fighting to build a new society and an independent world, with strength and confidence in victory.

We must improve Party work and rouse the entire Party, all the people and the whole army to the struggle to implement the Party’s militant slogan. We must win victory on all fronts of socialist construction and fully demonstrate the advantages of our people-centred socialism in politics, the economy, culture and all other fields of social life, thus making this significant year a most brilliant one in the history of our Party and people.

We must further consolidate the single-hearted unity of the whole society.

Consolidating the single-minded unity of the whole society is an important matter related to the destiny of the revolutionary cause of Juche and the basic guarantee for fully displaying the advantages of our style of socialism. Only by consolidating the single-minded unity of the whole society can we further strengthen the motive force of the

revolution, and defend and accomplish the Juche revolutionary cause to the last without the slightest vacillation in all difficulties whatsoever.

Ours is the most stable and revolutionary unity that is firmly united in ideology and will, and in moral obligation, on the basis of one centre and one ideology, and invincible unity endowed with boundless strength. Our single-minded unity is a great unity by which all the people, with a firm faith in the greatness of the leader and the Party, absolutely believe in and follow only their leader and their Party, and march forward in unison with their leader and their Party come what may. On the strength of this great single-minded unity we must reunify the country, and achieve the complete victory of the socialist cause and the lasting prosperity of the country. Single-minded unity is the most powerful weapon for fighting off all the challenges of the imperialists and reactionaries, and safeguarding and glorifying the people-centred socialism of our style. The single-minded unity is the lifeblood of our revolution and the banner which we must keep flying to the last.

People all over the world admire and envy the steel-like single-minded unity of our people. We must not, however, rest content with this; we must further strengthen it. Party organizations must direct the main effort of Party work to further cementing the single-minded unity of the whole society, and continue to develop this work in depth.

Education in the monolithic ideology must be stepped up among Party members and other working people, so that they hold in high esteem the respected Comrade Kim Il Sung as the great leader of our Party and people forever.

We must give them a clear understanding of the leader's greatness so that they feel more keenly the pride of living in his embrace. Only then can they unite solidly behind the leader in ideology and purpose, and fight uncompromisingly against all sorts of counterrevolutionary elements which hinder unity.

Party organizations must intensify the study of the Juche idea

among Party members and other working people, so that they work and live as required by the Juche idea.

Efforts should also be made to encourage Party members and other working people to defend and glorify the immortal achievements of the great leader. The leader accomplished the historic cause of national liberation by organizing and leading the anti-Japanese revolutionary struggle to victory, under the banner of the Juche idea, provided the revolutionary traditions, the historical roots of our Party and revolution, brilliantly carried out the work of building the Party, the state and the army, and gave wise leadership to the two stages of social revolution and socialist construction, thereby establishing the prosperous people-centred socialism of our style in this land. Party organizations must bring home to Party members and other working people the leader's glorious revolutionary history and immortal revolutionary achievements so that they work hard to defend the revolutionary achievements of the leader and add lustre to them down through generations.

Education in loyalty must be further intensified among Party members and other working people.

If single-minded unity is to become rock-solid, Party members and other working people must cherish the spirit of loyalty to the leader as an article of revolutionary faith and obligation. Our single-minded unity is durable because it is the revolutionary unity of the Juche-type communist revolutionaries who support the leader whole-heartedly and fight with complete devotion to him. We must educate Party members and other working people effectively to encourage them to learn from the loyalty to the leader displayed by young communists during the anti-Japanese revolutionary struggle, and cultivate loyalty to the leader as their revolutionary faith and obligation, defend the leader politically and ideologically and even at the cost of their lives, and become truly faithful and filial sons and daughters who never waver whatever wind may blow.

Loyalty to the leader must be made an article of one's faith, conscience, morality and everyday practice. At present, Party

organizations are putting great emphasis on cherishing loyalty to the leader as faith, but faith alone is not enough. In order to hold the leader in high esteem, we must not only cultivate loyalty to the leader with firm ideological awareness and resolve, but also have a clean conscience with which to support the leader sincerely without any selfish motive as well as a noble sense of obligation to repay the leader's benevolence, regarding him as the benefactor of our destiny and as our father. We must also consolidate it in our daily life and thoroughly put it into practice. Only when loyalty to the leader is made one's faith, conscience, moral stand and everyday practice can it become the most sincere, pure and durable loyalty.

In order to cement the single-hearted unity of the leader, the Party and the masses, we must unite all sections of the population solidly behind the Party and the leader.

Our Party has put great efforts into work with people of all strata, and achieved great success. Our people are now in an excellent ideological and mental state. All our people, men and women, young and old, believe only in the Party and entrust their destiny entirely to it. They sent me letters in the past, but since I was appointed the Supreme Commander of the Korean People's Army, they write to me more and more. In their letters they unanimously express their firm determination to consummate the Juche revolutionary cause, only believing in and following the Party in any adversity whatsoever. It is the unshakable will of our people to overcome trials together with the Party, having absolute trust in it, however difficult and complex the situation may be.

Our people are good people, who have come along the road of revolution; they have only believed in the Party and the leader, and defended him even at the cost of their lives whenever they underwent a trial. On his way to the field to acquaint himself with the movement of the People's Army units late one night during the arduous strategic retreat in the Fatherland Liberation War, the great leader met an old man on a pass who was driving an ox-cart. The leader asked him where he was going in the dead of night. The old man replied that he

was going north to follow General Kim Il Sung and that following General Kim Il Sung was the way to victory in the war. He added that he knew this well although he did not know other things. The leader said that he had gained great strength from the ordinary old man at that time, and would often recollect the event. When the situation at home and abroad was complex after the war, and factional elements dared to attack the Party, an old woman in Thaesong said to the leader: "Premier, you look very thin. Don't worry too much. Even if the factional devils complain about the people's living standards, we are all right because we are well-off now. It is we who will win, not the factional devils. Never mind. We support you, Premier." The leader said that he had gained new confidence from her simple words and carried our Party's line of socialist construction through to the end, overcoming all difficulties. Our people are the best of all people, and their like can never be found anywhere else in this world. As long as we have these good people, we are not afraid of any enemy no matter how strong. Party organizations and officials must continue to work with the masses efficiently to suit the ideology and feelings and psychology of our people, who are following the Party with absolute trust in it in any adversity, and further cement the single-hearted unity of the leader, the Party and the masses.

The basic section of the masses is the most reliable social and class foundation on which our Party depends and the pivot of our revolution. In work with the masses priority must always be given to working well with the basic section of the masses. At present, however, some Party organizations and officials are neglecting this work under the excuse that they have to put emphasis on work among the masses with chequered backgrounds. Some Party organizations simply organize short courses, inspection tours and visits for the basic section of the masses on the occasions of national holidays, instead of doing work with them. Even those who were born into the families of workers or servants who had been oppressed and ill-treated in the past might forget their class stand if they are not given constant education. In consequence, they will be unable to play their role as the basic

section of the masses as they should. Party organizations must give them a good education so that they discharge their duties and responsibilities for the revolution without forgetting their class stand, and ensure that they actively support, defend and thoroughly implement the Party's policies as the hard core of the revolution.

In order to emerge victorious in the revolutionary struggle, we must educate and transform the masses with chequered backgrounds, as well as the basic section of the masses, and unite all of them solidly around the Party. Since the early days of my activities in charge of Party organizational work, I have taken revolutionary measures to eliminate the tendency of treating problematic people in a narrow-minded way. Although a lot of success has been made in this work since then, some Party officials have not yet shaken off their narrow mindsets completely in this respect. If Party officials treat them illiberally and discriminate against them, the latter will not open their minds to the Party. However, if they treat such people magnanimously with motherly love, they will believe in the Party and follow it from the bottom of their hearts and devote their all to the Party. Party organizations must conduct work with those people more dynamically, so that they fight to the last for the Party and the revolution without the least vacillation.

Party organizations must work properly among the people from south Korea, repatriates from Japan, Korean residents in Japan and other overseas compatriots.

In order to unite the masses of all walks of life solidly behind the Party, officials must have a correct understanding of the all-embracing politics of our Party.

Our Party's politics is politics by which to regard not only the basic section of masses but also people with involved backgrounds as eternal companions of the revolution, unite them closely around the Party and lead them to the accomplishment of the Juche revolutionary cause. It is correct politics making it possible to educate and reform as many people as possible to strengthen the motive force of the revolution, and powerfully promote the Juche revolutionary cause.

Our Party's politics is based on the Juche idea. The Juche idea elucidates the basic principle of the revolution that the masses of the people are the masters of the revolution and construction, and that they also have the power of advancing the revolution and construction. This basic principle of the revolution shows the way to consolidate the motive force of the revolution and push ahead with the revolution and construction by educating and transforming the broad sections of the people and uniting them solidly behind the Party and the leader. The Juche idea makes it clear that the ideological consciousness of the masses plays a decisive role in the revolutionary struggle. Ideological consciousness controls all man's activities. It is true that social and class status and family background affect man's activities. However, they do not do so directly, but through his ideological consciousness. It is ideological consciousness that plays the most active part in controlling and stimulating man's activities. Man's ideology may change for better or for worse, according to the influence and education he receives. Even those who have been affected by bourgeois ideology while living in capitalist society for a long time can be equipped with the revolutionary idea of the working class if they receive revolutionary education in socialist society. We must educate and transform all the people and unite them solidly around the Party.

If we are to correctly embody our Party's all-embracing politics, we must have a correct viewpoint on the masses with involved backgrounds. This means that we regard them as part of the motive force of revolution rather than the target of revolution. The motive force of the revolution is not defined only by man's social and class stand. In defining the motive force of the revolution we must attach importance to man's viewpoint and attitude towards revolution. When viewed from their social and class status, most of the people with involved backgrounds came from the basic class; they are the people, who have been temporarily used or deceived by the enemy because of the low level of their class consciousness, and their families. They are not a hostile force. Through their life experience they are repenting of

their past and following the Party in support of the revolution. They are not the target but part of the motive force of our revolution; they are not temporary companions but revolutionary comrades with whom we must go as far as communist society.

The people hailing from south Korea and the returnees from Japan are also part of the motive force of our revolution, our revolutionary comrades. Some of those from the south had fought against the US imperialists and south Korean stooges since immediately after liberation, others had fought in the Volunteers Corps, arms in hand, during the Fatherland Liberation War, and still others came over to the northern half of the country, abandoning their hateful service in the puppet army. There are also workers, farmers, intellectuals and young people and students who have come to the north in search of a genuine life. All of them have followed the Party of their own accord to take part in the revolution together with us. So we must regard them as part of the motive force of our revolution and lead them well, trusting them as revolutionary comrades. Returnees from Japan have been brought back by us. They also belong to the Korean nation from the point of view of nationality; they are our compatriots. In order to provide a true life for Korean nationals in Japan who had been dragged to Japan and subjected to deadly hard toil under the colonialist rule of Japanese imperialism, the leader welcomed them back to the embrace of the socialist motherland. As they came back under the auspices of our Party, they must naturally be regarded as part of the motive force of the revolution, revolutionary comrades.

In judging people we must put the main stress on their present life. This means that priority should be given to the degree of their class awareness and their ideological preparedness and behaviour, not to their social origin. The yardstick with which to judge people is not their social origin but their loyalty to the Party and the leader. If they are faithful to the Party and the leader and sincere in carrying out their revolutionary tasks, even if they have involved backgrounds, they are our eternal companions. Officials must abandon their

narrow-minded viewpoint and attitude to those people, and boldly trust and embrace them.

Our Party's all-embracing politics accords with the law of building socialism and communism. It is correct politics which enables us to strengthen the driving force of the revolution and reunify the country as soon as possible. Such politics is exerting a good influence on the masses with heterogeneous backgrounds, those from the south, returnees from Japan, Korean nationals abroad and the south Korean residents. In 1990, members of the "Seoul Traditional Music Concert Group" came to Pyongyang to take part in the Pan-National Reunification Concert. They met people who had been engaged in art activities in the south before coming over to the north. After seeing them, they said that the propaganda of the south Korean authorities that artistes from south Korea had been all purged was a sheer lie.

Party organizations must review their work with the masses from all walks of life, take strict measures for correcting the deviations which have been revealed, and bring about a new turn in uniting the people of all strata solidly around the Party.

Improving the work method and work style of Party officials is an important task which must be tackled without fail to strengthen the single-minded unity of the whole society. I have emphasized this task at every opportunity, and the task is all the more important in the light of the present situation. Since socialism has suffered a setback in many countries which were building socialism in the past, we have to carry out the revolution in a situation of capitalist encirclement. This reality demands Party officials to go deep among the people, unite them more firmly behind the Party, and organize and mobilize them vigorously for the revolutionary struggle and construction. Party officials must decisively improve their work method and work style, which is one of the important matters affecting the destiny of our revolution.

Formalism is a very harmful work method, but it is apparent among officials. As I have always said, if Party officials fall into formalism, administrative and economic officials will follow suit,

and, in the long run, the masses will also follow suit. Committing formalism is, for Party officials, tantamount to digging their own graves.

Formalism in Party organizational work at the moment finds expression in failing to go deep among the masses and get a good understanding of them. In doing work with people many officials in charge of Party organizational work fail to grasp the real hearts of the people, only looking at the surface. Such being the case, they are unable to discriminate who is truly loyal from who is defective. These officials are not worthy of the name. Officials in this sector must always mix with people and grasp their real minds.

Formalism is evident especially in information work. Many people now like to show off and shout hurrah. As regards the way they work, information officials make a lot of lecture plans and books and issue them, while frequently organizing lectures and studies. But their efforts are not very effective in practice. This shows that information work is being conducted in a formalistic way, not in an effective way. If economic officials take to formalism, it will harm production and construction; if information officials fall prey to formalism, it will spoil people. We must eliminate formalism in information work and conduct ideological work substantially so that it will produce a great effect in practice.

Ideological work, to be effective, must prepare people ideologically and get them moving so that it will have its effect in practical life.

If a man is prepared ideologically and kept on the move at any work, he will display great ability in practice. Facts show that even those who witness and experience the same thing produce different results according to how they are prepared and mobilized ideologically. While working with the officials of an art troupe, I came to know more keenly that if a man is prepared and mobilized ideologically he will display great ability. The artistes of that troupe are producing excellent songs, but artistes of other art troupes are failing to do so, although they have the same working and living

conditions. This shows that one's ideology finds different expression in reality according to how one is prepared and mobilized ideologically. In this sense, ideological preparedness, ideological mobilization and ideological expression can be said to be the three stages through which one's ideology is put into effect in practical life.

By ideological preparation I mean the acquisition of the ideology and policy of the Party and the leader and the preparation and determination to put them into effect. By ideological mobilization I mean ideological preparedness and determination being put into practice. By ideological expression I mean ideology producing results in actual life. Once a man is ideologically prepared and mobilized he will undoubtedly exude great material strength in real life.

I maintain the importance of the theory of ideology. I shall dwell on the Juche theory of ideology when an opportunity permits in future.

Information officials must establish a methodology for conducting ideological work in an original way to meet the demands of our Party's theory of ideology and do it effectively.

In order to do away with formalism and conduct information work effectively, we must ensure truthfulness, scientific accuracy and affability.

Ensuring truthfulness in information means spreading it artlessly and vividly, so that people feel sympathy with it and believe it. Information which does not arouse sympathy and win confidence can neither touch the heartstrings of the people nor encourage them to engage in the revolutionary struggle and construction. Our Party has been so far able to carry out the revolution and construction successfully because it has touched the heartstrings of the people and received the absolute support and trust of Party members and other working people. Whenever difficulties arose in the course of the revolutionary struggle and construction, our Party informed them of the facts as they were and overcame the difficulties hand in hand with the people. The information sector must not exaggerate the reality or beautify and embellish it; it must give information honestly so that it

touches the heartstrings of the people.

Ensuring scientific accuracy in information means disseminating information logically on the basis of facts. If they acquire a correct understanding of the essence and validity of Party policy, the masses will work hard to implement its policy. Information aimed at arousing Party members and other working people to the fulfilment of Party policy must always be disseminated logically and in accordance with principles. Scientific accuracy in information can be ensured only when it is based on scientific data. We must do away with the practice of conducting information work in disregard of the law of social development and reality. Society, as well as nature, changes and develops according to the objective law. Man can neither make nor abolish the objective law as he wishes. If they ignore the objective law, information workers will fall into subjectivism.

Ensuring affability in information means making information easy to understand to everyone, dealing with the matters which the masses want to know. Information work must be done by the heuristic method of teaching, not by the cramming method; it must be easy to understand and interesting, so that it meets the level, ability, character and taste of the people.

Officials must thoroughly eliminate the abuse of power and bureaucracy.

If officials abuse power and act in a bureaucratic manner, the Party will be distrusted by the people and fail in the revolution and construction. The Soviet Union and the other socialist countries in Eastern Europe collapsed because their officials neglected work with the people, abused their power and behaved bureaucratically. I have long since stressed that the misuse of power and bureaucratism on the part of officials is tantamount to taking poison of their own accord.

In order to do away with the abuse of power and bureaucratism, officials must have a revolutionary view of the masses. This means regarding the masses as the makers of history, revolutionary comrades with whom to fight to achieve the cause of socialism and communism, finding solutions to all problems, always believing in

the inexhaustible strength of the masses and depending on them, mixing with them, sharing the sweet and the bitter with them, and serving them with devotion. Officials must have a deep affection for the people, go deep among them, listen to their voices attentively and solve all problems relying on their strength.

To eliminate the misuse of power and bureaucratism among officials we must conduct powerful ideological education and ideological struggle. The Party set last year as the year of struggle to eliminate the abuse of power and bureaucratism among Party workers, and unfolded a Party-wide struggle. As a result, considerable improvement has been made. But abuse of power and bureaucratism are deep-rooted and obstinate as the remnants of outdated ideology. Therefore, the abuses may revive unless we continue to struggle against them. Party organizations and officials must continue to wage a determined and unceasing struggle to eliminate the abuse of power and bureaucratism.

Building our socialist economy successfully is important in brightening our style of socialism. Only by successfully building our socialist economy can we improve the people's standard of living, and demonstrate not only the political and ideological but also the material advantages of the socialism of our style. It is all the more important to promote socialist economic construction today, when the imperialists are heaping vicious abuse and slanders on the socialist economy. At the moment, the imperialists are advertizing their "material prosperity" and "technical superiority," spreading the lie that socialist society cannot develop because it is a society of low economic efficiency. The south Korean reactionaries are also bragging that they will overwhelm us economically. We must be more successful in economic construction, so that we can demonstrate that socialism is superior to capitalism not only in politics and ideology but also in the economy and technology, thus smashing the abuse and slanders of the enemy.

Our socialist system is perfect. No country in the world is now as stable as our country. In our country all the people are, as masters of

the state and society, leading an independent and creative life without any worries about food, clothing, medical care, study or their future. This morning, I looked round Pyongyang. The streets were crowded with people in fine and neat attire, and on Mansu Hill where the statue of the great leader stands, a large crowd of people gathered with bunches of flowers. In many countries, not to mention south Korea, the people are greeting the New Year's Day in poverty, distress and suffering, without any hope or confidence in the future. But things are different with our people. We have not yet solved the problem of the people's standard of living satisfactorily, but if we improve production and construction, and provide all the people with rice and meat soup, silk clothing and tile-roofed houses, there will be nothing to envy in the world, and we will be able to achieve the complete victory of socialism.

In his New Year Address, the great leader clearly indicated the general direction of socialist construction at the present stage, set the major tasks for socialist economic construction this year, and showed the method of implementing them. If all sectors and units carry out the tasks set in the New Year Address, we will be able to further strengthen the economic power of our country and raise the people's standard of living markedly.

We must conduct organizational and political work scrupulously, so that the entire Party, the whole country and all the people can carry out the tasks set by the great leader in his New Year Address. Party organizations and officials in particular must, under the slogan "Let us greet the great leader's 80th birthday with great political enthusiasm and splendid labour achievements!" give priority to political work among Party members and other working people, rouse them energetically to action by setting personal examples, see that all sectors and units buckle down to production and construction, and bring about a fresh upsurge.

Party organizations must channel great efforts into the priority economic sectors this year, sharply increase the production of electricity and coal, and develop rail transport, and step up Party

guidance for all the factories and enterprises to ensure that they put production on a steady basis and at a high level.

This year, we must continue to direct great efforts to the solution of the problems of food, clothing and housing, and further improve the people's standard of living in every way. Raising the people's standard of living is of great importance in smashing the imperialists' anti-socialist campaign and demonstrating the superiority of our socialist system. It is mere empty talk to boast about the socialist system without improving the people's lives. Only if we solve the problems of food, clothing and housing satisfactorily and raise the people's standard of living to a high level, will we be fully able to frustrate the imperialists' anti-socialist manoeuvres. If only we have food, clothing, housing and guns, we can defend and brighten our style of socialism whatever the difficulties.

In strong support of the Party's intention of making this year a year of strenuous effort in farming and its policy on effecting a revolution in light industry, Party organizations and officials must ensure that the working people in agriculture and light industry fulfil their roles and responsibilities as the masters in charge of the country's rice granary and the production of consumer goods. At the same time, they must improve supervision, control and guidance to ensure that the whole country gives stronger support to those sectors in order to bring about a bumper crop and produce great quantities of cloth and other consumer goods with which to stock the shops.

Great attention must be directed to the solution of the housing problem. Without solving this problem it will be impossible to provide the people with a settled and civilized life. In keeping with the progress in socialist construction, we must redouble our efforts to provide the people with better houses. Our Party plans to enable all our people to live in flats with at least two or three rooms each in future. Party organizations and officials must continue to push ahead with the work of building more modern houses in urban and rural areas. In particular, on the occasion of the 80th birthday of the leader, we must powerfully launch the struggle to complete the building of

50 000 flats in Pyongyang without fail. Since the Party has promised to build 50 000 flats in Pyongyang as a gift to the people on the occasion of the leader's 80th birthday, we must complete this project within the set time no matter what the circumstances.

In order to effect a new upsurge in socialist construction, all sectors and units must give fuller play to the revolutionary spirit of self-reliance and fortitude. This revolutionary spirit is our people's traditional fighting spirit, an unconquerable revolutionary spirit, the might of which has been proved in the whole course of the history of our revolution. Although innumerable difficulties and hardships have confronted our Party in the course of its leadership of the revolutionary struggle and construction, it has overcome them by giving full play to the revolutionary spirit of self-reliance and fortitude. If one only hopes for another's aid, without believing in one's own strength, one will be unable to carry out the revolution and construction. As matters now stand, no country is willing to help another, and no country is in a position to help others even if it wishes to do so. We, as befitting the masters of the revolution, must give full play to the revolutionary spirit of self-reliance and fortitude, and break through difficulties and hardships in the way of socialist economic construction by our own efforts. In keeping with the demands of the reality, Party organizations must conduct effective education to imbue Party members and other working people with the revolutionary spirit of self-reliance and fortitude in various forms and by a variety of methods, in order to see that they always overcome difficulties and hardships by their own efforts with consciousness of being masters of the revolution.

Enhancing the sense of responsibility and role of the senior officials is the key to bringing into full play the advantages of our style of people-centred socialism and effecting a fresh advance in socialist economic construction. Success in socialist construction depends on the work attitude and efforts of the senior officials who direct the revolution and construction. Party organizations must work harder with senior officials and ensure that these officials, as required

by the great leader's work method and the Tae'an work system, go deep among the producer masses, discover their problems, solve them promptly in a responsible manner and organize economic work down to the last detail, and thus bring about new innovations in all sectors and units. They must also encourage all the officials to work devotedly for the people, true to the Party's slogan "We serve the people!" This slogan reflects our Party's firm will to accomplish the Juche revolutionary cause, assuming full responsibility for the destiny of the people and sharing one mind and one will with them. The officials must not forget that they are the servants of the people, the masters who are in charge of the people's living. They must follow the example of Comrade Jong Chun Sil and become truly loyal and extremely devoted sons and daughters who do their best to solve the problems the great leader worries about and to improve the people's living standards, feeling happiness and pride in this. What is basic in learning from the example of Comrade Jong Chun Sil is the loyalty and filial duty to the Party and the leader. All officials must energetically follow her example and become true workers who only think, awake or asleep, of how to discharge their filial duties, regarding the leader as their father who bestows great benevolence on them all, and carry out anything unconditionally if it gives pleasure to the leader under whatever circumstances.

Reunifying the country as soon as possible is our nation's supreme desire and the most urgent task facing us.

The great leader, though in his old age, is working without rest for the reunification of the country, saying that the greatest present he can give our people is the reunified country. We must never hand down the divided country to the next generation. In keeping with the daily growing trend of national reunification, we must launch an all-out offensive to realize the Juche-motivated reunification programme and accelerate the day of the country's reunification as soon as possible.

Party organizations must direct primary attention to firmly preparing all the Party members and other working people politically and ideologically for national reunification.

We must not think that the situation in our country has been eased simply because the south Korean reactionaries signed the Agreement on Reconciliation, Nonaggression, Cooperation and Exchange between the North and the South and promised not to resume the Team Spirit joint military exercise this year. Historical experience proves that, though loudly talking about “peace” in public, the imperialists are busy with war preparations behind the scenes and invade other countries. The south Korean reactionaries, too, are stepping up war preparations, without giving up their ambition to achieve “unification by prevailing over communism”, while dealing with us half-heartedly. We must heighten our revolutionary vigilance more than ever and make full preparations politically and ideologically to meet the country’s reunification on our own initiative. Only when we fully prepare Party members and other working people politically and ideologically can we take the initiative in stepping up the struggle for national reunification.

In his New Year Address this year, the great leader made an epochal proposal that in order to reunify the country at the earliest date, the north and the south must firmly maintain their independent stand and create preconditions first for peaceful reunification, and that the entire Korean nation, without exception, must achieve great national unity by giving priority to the common interests of the nation. The consistent stand of our Party in the struggle for national reunification is that the Korean nation must reunify the country by the united efforts of the nation on its own responsibility without relying on others.

Our country’s division was forced upon us by foreign forces, which are still hindering our country’s reunification. In this situation, if we depend on foreign forces, which caused the division of our country in the first, it will be impossible to reunify the country. We are a homogeneous nation with a time-honoured history of 5 000 years, a resourceful, talented and courageous nation. When reunified, our country will become a powerful nation with 70 million people. That is why some countries do not want to see our country reunified.

We must not try to reunify the country with the help of others; we must do it by our own efforts and in our own way. If all the Korean people in the north, south and abroad unite their efforts on the basis of patriotism and the spirit of national independence, they will be fully able to reunify the country by their own efforts, without foreign aid. Progressive politicians in south Korea as well as overseas Koreans now support our Party's policy for national reunification. This means that they have accepted the principle of great national unity put forward by the great leader. He has instructed that all sections of the Korean people in the north, south and abroad, as members of the Korean nation, must make their various contributions to the cause of national reunification—people with strength giving their strength, people with knowledge devoting their knowledge, and people with money donating their money, according to their circumstances and conditions. This is the application to today's historical situation of his speech made on his triumphal return home immediately after liberation, the speech to the effect that all the people who love the country and the nation must unite firmly as one and make active contributions to the building of a new country—those with strength devoting their strength, those with knowledge dedicating their knowledge and those with money donating their money. If all the Koreans in the north, south and abroad turn out as one in response to the reunification programme elucidated by the leader they can reunify the divided country and demonstrate once again the greatness of our Koryo nation. Party organizations must fully explain the independent reunification line advanced by the great leader to Party members and other working people so that they have a clear understanding that the country must be reunified by the efforts of our own nation.

We must prevent the wind of liberalization from infiltrating the minds of Party members and other working people. At present, the US imperialists and south Korean reactionaries are trying to spread the wind of liberalization to disintegrate our revolutionary ranks from within. Of course, no enemy can disrupt our revolutionary ranks,

because we have the immortal Juche idea and because our revolutionary ranks are steel-like. But we must not be self-complacent. If we neglect education for our Party members and other working people, the enemy's wind of liberalization may infiltrate our ranks.

As the great leader has instructed, we must set up the mosquito net tight to defend the socialist system because we are surrounded by capitalism. Party organizations and officials must intensify political and ideological education among Party members and other working people to ensure that they will never vacillate in the face of the enemy's gust of liberalization. The young people and students in particular must be given a good education to stand firm even in that gust. If their education is neglected, they may quickly succumb to this wind. The experience of other countries shows that young people and students were the first to suffer from the blast of liberalization.

If we are to prevent Party members and other working people from swaying in the tempest of liberalization spread by the enemy we must give them a clear understanding of the advantages of our style of socialism. This is a very important task in view of the fact that there exist two different systems in the north and the south of Korea, and the enemy is resorting to anti-socialist manoeuvres in a vicious and cunning way. In the course of education in the superiority of our style of socialism we must put the main stress on giving a full theoretical knowledge of the essential characteristics and the advantages of our style of socialism, which is centred on the people. Only then can Party members and other working people correctly understand the true advantages of our style of socialism.

We must teach Party members and other working people the advantages of our style of socialism in comparison with the reactionary character and corruptness of the capitalist system. Outwardly, capitalist society looks good to live in, with glittering streets and shops stocked with a lot of goods. In fact, however, it is a society for a handful of capitalists and some other wealthy people, not for the working masses. In capitalist society it is the masses of the people who produce social wealth, but only a handful of exploiters possess it.

Education on the basis of actual facts is an effective way of giving people an understanding of the reactionary nature and corruptness of the capitalist system. Nearly half a century has passed since our country was liberated, and therefore few of our people nowadays have experienced exploitation and oppression or have seen what sort of society a capitalist society is. In this situation, it is effective to show Party members and other working people documentary films about the corruptness of capitalist society to give them a clear understanding of its reactionary nature and rottenness.

We must also work well to give active support and encouragement to the south Korean people in their struggle. Patriotic people from all walks of life in south Korea, including young people and students, are now waging a vigorous struggle for national reunification without yielding even in the difficult conditions in which repression by the south Korean reactionaries has reached its extreme. The delegates of Jondaehyop (the National Council of Student Representatives), who visited the northern half of the country breaking through the death line last year, said that the whole nation must be united to reunify the country, and that young people and students in the south of Korea would also fight actively for national reunification. They are fighting for national reunification, looking up to the northern half of Korea as the lighthouse of hope, so we must not look on at their struggles with our arms folded. Party organizations must see to it that Party members and other working people regard as their own the struggle of young people, students and other sections of the people in south Korea, and give them active support and encouragement.

A campaign must be launched to build up towns, villages and other parts of our living environment.

The living environment is a yardstick with which to demonstrate the country's cultural level. Only when we build up our towns and villages and other parts of our living environment can the south Korean people and overseas compatriots themselves see the advantages of our style of socialism and have a clear understanding of it.

In the past many efforts were made to clean up the living

environment, with the result that the appearance of towns and villages has greatly changed, but we cannot say that it is satisfactory. The rural environment in particular is still far below the level required by the Party. By sprucing up the rural villages in keeping with the intrinsic nature of the socialist system we can give a good impression to the visiting compatriots from south Korea and overseas.

The people in factories and enterprises must launch a campaign to spruce up their factories and work places, and the people in urban and rural communities must spruce up their towns and villages and houses, so as to renovate the appearance of their factories and work places, towns and villages. We must build more and better parks, recreation grounds and other cultural pleasure grounds for the working people in all parts of the country.

Party organizations must encourage Party members and other working people to plant various kinds of trees in large numbers in towns and villages and on mountains, with a high sense of patriotism. At the same time, they must ensure that the Children's Union, the League of Socialist Working Youth, and other working people's organizations are widely involved in this work, so that the entire Party, the whole country and all the people take part in it.

Meanwhile, we must make good preparations for the forthcoming grand celebration of the 80th birthday of the great leader.

His birth was a splendid stroke of luck and the happiest event in our nation's history. His birth marked the beginning of a new history of our nation, the new era of Juche. All the successes in our revolution and construction and the happiness our people enjoy today are linked with this auspicious day. That is why I told officials on his 70th birthday that we must celebrate his 80th birthday more grandiosely than the 70th. Looking back to the time, before his 60th birthday I feel that we failed to celebrate the leader's birthday as we should have done. I still feel my heart ache when I recollect that we passed his 40th birthday too uneventfully during the Fatherland Liberation War. The history of all ages and countries knows no one like our leader who has experienced all sufferings and sorrows that

men could undergo, braving all trials and difficulties on the road of revolution, and devoted all his life to the sacred cause of the country and the people, without a moment's rest. That is why all our people earnestly wish him to have a rest even for a moment, and desire to hold him in higher esteem. According to the unanimous desire of our people, who wish to hold him in high respect, our Party has made it a tradition to celebrate his birthday in grand style, fixing the day as the greatest national festival.

Celebrating the great leader's 80th birthday in splendour is the heartfelt desire not only of our people but also of the revolutionary people of the rest of the world. For his great achievements in the struggle for the cause of anti-imperialism and independence, the leader enjoys high prestige among the revolutionary people of the world as well as their absolute trust and boundless respect. Holding the leader in high respect is a desire of all the world's revolutionary people, not just our own. Therefore, we must celebrate the leader's 80th birthday in a most grandiose and significant way.

On the occasion of the leader's 80th birthday, we must give publicity to the greatness of his Juche idea at home and abroad in various forms and by a variety of methods. At present, on account of the collapse of socialism in many countries, many people have lost confidence and are groping in the dark in search of truth. In this situation it is important to demonstrate in depth the truthfulness and vitality of the Juche idea, and instil hope and confidence in our people as well as those of the rest of the world. We must organize various symposiums, such as a national symposium on the Juche idea, studies and lectures, and issue publications and broadcasts at a high political and ideological, scientific and theoretical level.

On the occasion of the great leader's 80th birthday, we must give wide publicity to his glorious revolutionary history and immortal achievements, to enhance our people's national pride and self-confidence and give the people of the rest of the world a good understanding of the leader's greatness.

We must arrange various kinds of functions in celebration of the

great leader's 80th birthday at a high political and ideological level. In keeping with the desire of our people and the progressive people of the rest of the world, who are going to celebrate the leader's 80th birthday in a most significant way, we must make good preparations so that all the celebration functions are performed in a grand style.

Good preparations must also be made for celebrating the 60th anniversary of the founding of the Korean People's Army.

In addition to the leader's 80th birthday, this year we greet the 60th anniversary of the Korean People's Army, the revolutionary armed forces of our Party. It is the greatest glory and pride of our Party, people and soldiers of the People's Army to greet the anniversary of the founding of the Korean People's Army in the presence of the great leader Comrade Kim Il Sung, the founder of the revolutionary armed forces. The great leader is the founder of our revolutionary armed forces and the ever-victorious iron-willed brilliant commander who elucidated the Juche-oriented idea of army building, brilliantly put it into effect and developed our People's Army into invincible revolutionary armed ranks defending the Party's cause, the cause of socialism.

According to his personal proposal, the 19th Plenary Meeting of the Sixth Central Committee of the Party decided to appoint me to the important post of Supreme Commander of the Korean People's Army. In support of his Juche-oriented military idea and line, I will succeed to the cause of army building pioneered by the leader, and accomplish it with credit. We must carry out his very important instructions given at the Meeting of the Company Political Instructors of the Korean People's Army and ensure that the People's Army creditably discharges its mission and duty as the leader's army, the Party's army and the people's army in practice as well as in name.

On the occasion of the 60th anniversary of its founding, the People's Army must pay primary attention to preparing all the soldiers as true revolutionaries who are infinitely loyal to the Party and the leader. The People's Army is equipped with guns. The soldiers must have a higher sense of loyalty to the Party and the

leader than any other social groups. The revolutionary army can fulfil its mission and duty with credit only when it regards loyalty to the Party and the leader as its life and soul. The revolutionary army is founded by the leader and developed under the leadership of the Party and the leader. The People's Army can exist and act only under the leadership of the Party and the leader. The existence of the revolutionary army and its destiny is inconceivable apart from loyalty to the Party and the leader. Loyalty to the Party and the leader is the basic factor that defines the existence and all activities of our People's Army. We must give the People's Army soldiers a clear understanding that loyalty to the Party and the leader is their life and soul, and ensure that they firmly establish the revolutionary outlook on the leader, hold in high esteem the Party and the leader sincerely, and defend them politically and ideologically and at the risk of their lives in any adversity.

The People's Army must thoroughly establish the revolutionary military discipline of carrying out the orders and instructions of the Supreme Commander unconditionally. No one has the right to violate the orders and instructions of the Supreme Commander; the army is duty-bound to implement them.

The People's Army must complete its combat readiness, and always keep itself alert and ready. Although the south Korean reactionaries signed the Agreement on Reconciliation, Nonaggression, Cooperation and Exchange between the North and the South, they may abrogate it and launch an armed invasion at any moment, just as when they signed the July 4 Joint Declaration and then persisted in clamouring about a "march north," even before the ink dried. The People's Army must not be captivated by a pacifistic mood even for a moment, but always sharpen its revolutionary vigilance and get ready to fight. I, as the Supreme Commander of the Korean People's Army, emphasize that the People's Army must not relax even for a moment, but always be fully prepared for combat. As long as there are the US imperialists and their stooges in the southern part of the country, the People's Army must hold the bayonet of the

revolution tightly. The soldiers who always think of making good preparations for combat and do their best to perfect their combat readiness are true soldiers faithful to the Party and the leader; they are the loyal and dutiful sons and daughters our Party needs. The first and foremost task of the People's Army is to concentrate its efforts on completing combat readiness without relaxing, and further intensify combat and political training, to get all the soldiers prepared, so that each of them can be a match for a hundred foes.

Steel-like discipline is the lifeblood of the People's Army and the guarantee of combat power. Whether seen or not, whether in good or bad living conditions, the People's Army soldiers must always observe military discipline and rules voluntarily, and establish a strict discipline by which they obey the orders and instructions of their commanders to the letter.

The People's Army must strengthen politically and ideologically the companies, the basic combat units and the main link in strengthening the entire army, and continue to make great efforts to perfect the combat readiness of the companies to meet the requirements of modern warfare.

The virtues of unity between officers and men, between the army and the people and between Party members and members of the League of Socialist Working Youth (LSWY) are important traits which the People's Army must possess.

At the Meeting of the Company Political Instructors of the Korean People's Army the great leader instructed that in order to prepare the People's Army mentally and morally, it must ensure unity between officers and men, between the army and the people and between Party members and LSWY members.

Unity between officers and men and unity between the army and the people were highly displayed among the anti-Japanese guerrillas and the people during the anti-Japanese revolutionary struggle. These are traditional traits which our People's Army must always adhere to.

Unity between officers and men is literally a trait whereby officers and men, united as one, take loving care of each other and share sweet

and bitter, life and death. The officers of the People's Army must always live among the soldiers and love them as their own flesh and blood, while soldiers must respect their commanders and follow them.

Unity between the army and the people is a trait whereby the army and the people are united as one, respecting, loving and helping each other. All the officers and men of the People's Army must love the people, protect their lives and property, and devote everything to the interests of the people. We must establish the social atmosphere of attaching importance to military affairs, and give active support to the People's Army. Without the People's Army it would be impossible either to think of the country's security and prosperity or to defend our people's happy life. The people must love the People's Army as their own flesh and blood, give it material and moral support, and make an active contribution to strengthening the People's Army.

Ensuring unity between Party members and LSWY members is a new and original idea put forward by the leader. It is a noble trait of the People's Army whereby Party members become exemplary in military service, and help and lead LSWY members well to encourage them to follow their examples and all the young soldiers share sweet and bitter, life and death, on the road of the revolution for the Party and the leader, for the country and the people. The People's Army must fully display the trait of unity between Party members and LSWY members, and see that the former helps and leads the latter energetically and becomes a model in military service, and that the latter, as the young vanguard, fulfils the task of defending the country with credit, following the examples of the former.

The People's Army must fully ensure unity between officers and men, between the army and the people and between Party members and LSWY members in military life.

The socialism of our style is ever-victorious and the prospect for our revolution is bright. Party organizations and Party officials must intensify Party work, cement the single-minded unity of the Party and the masses and step up socialist construction powerfully, thus further glorifying the people-centred socialism of our style.

THE HISTORICAL LESSON IN BUILDING SOCIALISM AND THE GENERAL LINE OF OUR PARTY

**Talk to Senior Officials of the Central Committee
of the Workers' Party of Korea**

January 3, 1992

1. THE HISTORICAL LESSON IN BUILDING SOCIALISM

Today the defence of the cause of socialism and its triumphant advance is a very important matter which concerns the destiny of mankind.

Socialism has suffered a setback and capitalism has revived in some countries in recent years; a short time ago the Soviet Union broke up and ended its existence. As a consequence of this, the imperialists and reactionaries are claiming that capitalism has “triumphed” and socialism has “come to an end.” This is causing ideological confusion among some people who do not understand the situation properly, and seriously affecting the development of the world revolution. Now it is an urgent historical task to learn a lesson from the prevailing situation, reconstruct the socialist movement on a new basis and lead the cause of socialism to an upsurge.

The cause of socialism is a just cause for realizing the independence of the popular masses; it is an inexorable law of historical development

that mankind advances toward socialism. Although there may be twists and turns in the course of the development of socialism, the main direction of historical development cannot change. The imperialists and renegades of socialism, describing the frustration of socialism in some countries as a change in the historical trend, are arguing that the idea of socialism is invalid and that it was a mistake even to have carried out the socialist revolution. This is a reactionary argument.

For many years the popular masses desired a new, independent society free from exploitation and oppression and waged an arduous struggle for its realization. In the course of this Marxism, a doctrine of socialism and communism, came into being, and the October Socialist Revolution emerged victorious as a result of a struggle guided by this doctrine. Since then socialism has spread worldwide, and the socialist countries have, in a short period of time, attained greater socio-economic progress than would have been possible even in hundreds of years under capitalism. This process of historical development has shown that the idea of socialism is valid and that socialism is incomparably superior to capitalism.

How, then, should we view the recent frustration of socialism and the revival of capitalism in some of those countries which were once advancing along the road of socialism?

The path to socialism is an untrodden path; it is a thorny path of revolution an advance along which is faced with relentless confrontation with and an uncompromising struggle against imperialism. Therefore, trials and difficulties are inevitable in the advance of socialism, and unexpected situations may arise. The frustration of socialism and the revival of capitalism in some countries, when viewed in the light of the main tide of historical development, is only a temporary, local phenomenon. But we can never regard it as an accidental phenomenon, nor can we consider that it has been brought about only by external factors.

As the great leader always says, when anything is wrong with us we must find the reason in ourselves, not elsewhere. That is the attitude of a revolutionary and the right way to rectify a mistake. Only

when we thus correctly ascertain the cause of the frustration of socialism and learn a lesson from it, can we defend and promote the cause of socialism.

In short, the basic reason for the frustration of socialism in some countries is that they did not put the main emphasis on strengthening the motive force for building socialism and on enhancing its role; they failed to understand the essence of socialism, of centring on the popular masses, the makers of history.

Socialist society is a society in which the popular masses are the masters; it is a society which is developed through the creativity of the popular masses that are united as one. The essence of socialist society, which differs from all exploitative societies, and the driving force which promotes the progress of the socialist society lie in the fact that the popular masses work in comradely unity and with a high degree of consciousness of being masters and displaying their ability as such. Therefore, the basic way to promote the building of socialism successfully is to strengthen the motive force of the revolution by educating the popular masses in a communist way, by giving priority to the transformation of the people and by rallying them fully behind the Party, as well as to enhance the role of the driving force by giving the fullest play to the revolutionary enthusiasm and creativity of the masses. There is no other proper way to promote socialist construction. The people of some countries, however, did not understand this.

How and on which principle socialism should be built after the establishment of the socialist system was a task that challenged the parties that led the building of socialism—a task that required a fresh solution. It was an important matter which was connected with the problem of how to overcome the historical limitations of the communist theory of the previous age.

Marxism was a revolutionary doctrine which represented the era when the working class had emerged in the historical arena and was waging a struggle against capital. As such it made an immortal contribution to eliminating the exploiting class and the exploitative

system and realizing the class liberation of the popular masses. But the times have changed and history has developed, so Marxism has acquired inevitable historical limitations. Marxism, in a nutshell, is a doctrine which clarified the conditions for realizing the liberation of the working class on the basis of the materialistic conception of history. Considering the process of social development to be a process of natural history, Marxism expounded the theory that the production relations develop with the development of the productive forces, that the economic system, the whole of the production relations, forms the basis of a society, and that the superstructure stands on the basis. On this premise Marxism viewed the mode of production of material wealth to be the decisive factor defining the character of a society and the level of its development, and the process of social development to be a process of changing an old mode of production into a new one, a process in which the contradictions between the productive forces and the production relations are resolved through a class struggle. Proceeding from these principles, Marxism recognized that, if the socialist mode of production is established, the social revolution which transforms capitalism into socialism is completed and that, since the difference between the high and low stages of communism can be attributed to differences in the levels of the development of the productive forces, communism, the ideal society for mankind, can be achieved only when the productive forces are developed through the building of the economy after the establishment of the socialist system. Ultimately, Marxism failed to provide a proper explanation concerning the building of a socialist and communist society by continuing the revolution after the establishment of the socialist system. Historically, Marxism is an idea and theory dealing with the requirements of the initial stage of the socialist cause; it did not clarify the detailed ways and means necessary for building socialism and communism, as neither the social conditions for doing it nor any practical experience of it existed at that time.

For the successful building of socialism and communism after the

establishment of the socialist system, the parties leading the building of socialism should have developed the theory of communism in accordance with the requirements of the new stage of the development of socialism and, on the basis of this, formulated a correct line and policies. However, the parties of some countries which had been building socialism failed to carry out this task properly. As a result, some of these parties applied the existing theory dogmatically, having failed to recognize its historical limitations, claiming that they were building socialism with Marxism as their guiding principle. Other parties, on the other hand, denied the revolutionary essence of Marxism and pursued a revisionist policy.

Those who had failed to rid themselves of the dogmatic understanding of the existing theory viewed the nature and superiority of socialist society as not being defined by the popular masses who had the socialist idea but as being defined by socialist government and by the socialist relations of ownership; they also sought the driving force of socialist construction in the economic factor, namely in the adaptation of the production relations to the productive forces. Needless to say, the establishment of socialist government and the socialist ownership of the means of production creates the socio-political and economic conditions for guaranteeing the position and role of master for the popular masses and rapidly developing the productive forces. This is a great advantage of socialism over capitalism. But these political and economic conditions themselves are not the decisive factor in promoting the development of socialist society. As regards the development of the productive forces, the working masses, who are directly responsible for production, play a leading and active role in their development; unless the voluntary enthusiasm and creative power of the working masses are increased, it is impossible to develop the productive forces at a steady, high rate, even though the socialist relations of production have been established.

People with the socialist idea, a socialist government and a socialist economic system are tied closely together, and it is the people with the socialist idea who are essential. The historical process

of the establishment of the socialist system shows that first the socialist idea comes into being in the course of the struggle against exploitation and oppression, the people with this idea organize a revolutionary party, the party sets up a socialist government by politically awakening the popular masses and organizing them, and then, by relying on the socialist government, the party establishes the socialist economic system. The socialist economic system cannot be maintained or managed to conform with its nature unless there is a socialist government, and the socialist government can neither maintain its existence nor fulfil its function in keeping with its nature if it is separated from the people with the socialist idea. Thus it is clear that the popular masses equipped with the socialist idea are always the decisive factor in the development of the socialist society and the shaping of its destiny. However, some countries believed that socialism could be built merely by hastening the progress of economic construction while keeping control of state power and the means of production, and they did not put their primary effort into the transformation of the people to raise their ideological and cultural levels rapidly and prepare them fully as the driving force of the revolution and construction. As a consequence the popular masses, the masters of socialist society, could not play their full role as such; in the long run, economic construction was not successful and all the spheres of society fell into stagnation.

Worse still, these countries did not pay due attention to establishing a popular mode of government that was suited to the intrinsic requirements of the socialist society, and so weakened the unity and cohesion of the people and failed to allow them to give full play to their creativity. Whether or not the popular masses have become the genuine masters of politics in a socialist society and participate in the management of the state and society with the attitude befitting masters is the most decisive factor in the consolidation and development of the socialist system and the success of socialist construction. But in some countries in which socialist power had allegedly been established, they still clung to the mode of

politics of former societies. As a result, the management of the state and society had become an undertaking for privileged people and had been conducted in isolation from the popular masses, their masters. This gave rise to the growth of bureaucracies, and produced such grave consequences as holding the people's creativity in check, impairing the masses' trust in the party and the state and undermining the unity of the popular masses.

In the long run, socialism in these countries was deprived of a powerful driving force for its development and had no firm socio-political foundation. Socialism devoid of a strong motive force can neither display its superiority and might nor overcome the challenges and trials on the way of its advance. Historical facts show that even a large country with strong military power and enormous economic potential will inevitably collapse in the face of the anti-socialist offensive of the imperialists and reactionaries if it fails to strengthen the driving force of socialist construction and enhance its role. The frustration of socialism in these countries when confronted by the imperialist and reactionary anti-socialist onslaught should be regarded as an inevitable consequence of their failure to strengthen the driving force of socialist construction and enhance its role.

Another reason why socialism in some countries was frustrated is that they failed to recognize the qualitative differences between socialism and capitalism and did not adhere consistently to the fundamental principles of socialism.

In order to accomplish the socialist cause we must consistently maintain socialist principles in the revolution and construction. To defend thoroughly and meet the popular masses' desire for independence and their interests is a fundamental principle that should invariably be maintained in socialist construction. A socialist society is a society which meets the intrinsic requirements of the popular masses to abolish the exploitation and oppression of man by man and lead an equitable, independent life; and the process of building socialism and communism is the process of realizing the full independence of the popular masses. Therefore, in leading socialist

construction the working-class party must resolutely defend the popular masses' desire for independence and their interests and solve all the problems arising in the revolution and construction thoroughly in their fundamental interests.

In order to build socialism to meet the masses' desire for independence and their fundamental interests it is imperative to strengthen the working-class party organizationally and ideologically, ensure its leadership of the revolution and construction, steadily enhance the function and role of the socialist government, safeguard and develop socialist ownership and resolutely combat imperialism. This is a revolutionary principle which must never be compromised. In the course of building socialism one can commit minor errors, but the working-class party which is responsible for the destiny of the popular masses must on no account abandon the fundamental principles of socialism. Since the circumstances and conditions of the revolutionary struggle change in the course of the building of socialism and communism, one should develop one's line and policies creatively in conformity with the changes but should never deviate from these revolutionary and working-class principles. The circumstances and conditions of the revolutionary struggle may change, but the basic ideas and demands of socialism shall never alter. In the struggle for socialism against capitalism the abandonment of revolutionary principles is surrender and treachery.

In the past the people of some countries that were building socialism wavered in the face of transient difficulties that arose in the course of building socialism and went so far as to yield to the pressure of the imperialists, gradually conceding and abandoning their revolutionary principles because they lacked confidence in socialism and their working-class stand was weak. These countries had neglected the work of strengthening the working-class party, weakened its leading role and the function of the unified leadership of the socialist state, adopted the capitalist relations of ownership and capitalist methods of economic management and compromised with imperialism in an unprincipled manner, instead of fighting against it.

As a consequence of revisionist policies, society gradually degenerated, and the degeneration of socialism was further accelerated by the introduction of “pluralism,” on the pretext of the “reform” and “restructuring” of socialism.

“Pluralism” can never be tolerated in a socialist society. “Liberalism” in ideology, a “multiparty system” in politics and “diversity” in the form of ownership which “pluralism” advocates are the mode of politics that is characteristic of capitalist society in which competition for survival dominates, based on individualism and liberalism. Socialist society is based on collectivism, and regards the unity of the popular masses as its lifeblood; therefore, socialism cannot be compatible with “pluralism.” The introduction of “pluralism” into socialist society fosters individualism and liberalism that encroach upon the common interests of the society, break the unity and cohesion of the popular masses and produce social disorder and chaos. Permitting liberalism in ideology and a multiparty system in politics in a socialist society is, in the long run, to open a road to counterrevolutionary manoeuvres that are aimed at demolishing the foundation of socialist society and overthrowing the people’s government. A struggle in the sphere of ideology is the prelude to a political struggle, and naturally develops into a struggle for power. Historical experience clearly shows that if anti-socialist ideas are disseminated by liberalizing ideology and the activities of anti-socialist parties are permitted through the tolerance of a “multiparty democracy,” class enemies and reactionaries will rear their heads, commit anti-socialist acts and ultimately drive the working-class party out of power. The revisionists, harbouring illusions about capitalism, completely rejected socialist principles and fully introduced the capitalist mode of politics and economic system, with the result that socialism was frustrated and capitalism revived. Single concessions and a gradual retreat from socialist principles have resulted in ten- and hundred-fold concessions and a full retreat until, finally, the grave consequence of the ruin of the working-class parties themselves was incurred.

The frustration of socialism in some countries is also due to the fact that they had not strengthened international solidarity based on independence in relations between parties.

It is a basic principle that must be adhered to by the parties of socialist countries in their relations to unite and cooperate with one another on the basis of independence, and to maintain their independence while strengthening international solidarity. Independence is the lifeblood of a country and a nation. Socialism and communism are built with each country and nation as a unit; a revolution in one country is carried out by the party and people of that country for themselves. It is an inviolable right of the party of each country to map out lines and policies to suit the specific situation in its own country and to implement them in an independent manner. The adherence to independence by the party of each country never impedes the strengthening of international solidarity with the parties of other countries. The cause of socialism is the national cause of the people of individual countries as well as an international cause. The communist or workers' party of each country has the right to defend its own independence and, at the same time, is in duty bound to respect the independence of its counterparts in other countries, and to unite and cooperate with them in a comradely manner for the victory of the socialist cause.

In the international communist movement there are parties from big and small countries as well as older and younger parties. It cannot be denied that the parties of the big countries are stronger than those of the small countries and, accordingly, are able to make a greater contribution to the common cause. So the parties of big countries must be aware of their greater responsibility for defending and developing the international communist movement. It is natural for them to help their fraternal parties selflessly and play a bigger role in carrying out the common cause. Nevertheless, they must never be guilty of great-power chauvinism. There can be no higher or lower parties or leading or led parties. The time is long past when there was one centre in the international communist movement and

individual parties acted as its branches. The parties of the socialist countries must naturally cooperate with one another in a comradely manner on the principles of complete equality and independence. In the past, however, the parties of some socialist countries did great harm to the development of the international communist movement by failing to rid themselves of the old customs of the Communist International. The party of a certain country claimed to be the “centre” of the international communist movement, and ordered other parties to do this or that. It acted without hesitation to put pressure on other parties and interfere in their internal affairs if they refused to follow its line, even though it was a wrong one. As a consequence, the ideological unity and comradely relations of cooperation between the socialist countries were greatly weakened, and this made it impossible for them to counter imperialism with a united force. The parties of some countries yielded to the pressure of the great powers and acted under the baton of others, and the result of this was that they meekly accepted revisionism when the big countries took to revisionism and accepted “reform” and “restructuring” when other did so. Therefore, in the Soviet Union and Eastern Europe socialism was frustrated, and this is a serious state of affairs. As the great leader said a long time ago, if a man turns to flunkeyism he becomes a fool, if a nation takes to flunkeyism the country goes to ruin, and if a party follows flunkeyism it spoils the revolution and construction. The fact that some countries spoiled socialism having taken to flunkeyism is eloquent proof of the validity of the leader’s teaching.

Historical experience shows that when people steadily strengthen the driving force of the revolution, with a strong conviction in socialism and a correct guideline, hold fast to socialist principles in all circumstances and strengthen comradely unity and cooperation on the basis of independence, the socialist cause will advance along the road of victory; otherwise it will suffer setbacks and frustration. This is a serious lesson mankind has learned on its road to socialism.

2. THE VALIDITY OF THE GENERAL LINE OF OUR PARTY CONCERNING THE CONSTRUCTION OF SOCIALISM AND COMMUNISM

The great leader Comrade Kim Il Sung has put forward the outstanding ideology, based on the Juche idea, the first of its kind in history, that the three revolutions plus the people's government means communism. To carry out the ideological, technological and cultural revolutions thoroughly while strengthening the people's government and steadily enhancing its function and role is the general line for building socialism and communism put forward by the leader. Based on his original clarification of the features of a socialist and communist society and the law-governed process of its realization, he clearly expounded the revolutionary principle and scientific ways for building socialism and communism and thus developed a new communist theory, leading their implementation wisely so that this theory can be translated into reality in our country. This is a great and historic contribution made by the leader in carrying out the cause of the independence of the popular masses.

The general line put forward by the great leader is an absolutely scientific and revolutionary line indicating the road for accomplishing the socialist cause and fully realizing the independence of the popular masses.

Our Party's general line on the construction of socialism and communism is based on man-centred, socio-historical principles.

Society, in a nutshell, is a collective of people. The community in which people live, linked together by social wealth and social relations—this precisely is a society. The masters of society are the people. They are social beings with independence, creativity and

consciousness who carve out their destiny independently and creatively. The standard of the development of a society is defined by the extent to which the people's independence, creativity and consciousness are displayed. Social wealth increases as the people's independent ideological consciousness and creativity improve and social relations develop in line with this. Hence, we must not view a society with the stress on the material conditions but view it with the people as the centre. Nor must we view the process of social development as a process of natural history but as a result of the independent and creative activities of the popular masses, the driving force of social movement.

From this point of view, we can say that a communist society is a society in which all the people are finally freed from all their fetters and they become the fully-fledged masters of nature, society and themselves. In a communist society all the members of the society will become fully-fledged social beings who are comprehensively equipped with an independent ideological consciousness and the creativity to suit the social character of man. Productivity will reach a high level, sufficient to ensure man's independent and creative activities materially in all fields of social life. Accordingly, social relations will become absolutely collective social relations whereby the whole of society forms a socio-political organism and both the individual and the community are guaranteed their independence. In short, a communist society is a society in which the popular masses are guaranteed full independence. Socialist society is a low form of communist society.

In order to build socialism and communism, we must continue with the revolution even after the socialist revolution has emerged victorious and the socialist system has been established.

In the building of socialism and communism, the realization of a communist society is the ultimate goal; the establishment of the socialist system is the starting-point. When we say that the socialist revolution has emerged victorious and the socialist system has been established, this means that, with the establishment of a socialist government and of the socialist relations of production, the skeleton of a new society, in

which the popular masses are the masters, has been set up. Viewed as part of the progress of human society, the establishment of the socialist system is a historic reform. But viewed as part of the process of building socialism and communism, it is nothing but a beginning. The fledgling socialist society which emerges with the establishment of the socialist system is a new society containing some communist elements. At the same time, it is a transitional society embodying many remnants of the old society. Therefore, if we are to build socialism and communism successfully following the establishment of a socialist system, we must make every possible effort to transform the people, nature and society along communist lines on the principle of developing the communist elements of the socialist society and overcoming its transitional remnants.

In order to build socialism, we must press ahead with the reformation of people so that they will develop into men of a communist type who are able to discharge their role and responsibility as masters of the state and society. We must also carry out projects for harnessing nature to lay a strong foundation for the society that is able to materially guarantee a socialist life. Along with this, we must reform all social relations, as required by socialist society, and thus perfect the socialist state and social system. Only when socialism is firmly Juche-based, when the material and technological foundations of socialism are firmly in place and when all the aspects of social life are managed and operated in a socialist way, can we say that socialism has fully appeared.

The primary task to be fulfilled after the establishment of the socialist system is to ensure that the popular masses perform their responsibility and play their role as the masters of the state and society by raising their ideological consciousness and creativity.

If the popular masses, after becoming the masters of the state and society following the establishment of the socialist system, are to perform their role and responsibility, they must have high ideological consciousness and creativity corresponding to their position and role of master. The ideological and spiritual traits and qualities to be possessed

by the popular masses after the establishment of the socialist system should be qualitatively different from those of former days. It was important for them to have acute class consciousness against exploitation and oppression and great fighting spirit when they fought to overthrow the old system of exploitation and establish the socialist system. But, what is most important in the days of socialist construction is for them to equip themselves with collectivism which requires placing the interests of the state and society above those of individuals and to devote themselves to this end. In the struggle to overthrow the old system of exploitation it was also important to have the fighting spirit to destroy the counterrevolutionary violence of the reactionary ruling class, whereas in order to build socialism, it is absolutely essential to possess the ability to transform nature, social relations and man himself along communist lines. If, after the establishment of the socialist system, the people do not participate actively in joint productive labour, holding private ownership dearer than collective ownership, because they lack in collectivism, and do not run the state and the economy properly due to their failure to have a high degree of creativity as befitting masters of the state and society, the socialist society will virtually become a society without a master and in such circumstances, socialism can neither display its advantages nor develop.

For the popular masses to have the high ideological consciousness and creativity that is needed in a socialist society, the ideological and cultural revolutions should be pushed ahead dynamically. Through these revolutions the people are liberated from outmoded ideas and cultural backwardness and the reformation of people is done to make them men of a communist type who are equipped with the communist ideology and high cultural standards.

The ideological revolution is aimed at providing the motive force for the socialist and communist society by equipping the people with independent ideological consciousness, and it constitutes the foundation for reforming the people. Re-educating people is, in essence, remoulding their consciousness. Our Party separated ideology from culture and advanced the theory on ideology that ideological consciousness decides

everything, which means that ideological consciousness is a decisive factor in determining the actions of people.

The ideological consciousness of people does not transform itself of its own accord. It is wrong to think that a change in the social system and material conditions will inevitably be followed by a change in the ideological consciousness of people, which would mean viewing ideological consciousness as a simple reflection of the reality. Although a change in the objective conditions affects the development of the ideological consciousness of people to some extent, the establishment of the socialist system and a growth in material wealth do not mean that people follow the communist idea spontaneously. As exploitation and oppression are abolished and the people's material standards improve, ideological education should be intensified. If we fail to intensify ideological education, the revolutionary spirit of the people may be weakened and the easygoing ideological tendency to live in comfort may grow gradually among them. Success in socialist construction and the destiny of socialism are decided by whether or not we root out selfishness and all other obsolete ideas from the minds of the people and imbue them with a communist revolutionary idea. Money is vital in capitalist society which is guided by the principle that material wealth is almighty, whereas ideology is vital in socialist society where the people are the masters. If the popular masses equip themselves with a socialist idea and unite as one on its basis, socialism will emerge victorious and, if they fall a prey to an ideological malaise, socialism will be ruined. The main advantage of socialist society over capitalist society is that of ideology and the might of socialism is also that of ideology. Therefore, neglecting the ideological revolution is tantamount to losing the lifeline in socialist construction.

In building socialism our Party has set the ideological revolution as the most important task and invariably maintains the principle of giving it definite precedence; it is also keeping the ideological revolution in a state of constant development in line with the progress of the revolution and construction.

The basic aspect of carrying out the ideological revolution is to

equip all the people firmly with the revolutionary idea of our Party, the Juche idea, and, on this basis, to achieve the firm ideological unity of the whole society.

Equipping all the members of society with one revolutionary idea and achieving ideological unity on this basis is the essential demand of socialist society and the most important task for the successful building of socialism. In capitalist society where the class positions of people differ and their interests conflict with one another, the people cannot equip themselves with one idea, and the ideological and political unity of society is scarcely imaginable. On the contrary, the capitalist class deliberately spreads various reactionary ideas to prevent the working people from being ideologically awakened and united. However, in socialist society all the members of society can be equipped with the communist revolutionary idea and the unity and cohesion of the whole society can be achieved on its basis because all the people share a common goal and common interests in aspiring after socialism and communism. Thus it is possible to prepare a reliable driving force for the revolution and to enhance its role constantly.

The driving force for the revolution is none other than the integral whole of the leader, the party and the masses. In carrying out the ideological revolution our Party lays stress on equipping the people with a revolutionary outlook on the leader, the organization and the masses and on uniting them behind the Party and the leader to make them a socio-political organism in which everyone shares the same fate.

The revolutionary outlook on the leader, the organization and the masses is a unique conception which is based on a scientific clarification of the independent driving force of the revolution.

The leader is the centre of the socio-political organism and its top brain, and he embodies the will of the masses. The relations between the leader and the masses are close ties of kinship within the socio-political organism combined with the sharing of the same revolutionary idea and comradeship. Just as we cannot think of the brain separated from the body, so we cannot think of the leader separated from the masses nor the masses separated from the leader.

The glorious history of our people's struggle proves that when there is the wise guidance of an outstanding leader and the masses remain loyal to the leader's guidance, the revolutionary cause is invincible. In the grim days of Japanese imperialist rule, our people shed their blood in vain at first as they had no genuine leader, although they had joined the liberation struggle. It was only after they held the great leader Comrade Kim Il Sung as the centre of their unity and leadership that they could defeat the Japanese imperialists and achieve national liberation by waging an organized armed struggle, and could carry the incomparably difficult and complex Korean revolution to victory. By founding the immortal Juche idea, the great leader implanted the genuine spirit of an independent people in the minds of our people, guaranteed them eternal socio-political integrity and rallied them all into a vast revolutionary community, thus making them an ever-victorious, heroic people. That is why our people not only hold Comrade Kim Il Sung in high esteem as their great revolutionary leader but also boundlessly revere and respect him as the saviour of their lives and as their father, and are infinitely loyal and filial to him. The praiseworthy course and great victory of our revolution are unthinkable were it not for the wise guidance of the great leader and the absolute fidelity of the people to him. The historical experience of the international communist movement shows that the revolutionary cause of the popular masses can advance triumphantly, however difficult or complex the situation, when it is guided by an outstanding leader, and that otherwise, it will face many setbacks. It also proves that the revolutionary gains the people have achieved at the cost of their blood over a long period of time are stolen by the enemy and the revolution is ruined when a chance element or a traitor to the revolution assumes the leading position in the party.

The party is the pivotal organization of the socio-political organism. Only under its guidance can the popular masses be united organizationally and ideologically with the leader, the centre of the organism, acquire socio-political integrity and become the

independent driving force of the revolution. Therefore, it is important to educate all the people to regard the socio-political organization centred on the leader as the parent organ of their political integrity and to work for the triumph of the revolutionary cause in an organized manner as a member of the organization.

The masters of the revolution are the popular masses. The leader is the top brain of the people, and the party is the core detachment of the masses. It is only when a person is equipped with the revolutionary outlook on the masses and regards the masses as the masters of the revolution that he can become a true servant of the people who devotes his all to the struggle for their interests and who is dependable in undertaking the revolution and construction and who solves any problems, however difficult, by his own efforts and relying on the masses. If officials fail to equip themselves with the revolutionary outlook on the masses, there will appear such practices as looking down on the masses, wielding authority and behaving bureaucratically, and they will also get into the habit of depending on outside forces without thinking of enlisting the creativity of the masses, and will be guilty of defeatism and succumbing to any difficulties.

In order to remain faithful to the revolution as a member of the socio-political organism, the people should possess a correct outlook on the leader, the organization and the masses. Such a revolutionary outlook is the main characteristic of a communist revolutionary of a Juche type. Therefore, the main emphasis in the ideological revolution should be put on educating everyone to remain infinitely loyal to the party and the leader and to serve the masses with devotion.

When the popular masses are educated in revolutionary ideas and the driving force for the revolution is fully prepared through an intensive ideological revolution, socialist construction will be pushed forward successfully and the cause of socialism solidly defended whatever the adversity. In our country the ideological revolution has been carried out successfully under the correct leadership of the Party. As a result, all the people adhere firmly to the Juche idea and, rallied closely around the Party and the leader, are faithfully

discharging their role and responsibility as befitting the masters of the revolution and construction. Our people, taking great pride in carrying out the revolution, are devoting all their energy and wisdom to the fruitful struggle for socialist construction. A communist habit of work and life is prevalent among them. They work and live in a revolutionary way, helping and leading one another forward on the principle of collectivism according to the maxim, "One for all and all for one." Today, more and more people are joining the ranks of the unassuming heroes and meritorious people who are devoting their lives to the society and collective, to the Party and revolution with utter disregard for any praise, and the movement to follow their example is widespread throughout society. This is a striking testimony to the high ideological and spiritual level of our people. The leader, the Party and the masses integrated into a socio-political entity in which they share their fate, along with the whole society forming a single great revolutionary community—this is the true nature of our society, and we can be proud of it. All the people are rallied rock-solid behind the Party and the leader and fighting and living full of confidence and optimism. Herein lie the source of the solidity and invincibility of our socialism and a firm guarantee for carrying the revolutionary cause of Juche to completion in the face of every storm and ordeal.

The cultural revolution is aimed at liberating the people from the fetters of outmoded culture and developing a socialist culture which serves the people so that all the people can lead a modern, socialist life. In a society of exploitation the popular masses are not provided with adequate conditions and possibilities for the rapid development of culture. This has meant that their cultural level has remained generally low. The reactionary bourgeois culture, which the privileged minority uses for exploiting and subordinating the working masses and for their own decadent purposes, is as harmful as drugs. It eats away at the mentality of the people and prevents them from enjoying a healthy, modern life. To eliminate the remnants of the outmoded culture which have existed for many years in the life and customs of the people and to

develop a fresh culture along socialist lines is a fight over fundamental principles between capitalism and socialism. Only when the revolution continues in the field of culture after the establishment of the socialist system can we liberate the people from their cultural backwardness and from the fetters of inhuman, outmoded culture and ensure that they possess great creative ability and enjoy the advantages of a genuine socialist, modern life. Developing socialist culture constitutes an important condition for preventing ideological and cultural poisoning by the imperialists. In invading and dominating other countries, the imperialists resort to the strategy of spreading their reactionary bourgeois culture in order to destroy the local national culture and paralyze the spirit of national independence and revolutionary ardour of the local people. When socialist culture is brought into full bloom and when the people enjoy a modern socialist way of life, with the socialist culture overpowering the capitalist culture, the people will be free from the false idealization of the corrupt bourgeois culture and the imperialists' ideological and cultural poisoning will fail.

An important strategic objective in carrying out the cultural revolution is to make the whole of society intellectually proficient. From the point of view of human transformation, the process of building socialism and communism coincides with the process of making all the members of society revolutionary and working class and, at the same time, of making them intellectual. While the work of making the people revolutionary and working class is aimed at eliminating the gap between the ideological levels of people, the work to make the whole of society intellectual is aimed at making all the members of society people of a communist type who are possessed of ample knowledge and a high level of cultural attainment and thus at eliminating the gap in cultural standards. After the socialist system is established and class antagonism is abolished, efforts must be directed at imbuing all the people with revolutionary and working-class qualities and, at the same time, at making them intellectual. After the establishment of the socialist system, intellectuals become, like the working class, the masters of the state and society and, as socialist

working people, they form the same social class basis as the working class. However, the intellectuals and the working class have different characteristics in view of their different working conditions. By nature workers are proletarians who have grown into the leading class of the revolution through a struggle against exploitation and oppression. Therefore, they have a strong revolutionary spirit and a strong sense of organization. However, their cultural and technical levels are lower than those of intellectuals. Intellectuals are at a higher cultural and technical level than workers, but they are weak in their revolutionary spirit and in their sense of organization. This difference between workers and intellectuals disappears only when all the members of society are made revolutionaries, become fully integrated into the working class and are made intellectually proficient with progress in socialist construction. The transformation of people along communist lines boils down to training them to be comprehensively-developed people with the consciousness of independence and great creative ability, and to making every member of society an intellectual who has been assimilated to the working class and a worker who has been made intellectually proficient.

The most important matter which should be dealt with in the cultural revolution is to develop educational work. Educational work is decisive to success in the building of socialism and communism and to the destiny of the nation. Accordingly, our Party has always attached great importance to education and has put a great deal of energy into it. After the country's liberation we started building a new country by giving people the right of education, abolishing illiteracy and building schools for the younger generation. We even continued educational work under fire in the grim Fatherland Liberation War. Even in the difficult circumstances when we were healing the war wounds and promoting the socialist revolution and socialist construction, we introduced universal free compulsory education step by step, combined school education with social education and developed the study-while-you-work system so that all the younger generation and the working people could receive education at state expense. Thanks to the efforts

we made, overcoming all the difficulties for the sake of the future of the country and the nation, we succeeded in raising the cultural standards of the working people to those of senior middle school graduates. On this basis, we have set ourselves the high aim of making every member of society intellectual and are making efforts to attain this aim.

Our Party is consistently maintaining revolutionary principles in education. Socialist education is not business-like work for merely imparting knowledge and technology to the people. Its mission and duty are to train the people into revolutionaries who will work with devotion for the Party and the revolution and for the country and the people, thereby contributing to the realization of the cause of communism. Our Party has set an important principle of socialist education to embody Juche principles, the Party spirit, the working class spirit and the serve-the-people spirit in education, and to combine education with revolutionary practice, and it has put this into full effect. Thanks to the correct educational policy of our Party, the younger generation are being trained into communist men of a Juche type who are equipped with a sound ideology, useful knowledge and practical ability. It is not by chance that the people of the world speak highly of our country as a “land of education” where all the members of the society are reading books throughout their lifetime and are trained into communist men of a new type, possessed of both noble ideological consciousness and creative ability.

In order to ensure to the full that the people enjoy a modern, socialist life, a new revolutionary and popular culture appropriate to the aspirations to independence and feelings and emotions of the popular masses should be created. Only when such a socialist culture is created and developed can every manner of uncivilized and backward practice be eliminated, the socialist way of life be established comprehensively and the people acquire sound and noble mentality and morality to fight and live with confidence and optimism.

With the implementation of our Party’s correct policy of developing a socialist culture in our country, the Juche culture and

arts which reflect the people's aspirations to independence and their revolutionary requirements are enjoying their greatest success, being appreciated in particular by the working people, and all the cultural wealth of society is being used exclusively for the improvement of the people's cultural standards and meeting their varied cultural and emotional requirements. In our country literature and the arts, public health and physical education and sport and other cultural pursuits are encouraged and made an everyday activity of the people; everyone takes part in the development of culture and profits by it, being able to give free scope to their wisdom and talents for the development of socialist culture and everyone enjoys a rich and varied cultural and emotional life to the full. In our country there are no such practices as immorality, depravity and social evil, as there are in capitalist society, which degrade and deform the people mentally and physically. Now the noble socialist morality of respecting and helping one another and sharing the joy and sorrow is prevalent among our people and a sound socialist way of life reigns supreme throughout the society. Indeed, every family, every workplace, everywhere in our country is now full of revolutionary optimism and our Juche culture and arts serve as a powerful means of raising the national pride of the people, making their ideological and mental life sound, and inspiring them in the revolutionary struggle and creative productive labour.

To lay firm material and technological foundations for socialism by harnessing nature, along with reforming man, is an important task which comes to the fore in the building of socialism after the establishment of the socialist system. If productivity is not developed rapidly in order to lay appropriate material and technological foundations for the socialist system after its establishment socialism, like a building on an unsolid foundation, can neither maintain its existence for long nor provide the people with an independent and creative material life, and working activities.

The technological revolution is the fundamental way to harness nature and lay the material and technical foundations which suit the requirements of the socialist and communist society. The ideological and

cultural revolutions are undertakings to prepare the driving force for a communist society by remoulding man; the technological revolution is an undertaking to create the material conditions for a communist society by transforming nature. In capitalist society technical reconstruction serves as a means to gratify the unlimited lust of a small number of capitalists for wealth. But in socialist society the technological revolution is an important revolutionary task to provide the working people with the conditions for leading an equitable and rich working and material life, thereby freeing from the fetters of nature the working people who have been liberated from exploitation and oppression and making the popular masses fully independent.

In socialist society the technological revolution must serve, through technical development, the freeing of the working people from the need to do hard labour and the building and development of an independent socialist national economy which meets the requirements of the people for independence. Only when an independent economy which can stand on its own feet is built on the basis of modern technology can an independent and creative working and material life for the people be guaranteed, can Juche be established in ideology, can independence in politics and self-reliance in national defence be realized and can national independence be consolidated. Therefore, the technological revolution, from the Juche stand, must be carried out on the principle of making the national economy Juche-oriented, modernized and scientifically-based to suit the specific conditions in the country and by relying on the creative power of the people.

It is very harmful in the technological revolution to refuse to believe in one's strength and to harbour illusions about the advanced technology of capitalist countries. It is utterly wrong to think that capitalism is better than socialism in developing science and technology. In all societies it is the masses of the working people that promote science and technology. There is no doubt that in developing science and technology socialist society, where all the working people, as the masters of the country, are vitally interested in scientific and technical development and where the state develops technology on a coordinated basis according to plans as

required by socialist economic laws, is superior to capitalist society where people conflict with one another in their interests, on the basis of individualism. If one's point of view of the technological revolution is correct, if one makes the best possible use of the economic potential of the country and if one brings into full play the revolutionary enthusiasm and creative wisdom of the popular masses from the firm Juche stand one can develop the economy and technology rapidly.

After the establishment of the socialist system the technological revolution must be promoted dynamically and all the sectors of the national economy, including heavy and light industry and agriculture, must be fully equipped with modern technology so as to guarantee economic independence. By creating modern heavy industry and, based on it, carrying out the overall technical reconstruction of the national economy, one can free the working people from the need to do hard labour and develop the productive forces rapidly as required by socialist society. After the establishment of the socialist system our Party set the immediate, central task of socialist economic construction to be to carry out socialist industrialization by stepping up the technological revolution, and it organized and mobilized the working masses to do it, thus getting rid of the colonial distortion and technical backwardness of the national economy and carrying out the historic task of socialist industrialization in an unprecedentedly short period of time.

After socialist industrialization the great leader defined the most important tasks of the technical revolution to be the three tasks of eliminating the distinctions between heavy and light labour, of ending the differences between working in town and country and of freeing women from the heavy burden of housework, and he guided the efforts to carry them out. Our Party's line of the three major tasks of the technical revolution embodies the principle of the socialist technological revolution, the principle of liberating the working people from difficult and exhausting work and of providing them all with independent and equal working lives.

Under the leadership of our Party the technological revolution has

been promoted successfully, with the result that not only have the material and technical foundations of socialism become stronger but also a great change has taken place in the working and material lives of our working people. In our country heat-affected and harmful labour has disappeared and difficult and backbreaking labour has been considerably reduced; the working people are provided with safe working conditions and adequate conditions for relaxation. This is making the working people's creative working lives more and more enjoyable and fruitful. As technology advances and socialist economic construction progresses, the people's material lives are improving steadily. Today in our country all the working people are provided with jobs according to their ability and aptitude, and they live happily with no worries about food, clothing and housing, though we cannot say as yet that they are living in luxury. In our country, there is no one who is notably rich or poor and our people do not even know the words unemployment and beggar. Since we have built a powerful independent national economy equipped with modern technology, we can do anything by our own efforts, once we are determined, and are developing our national economy on a stable basis, little affected by any worldwide economic upheavals. Unlike in capitalist society where the gulf between rich and poor is huge and the people live in unrest, unable to foresee their future, in our country all the working people have jobs and live a carefree life without any distinction among them thanks to the powerful independent foundations of our economy. This is eloquent proof that our Party's strict observance of socialist principles in economic construction and in the technological revolution is absolutely correct.

Strengthening the people's government and enhancing its function and role is a decisive guarantee for the correct management and operation of socialist society and for the successful promotion of socialist and communist construction.

The people's government represents the sovereignty of the popular masses, the masters of socialist society, and is a leading force which manages all sectors of socialist life in a coordinated manner. It

guarantees the popular masses independence, coordinates their creative activities and promotes socialist construction. Therefore, it is necessary to strengthen the people's government further and steadily raise its function and role as socialist construction advances. It is only when it performs its function and role properly that the people's government can carry out the remoulding of people and the harnessing of nature successfully by vigorously promoting the three revolutions, the ideological, technological and cultural, and can re-establish, develop and perfect social relations along socialist lines in all fields of politics, the economy and culture. This is precisely the reason why our Party defined the three revolutions, as well as the strengthening of the people's government and the enhancement of its function and role, as the major aspects of the general line of socialist construction.

How to manage and operate socialist society is an important problem which arises after the establishment of the socialist system. As socialist society is a society where the popular masses are the masters of state and society, it must be managed in a new, socialist way that makes the popular masses its managers. Even if the popular masses have become the masters of state power and of the means of production, they cannot hold the position of masters and play their role as such, nor can they give full play to the superiority of the socialist system and promote socialist construction successfully, if they do not manage the society in conformity with its socialist nature.

Scrapping the bureaucratic ruling method, a remnant of the old society, and establishing the socialist method of management suited to the nature of socialist society is a task which is as difficult and complex as the establishment of socialist power. Since it defined state power as a weapon of dictatorship for class domination, the preceding theory identified the essential difference between the government of the exploiting classes and socialist government as lying mainly in the difference between their class character, and it considered that a socialist state would wither away once class domination was unnecessary after a classless society was built. This view is incompatible with the practice of

socialist and communist construction. The old state as a tool of class domination is destroyed in the socialist revolution, and the newly-established socialist government is a new state political organization whose mission it is to coordinate the independent and creative activities of the popular masses, who have become the masters of society, and all the fields of society. The unified leading function of the socialist state should be further intensified as the building of socialism and communism progresses; this function will be needed in communist society as well. Therefore, socialist power will never wither away, and the matter of power will remain the most important matter not only at the stage of the socialist revolution but also during the whole historical period of socialist and communist construction.

To meet the requirements of the new circumstances after the establishment of the socialist system in our country, the great leader Comrade Kim Il Sung set an important task to be to improve the work system and method of the people's government. So he created the Chongsanri spirit and method and, as its embodiment, the Taean work system. In this way he carried out the historic task of establishing a system and method of social management which meet the essential requirements of socialist society.

The Taean work system embodies the fundamental principles of socialist state activity as a work system which combines the monolithic leadership of the Party with its revolutionary mass line and enables the popular masses to fulfil their role and responsibility as the masters of state and society. The Taean work system is of universal importance not only as a system of guidance and management for the socialist economy but also as a political method for the overall management of socialist society. The establishment of the Taean work system and its application in every domain of society has represented a revolution in social transformation, a revolution no less important than the establishment of a socialist government and the bringing of the means of production under socialist ownership.

The most important thing in establishing the system and method of socialist management is to ensure the state's unified guidance of

society under the leadership of the Party.

The Party is a hardcore detachment of the popular masses, the masters in a socialist society; it is a political organization that leads the building of socialism and communism. The Party sets out lines and policies that reflect the desires of the popular masses, indicates the orientation of the government's activities and gives political guidance to government bodies so that they can work to meet the people's interests and demands. Without Party guidance the socialist government cannot carry out its mission and function as the people's power. The socialist government implements Party line and policies, and Party guidance over society can be maintained and realized fully only through state power, the most comprehensive political organization.

Party guidance over the people's government must be political and the latter's activities must be geared to the implementation of the Party's lines and policies. As the leader has remarked, the relationship between the Party and the government can be compared to that between a man steering a boat and a man rowing it. Just as a boat can only go straight and fast when it is steered properly and its oars are pulled strongly, so a society can be developed without deviation and in accordance with the people's interests and desires only when the Party provides proper political guidance and the government plays its proper role under the Party's leadership.

As the Party of the working class is in power in a socialist state, Party organizations may make mistakes by superseding the administrative function and reducing the creativity of government bodies. Therefore, we must guard against the Party superseding the administrative function in directing government bodies. We must also reject strongly the tendency to refuse Party guidance and to dilute it on the excuses that the Party has superseded the administrative function and that the state power's "autonomy" and "independence" should be enhanced. Unless the Party's guidance over the people's government is guaranteed, a socialist government will become a bourgeois government; and if the Party forfeits its guidance of the government it will cease to be the vanguard organization that is

responsible for the destiny of the people.

Ensuring unified guidance over society under the Party's leadership is the basic function of a socialist state.

Unlike a capitalist society where every realm of social life is based on individualism, a socialist society is a collective society where all the people work together sharing a common goal and common interests. Without the state's unified guidance, it is impossible to achieve proper unity and cooperation between people based on the common interests of the society, nor is it possible to direct the people's struggle purposefully in the building of socialism and communism. Therefore, the people's government must ensure its unified guidance and control in the political, economic, cultural and all other domains of social life.

The planned management of the national economy under the state's unified guidance is a demand of the law of the development of the socialist economy. In a socialist society where the means of production are in the hands of the people, the state, the representative of the people, must ensure unified management and control of the economy. In a socialist society it is only under the state's unified direction that we can make the maximum use of the nation's economic potential and develop the economy quickly in accordance with the people's desire for independence and their interests. It is entirely wrong to pit the state's unified direction of the economy against the possibility of bringing creativity into play in enterprises, or to deny the state's unified direction on the ground that the planned management and control of the economy has become impossible because the economy has grown considerably in scale. Success depends on the principles and methods applied in ensuring the state's unified guidance of the economy. In the past some countries made mistakes in giving unified guidance to the management of the socialist economy because they gave guidance only through administrative orders, ignoring the objective laws of economic development and the specific conditions, or they neglected to bring into play creativity in individual domains and units, while emphasizing unified direction alone. Therefore, we must not oppose the state's unified direction of the economy itself; we must improve the method of state

guidance to meet socialist requirements. If we reject state guidance and control, and give priority to the autonomy of individual enterprises and to immediate economic interests, the system of the socialist economy will deteriorate and the capitalist market economy will be restored. Some people say that if the scale of the economy grows, the indexes for plans will multiply to the extreme and it will be impossible to implement a planned economy. This is like the absurd argument that if the economy develops, the people will be reduced to economic appendages. The state can run the socialist economy in a planned way and bring its advantages into full play if it improves the abilities of the economic executives and the working people and puts economic management on a scientific basis in line with economic development.

In order to establish a proper system and a proper method of socialist management, we must fully implement the revolutionary mass line in Party and state activities.

In a socialist society the people are the masters of the government and they are responsible for politics. The revolutionary mass line is the supreme principle of Party and state activities because it ensures that the popular masses hold the position of masters of the state and society and perform their role and responsibilities as such. It depends on how we implement the revolutionary mass line whether we can establish socialist democracy successfully, eliminate bureaucracy and bring the people's creativity into full play. The people's government must conduct all its activities along the revolutionary mass line. It must apply the work system and method of relying on the people and working for them. The officials of the people's government must always work to meet the people's desires and interests. They must mix well with the people, share good times and bad with them and rouse them to implement Party policies.

Bureaucracy, which was a ruling method in former societies, cannot be permitted in the activity of the people's government which serves the people. If bureaucracy were permitted in the work of the people's government organs and the people were forced to do things against their will and desires, it would blunt their independence and creativity, divorce

the Party and the government from them and prevent the advantages of the socialist system from being demonstrated to the full.

Bureaucracy exists in a socialist society because officials retain remnants of the outdated ideas and because the residues of the old ruling system and method have not been removed from social management. In order to overcome bureaucracy it is necessary to eradicate the remnants of the outmoded ideas and outdated method of management and to meet the requirements of the Chongsanri spirit and method and the Taean work system which are the embodiment of the mass line.

In socialist society, a transitional society in which the class struggle continues, the state must exercise dictatorship over any anti-socialist elements.

The building of socialism and communism is accompanied by an acute struggle against hostile elements and the imperialists. Since the imperialists continue their anti-socialist moves and the rebellious elements linked with them remain within the society, the socialist government must always use its revolutionary weapon to prevent the growth of the counterrevolutionary, anti-socialist elements. It must thwart the moves of the imperialists and the internal reactionaries to hamper the revolution and construction and undermine the socialist system. If we weaken the dictatorial function of the government in a socialist society, which is transitional, we will fail to provide the people with democratic freedom and rights and to defend our revolutionary achievements, and we may endanger the socialist system itself. Only by strengthening the people's government and enhancing its function and role can we support and accomplish the socialist cause.

Our Party's general line of carrying out the ideological, technological and cultural revolutions, while consolidating the people's government and steadily improving its function and role, is being implemented successfully in socialist construction, and the judiciousness and vitality of that line has been demonstrated to the full.

Our people have followed and implemented the Party's general line in socialist construction and have achieved major victories in all domains of the revolution and construction despite the extremely

difficult and adverse conditions, and we have established on this land an excellent socialist system of our own style which is centred on the popular masses. All the people are united around the Party and the leader with one mind and purpose, forming a powerful driving force for the revolution. Socialism is advancing, based on independence, self-sufficiency and self-reliance in defence. The independent and creative socialist life of our people is blossoming. This demonstrates the great advantages of socialism in our country. Through their own lives our people have acquired the conviction that socialism alone can eliminate every manner of domination, subjugation and social inequality and provide them with genuine freedom and equality and a happy and worthwhile life, and that socialism is the only way for the people to realize their ideal of independence.

Our people have a firm belief in the justness of and prospects for the cause of socialism which they themselves have chosen and which they have promoted by their own efforts. They are filled with a revolutionary determination to follow the path of socialism to the end under the Party's leadership. Our people will never hesitate or yield in the future, whatever the situation and whatever the adversity. We shall implement our Party's general line which embodies the Juche idea and carry the cause of socialism and communism to brilliant fruition.

ON JUCHE LITERATURE

January 20, 1992

Today our people are advancing vigorously towards the hope-filled 21st century, adhering to the Juche principle amidst the upheavals of history. The advance of history may confront temporary difficulties and vicissitudes, but it is an irresistible trend of the times for mankind to follow the road of independence, the road of socialism. Literature must keep pace with this grand trend of the times, and make an active contribution to the cause of independence for the masses.

To enable literature to fulfil its honourable duty to the epoch and to the people, a fundamental change must be brought about in its creation to meet the aspirations and demands of the masses of the people, who follow the road of independence. Changes in the literary field can take place only through a revolution in art and literature. A revolution needs a profound idea and theory which show its prospects. A revolution without a correct guiding idea, theory and method naturally wanders, losing its way as a ship without a compass does. The beacon that shows the direction to be followed by literature of our times is the great Juche idea.

Since the day when we declared the start of a revolution in art and literature under the banner of the Juche idea, we have eliminated all sorts of outdated remnants in the literary field, established our own style of creative principles and law of representational structure based on our own faith and will, and materialized them to the letter in practice. The history of our revolution in art and literature has been a

history of the creation and building of a new Juche-oriented art and literature and a history of proud victories which has ushered in a heyday of Juche art and literature. In these historical days, the validity and vitality of our Party's theory on Juche literature has been proved by the brilliant successes in creation.

The theory of Juche literature is a new theory that clearly reflects the aspirations and demands of the masses to accomplish the cause of independence, the ideal of mankind. Only when this theory is adhered to can our socialist national literature thoroughly preserve its purity and revolutionary character, and steadily improve its militant function and role as a powerful ideological weapon that contributes greatly to accomplishing the cause of independence for the masses.

In the future, too, we must find a unique solution to every problem arising in the creation and building of literature based on our own conviction and will, so as to further develop the theory of Juche literature and put literary creation on the right track. In this way, we must break fresh ground for Juche literature continuously. The advance of Juche literature that furthers the development of the times and leads the masses to accomplish the cause of socialism and communism will continue forever with the advance of history.

1. THE TIMES AND THE OUTLOOK ON ART AND LITERATURE

1) THE NEW TIMES REQUIRE THE JUCHE OUTLOOK ON ART AND LITERATURE

Our art and literature that greeted its heyday in the 1970s under the leadership of the Party produced many works in the 1980s and 1990s, too, works with high ideological and artistic qualities that touch the people's heartstrings, greatly contributing to our people's

revolutionary cause for the complete victory of socialism and the independent, peaceful reunification of the country. Today the imperialists and reactionaries are trying more frantically than ever before to obliterate socialist art and literature and spread bourgeois art and literature, but our art and literature are thoroughly preserving their revolutionary principle and ideological purity without the slightest vacillation.

The times advance continuously, and the demand of the people for art and literature is increasing daily. Art and literature must develop with the advance of the times and lead the masses' struggle for independence. Only art and literature that lead the people's struggle for an independent life at the head of the advancing times can faithfully play their role as a valuable textbook for life and as an ideological weapon that powerfully arouses the masses to the revolution and construction. Our art and literature must fulfil their mission for the revolution by leading the historical current of the vibrant era dynamically.

If art and literature are to fulfil their duty satisfactorily, writers and artists must study the people of our times and their life from a fresh point of view before portraying them. The new era requires a new type of art and literature that corresponds to it, and a new type of art and literature can be created only on the basis of a new outlook on art and literature.

Ours is a new historical era, when the masses, once exploited and oppressed, have become masters of history, transforming the world according to their will and requirements, and shaping their destiny independently and creatively. Today, no State and no nation is willing to live under the subordination and domination of others. For a country or a nation to shape its destiny on the basis of its own faith and strength is the main trend of historical development which no force can check.

Our people are a heroic people who defeated two imperialisms in the period of one generation under the guidance of the great leader and the great Party, as well as a revolutionary people who have built

on their land the socialist society of Korean style centred on the masses, by displaying the revolutionary spirit of self-reliance and fortitude. A fundamental change has taken place in the ideological consciousness and mental and moral traits of our people. The noble mental and moral traits of our people find expression in their boundless trust in and unflinching loyalty to the Party and the leader, their ardent love and devoted service for the homeland and fellow people, their indomitable will to accomplish the communist cause, their revolutionary optimism, their lofty revolutionary obligation to their leader and their warm comradeship. Today, cherishing the pride that our leader, our Party and our country are the best, they are full of a firm determination to bring nearer the complete victory of socialism and the independent reunification of the country under the revolutionary banner of the Juche idea, never changing no matter what the circumstances.

Basing ourselves on the old outlook on art and literature, it would be impossible to accurately reflect in artistic and literary works the epoch-making changes of our times and the aspirations of our people. The new historical times require a new outlook on art and literature.

The outlook on art and literature our times require is the Juche-oriented outlook on art and literature. This outlook is, in short, the view and stand that approach art and literature centring on man. It is based on the Juche idea.

The outlook on art and literature means, in general, the point from which one views and approaches art and literature. The outlook on art and literature is the starting-point in defining their nature and mission, the principles and methods of creative work and the social value of artistic and literary works. It is embodied in the works of art and literature throughout the whole process of creation—from the selection of a seed to its representation. The same subject matter of the same period is portrayed differently according to the writers' and artists' outlook on art and literature.

The Juche-oriented outlook on art and literature is the ideal one for our times, for the creation of art and literature of genuine

realism, as it produces a most truthful description of man, regards the masses as masters of the world and their own destiny, and serves them.

This outlook represents the aspirations and demands of the masses of the era of independence.

Each period of historical development requires art and literature that correspond to it. Accordingly, a correct appreciation of the historical period as well as a correct understanding of its requirements is of great significance in establishing an outlook on art and literature of the class which represents that period.

The requirements of the times are none other than those of the progressive class and the masses, who propel socio-historical development while standing at the centre of the times. In the era of capitalism, the basic requirement of the masses was to free themselves from the chains and subjugation of capital. But our era put forward a new historical task different from that of previous times. The requirements of our times are those of the masses, who have become masters of the world and their own destiny. In the era of independence, a historical task has come to the fore, the task of achieving national, class and human emancipation, and realizing the independence of the masses throughout the world. The art and literature of today must naturally give a correct answer to the new requirements of the present times.

This task can be accomplished satisfactorily only when writers and artists establish an outlook on art and literature based on the Juche-oriented outlook on the world. Then, it will be possible to eradicate all sorts of reactionary art and literature and their remnants left by the exploiting class over many ages, and build true art and literature for the masses. At the same time, it will be possible to produce an image of a typical man, an independent man, whom the art and literature of previous times had never represented, bringing people to the true value of man, the most powerful and dignified social being in the world, and instil revolutionary faith and courage in the people of our times who are fighting for independence.

This outlook embodies the working-class character in its view and stand towards art and literature.

As everyone approaches man and life differently according to his social and class status, so the outlook on art and literature naturally reflects the demands and interests of a certain class. The working class has a revolutionary outlook on art and literature that serves the implementation of their historical mission. Their outlook considers that the true nature and value of art and literature are in their contribution to the struggle of the working masses for independence. But the bourgeois outlook on art and literature reflects the interests of the exploiting class, which tries to maintain the outdated social relations of exploitation and oppression, subjugation and domination. So this outlook distorts the nature of art and literature, and regards them as a means for the entertainment and profit-making of the bourgeois class. This outlook instils into people extreme egoism and the immorality of resorting to anything for the sake of indolence and luxury, and thus plays a reactionary role of reducing people to slaves of gold, and paralyzing their revolutionary and class consciousness.

The Juche-oriented outlook on art and literature requires the embodiment of the national character in art and literature.

Each nation has its national character which has been formed historically, as well as its peculiar aesthetic sense and emotion coming from the character. The national character which no other nations have or which is distinguished from that of other nations is expressed intensively in the mode of life, language, customs, circumstances and manners of each nation. The national character produces differences in the people's cultural and emotional lives, and helps form an aesthetic view that suits the special character of the nation. The value of a literary or art work depends largely on whether it correctly reflects the character and life of that nation and whether it produces the national taste in portrayal. Our people have their own national character. No matter how good the seed it has or how important the matter in society it deals with, it will be useless if it fails to describe life to suit the taste of our people.

The kernel of the Juche-oriented outlook on art and literature is the

Juche-oriented view of and stand towards the nature of art and literature as humanics.

How literature should be viewed is a fundamental question of the outlook on art and literature as well as the basis on which to clarify the view of and stand towards all problems of literature.

The Juche-oriented outlook considers Juche humanics to be the genuine literature of our times. Juche humanics is a new type of literature that contributes to carrying out the cause of independence of the masses by raising the question of independence, the question of independent man, and creating a typical man of the Juche type.

Juche humanics approaches man in the context of social relations, but it does not confine itself to this; it describes man as the driving force that transforms nature and society as required by his attribute of independence. The archetype of such a man is the independent man, the communist man of the Juche type.

Only when it raises a significant human question and finds a solution to it consistent with man's intrinsic nature, can literature have its value as humanics. A meaningful human question is a question as to what is the objective of man's life, what kind of life is the most worthwhile and valuable and which road should man follow to attain this objective. Juche humanics views the question of independence as the most significant human question, deals with it in works of art and literature, and provides a profound artistic solution to it.

An important point in the Juche-oriented outlook on art and literature is the Juche-oriented view of and stand towards beauty.

An outlook on art and literature provides a view of and stand towards the nature of literature as well as the essence of beauty. Through the portrayal of typical men and their lives, art and literary works give an answer to what is beautiful, noble or tragic and what is mean, vulgar or comical. There is no art or literary work that does not deal with beauty.

The Juche-oriented outlook on art and literature demands that beauty be viewed, approached and portrayed from the Juche-oriented view and stand. When viewed from the point of the Juche-oriented

outlook, beauty means the life and struggle of independent man. As independence is what keeps man, a social being, alive, the life of independent man, who fights for his independence, is the most beautiful. No matter which era or which society we describe in art and literary works, we must discover what is beautiful in the life of man, who fights for his independence, and create a truthful depiction of it. Of course, the struggle of the masses for independence in the exploiters' society is an arduous, bloody struggle full of trials. The struggle for independence may be accompanied by heart-rending failure and sacrifice, and unbearable agony and misfortune. But if we approach and describe such agony and misfortune, and such failure and sacrifice as futile and simply tragic, such works cannot show the real beauty of life or teach the people the true meaning of beauty. Art and literature must naturally highlight those people who fell in action in the struggle for independence of the masses as heroes of the times and portray their chequered lives in a lively way as being worthwhile and valuable, full of revolutionary optimism.

Another important thing in the Juche-oriented outlook on art and literature is the Juche-oriented view of and stand towards creative work.

The view of and stand towards art and literary creation is of great significance in guaranteeing the ideological and artistic qualities of works.

It is of first importance in creative work to have a correct view of and stand towards what kind of works we should create and for whom. The Juche-oriented outlook on art and literature requires that all problems arising in creation should be viewed and studied centring on the masses, and solved on the principle of making art and literature serve the people. The masses are the masters of art and literature, and the source of the eternal life of art and literature is in serving them. Writers and artistes must place the interests of the masses above all else, and devote themselves heart and soul to creating excellent art and literary works that can contribute to strengthening the independent driving force of revolution.

In art and literary creation, it is important to have a correct view of the motive force of creative work. The Juche-oriented outlook on art and literature regards writers and artistes as masters of creation, and finds the fundamental factor that decides the success of creation in their ideological consciousness. We hold that ideology is the first consideration in literary and artistic creation, too. As in other affairs, ideology decides everything in the creation of art and literature. The Juche-oriented outlook considers creative work as revolutionary work, not merely a job, and maintains that only true revolutionaries unfailingly loyal to the Party and the leader, ardent patriots boundlessly faithful to their motherland and people, can create excellent art and literary works which are genuinely revolutionary and popular. The works produced by writers and artistes who lack ideological cultivation and consider creation as merely a job fail to contain the revolutionary enthusiasm burning in their hearts. Only those writers and artistes, who are equipped with the Juche-oriented outlook on the world and regard creation as revolutionary work, can produce revolutionary works of art and literature. Writers and artistes must maintain such a view and produce masterpieces which will be handed down through generations.

Writers and artistes, the masters of creative work, must have a correct outlook on art and literature; only then can they successfully produce art and literary works of great ideological and artistic qualities which the Party wants and which reflect the requirements of the times and the aspirations of the people.

In order to establish the Juche-oriented outlook, they must, first of all, equip themselves thoroughly with the Juche-oriented idea of art and literature. This idea incarnates all requirements of the Juche idea. Accordingly, when they equip themselves with this idea, they can find a solution to any problem arising in the creation and building of art and literature. Furthermore, they can establish the Juche orientation, embody the humanistic nature of art and literature, maintain the spirit of loyalty to the Party, the working class and the people, and combine ideological and artistic qualities

harmoniously in their creative work.

To establish the Juche-oriented outlook on art and literature it is important for them to be familiar with the Juche-oriented theory of art and literature. This theory clearly expounds on all problems, from the principled questions arising in the creation and building of art and literature of the era of independence to the seed as the kernel of a work, the theme, the detailed elements of delineation such as characterization and portrayal of life, as well as the methods of creation. The theory enables writers and artistes to solve in our own way all practical problems arising in the creation and building of art and literature of the era of independence, free from outdated patterns and stereotyped ideas. It also enables them to solve the question of carrying forward our Party's tradition of revolutionary art and literature, the question of inheriting the cultural heritage of the nation from a critical point of view and the question of making the broad masses actually create and enjoy art and literature. Further, it makes it possible to treat the new principle of dramatic organization whose main content is the organization of emotions, the characteristics of conflicts in the works dealing with socialist reality, and the mood of works that reveals the emotional tone of life, to suit the requirements of the times and the modern aesthetic tastes of the people.

In order to establish the Juche-oriented outlook on art and literature, it is necessary to know inside out the essence and requirements of the Juche-oriented method of art and literary activity, and observe them in practice.

The Juche-oriented method means, in a nutshell, solving all problems arising in the creation and guidance of art and literature in our own way, taking a Juche-oriented stand. If we are to create and build art and literature that meet the requirements of the era of independence we must have an idea and theory of art and literature, and establish the theory and methodology of the Party's leadership over them. As is the case with other sectors of the revolution and construction, art and literature cannot advance even a step forward apart from Party leadership. It is only when Party leadership over art

and literature is strengthened and writers and artistes are faithful to the Party's guidance that art and literature can develop into Juche-oriented art and literature, in which the Party's monolithic idea, the revolutionary idea of the leader, is embodied. As a part of the Party's ideological work, creation of art and literature is an important work that deals with man's ideas and exerts serious political and ideological influences on their life; so it must be conducted under the unified guidance of the Party. Ensuring the unified leadership of the Party in the creation of art and literature makes it possible to defend and carry out the Party's Juche-oriented idea and theory of art and literature without vacillation in any adversity, and to develop our art and literature into genuine Juche-oriented art and literature that support the revolutionary cause of the Party through generations and into the model art and literature of socialism and communism.

In strengthening Party leadership over art and literature it is very important to establish a correct system and method of guidance over creative work and a correct system and method of creation. While guiding the revolution in film production in the 1960s, our Party newly established our own style of such systems and methods in these fields, so that writers and artistes could maintain an attitude befitting masters, and display their creativeness and collective wisdom to the full in creative work. The officials in the art and literary sector, too, as well as writers and artistes, must faithfully meet the requirements of our style of such systems and methods, the embodiment of the great Chongsanri spirit and method and the Taean work system, in the creation and building of art and literature.

The work of establishing the Juche-oriented outlook on art and literature is inseparably related to the work of establishing the Juche-oriented revolutionary outlook on the world. As the outlook on art and literature is regulated and defined by the outlook on the world, the Juche-oriented outlook on art and literature is established on the basis of the Juche-oriented, revolutionary outlook on the world. As the process in which the people's revolutionary outlook on the world is established is not simple, so the Juche-oriented outlook on art and

literature is not formed easily through one or two study sessions only or through the learning of the related theories. This outlook will only become solid when it is made a part of one's unshakable faith through steady ideological cultivation and continuous creative activity.

Writers and artistes must continue their efforts to establish the Juche-oriented outlook on art and literature throughout their lives. They should pursue this work sincerely, thus preparing themselves to be ardent patriots, communist revolutionaries, worthy of standard-bearers of the times and interpreters of the human mind.

2) CONTRIBUTING TO THE CAUSE OF THE INDEPENDENCE OF THE MASSES IS THE BASIC MISSION OF LITERATURE

Literature is indispensable in human life. Through revolutionary literature, people come to understand life profoundly, learn matters of social significance in many aspects, get a correct view of the world and step up the revolution and construction. The more society develops, the more affluent people's life becomes and the higher the masses' awareness of independence grows, the higher the people's demand for literature and the greater the influence of literature on life become. Being deeply aware of their honourable duty to the epoch and revolution, writers must produce many revolutionary literary works worthy of works of humanics.

The essential nature of literature as a form of humanics is to describe man and his life, and to truly serve the masses. Though it produces a vivid description of man and his life, a work is useless unless it is helpful for arming people with progressive ideas and gives them knowledge about life both in scope and depth, and provides them with noble ethics and beautiful emotions.

To contribute to the revolutionary cause of Juche, the cause of defending and realizing the independence of the masses, is the basic mission of our literature.

The revolutionary cause of Juche is an honourable work to build and accomplish communist society, the highest ideal of mankind, under the banner of the great Juche idea. This cause, initiated by the great leader Comrade Kim Il Sung, has already completed two stages of social revolution—the anti-imperialist, anti-feudal democratic revolution and the socialist revolution—and is now advancing at a new stage of modelling the whole of society on the Juche idea. Literature should naturally produce a truthful depiction of the heroic exploits and laudable deeds displayed in the struggle to accomplish the revolutionary cause of Juche, the struggle to carry out the three revolutions—ideological, technological and cultural—on a high ideological and artistic level, thus giving a correct answer to the question as to how people should live, work and fight. Only literature that gives correct answers to the questions raised by the times can serve as a powerful weapon of ideological education, a reliable means for acquiring knowledge about life, and an intimate friend of cultural and emotional cultivation.

The contribution of literature to the revolutionary cause of Juche lies in its strengthening of the independent motive force of the revolution.

Our literature must serve in every way for strengthening the unity of the leader, the Party and the masses, the socio-political organism, and helping our people to preserve eternal socio-political integrity.

In particular, it is very important to create an artistic image of the leader of the working class.

In former days a theory prevailed that, to fulfil its duty, socialist literature must, first of all, produce images of typical communist revolutionaries. Needless to say, this is essential in socialist literature. Portrayal of typical communists makes it possible to imbue the people with the revolutionary idea of the working class and encourage them to the revolutionary struggle. From this point of view, literature in former days considered this to be the basic task of socialist literature, and directed primary concern to finding a solution to this question. However, socialist literature cannot fulfil its mission

only by portraying typical communists. It is only when it produces a profound depiction of the revolutionary activities of the leader that it can show the true nature of the revolutionary cause of the working class and the law-governed process of its victory both in scope and depth, and contribute to training the people to become communist revolutionaries unfailingly loyal to the leader.

Socialist literature must produce a truthful delineation of the correlation between the leader, the Party and the masses, who form an integral whole centring on the leader.

If it is to contribute to the cause of independence of the people, literature must improve its functions of political and ideological, and cultural and emotional education, as well as its function of supplying knowledge about life.

What is of particular importance in this regard is the function of ideological education.

Our literature is an ideological weapon under the control of the Party, and a powerful means for serving the ideological education and transformation of the people. It is only when this function is enhanced that literature can fulfil its mission and role as an ideological weapon that truly contributes to modelling the whole of society on the Juche idea.

Literature must correctly reflect the Juche idea and its embodiment, the lines and policies of the Party, which are the only guiding principles of the revolution and construction and the starting-point of all our thinking and action. If one is to create a truthful depiction of our grand reality and the new questions arising in the present times, he needs to rely on the Juche idea and the Party's policies. Without any knowledge of them, he cannot have a correct understanding of the development of the Korean revolution, the forward movement of our people, the brilliant success of today and the bright prospects for the future, nor can he portray truthfully the struggle to defend and realize the people's independence. If literature is to delineate correctly how rapidly our revolution has developed under the guidance of the Party and the leader, and the vibrant reality,

and inspire the people to the revolutionary struggle and construction work, it must reflect thoroughly the great Juche idea and its embodiment, the Party's policies. Only such literature can serve as a powerful means for training people to be communists, revolutionaries of the Juche type, who will fight on for the completion of the revolutionary cause of Juche and the independent reunification of the country.

Our literature should also contribute to boosting the Korean-nation-first spirit. This is of great significance in enhancing the ideological and educational function of literature. Literature should produce a vivid depiction of the greatness of the Korean nation, so as to encourage our people to be more enthusiastic in the revolution and construction with the pride and dignity of being Korean, the pride of and trust in the excellent creations, the strength and resourcefulness of their nation, and firm faith in their nation's future. Education in the Korean-nation-first spirit is more urgent than ever nowadays, when the imperialists are manoeuvring ever more viciously to disintegrate the socialist system from within, and some socialist countries are trying to restore capitalism, losing faith in the revolution. Without national pride and dignity, we cannot live independently with our own principles, defend the revolutionary gains and accomplish the revolutionary cause of Juche. Literary works must profoundly portray our people as a dignified nation with a great ideology, excellent traditions and long history—a nation that has the Juche idea, the great idea in the history of human ideas and the guiding ideology of the era of independence, a nation with the glorious revolutionary tradition of defeating two imperialist powers in one generation, and a resourceful nation with 5 000 years of history and a brilliant culture. In particular, literary works should sing highly the praises of the idea that our leader and Party are the best. Only such works can make people feel pride in the greatness of our nation, and display peerless heroism and revolutionary optimism in the course of grand socialist construction for the accomplishment of the revolutionary cause of Juche with a high sense of awareness and the faith to extol this greatness.

In order to contribute substantially to the cause of independence of the masses, literature must improve its function of giving knowledge about life. Only then, will it help the people understand life more deeply and turn out actively in the struggle to create a more affluent life.

Literature provides profound knowledge about human life. Through the immortal masterpiece, *The Sea of Blood*, people come to know the reality of our country in the 1930s, as if they themselves experienced it, and acquire rich knowledge. *The Sea of Blood* provides a profound knowledge of the social reality of those days full of contradictions and vices, through a comprehensive description of the life of a mother; she does not know why the Japanese imperialists invaded our country, what revolution is and why one should wage revolution, but under the influence of her husband and children, she gradually understands the revolution and joins the struggle. Commenting on *The Human Comedy* written by Balzac, Engels wrote that this work, a condensed representation of the history of French society, gives a more detailed elaboration of economic reality than all the historians, economists and statisticians in that period explained in their works. This is a good example of literature's function of providing knowledge.

When creating a work, the writer must consider everything carefully and channel diligent efforts so that the work will become a powerful means for giving knowledge about life. What is important in this regard is to show life profoundly in many aspects. If a work is represented monotonously, in only one way, it cannot show life profoundly in many aspects as it is. The objects of description of literature include not only the masses' struggle for independence, but also all spheres of life. Even in one work, the spheres of life are not limited; they are entangled with each other in various ways. It is only when literature portrays complicated human life as it is that it can show life in a diversified and profound way.

If it is to be a powerful means for giving knowledge about life, literature must reflect the essence of life and the law of its

development. The truthful depiction of life is the natural requirement of literature. Divorced from truth, it cannot explain the essence of life nor can it achieve its aim of providing knowledge. If a work is to show the life of the workers in an iron works, it should give a vivid description of the panoramic view of the life in the “city of iron,” which is vibrant with the revolutionary enthusiasm and militant spirit of the working class. In this way, it must make people who have not been to the iron works, perceive the feelings of the workers as they are and take them as their life experience.

In order to contribute to the cause of independence of the masses, literature must improve its function of cultural and emotional education.

Literature is a good way to provide cultural and emotional education to the people, as well as a powerful weapon for their political and ideological education and for giving them knowledge about life. The purpose of creating literary works is not only to provide people with a correct understanding of the world and sound ideas, but also to cultivate their emotions. Our cultural and emotional education is part of cultivating revolutionary sentiment and national emotion suited to the aesthetic feelings of the era of independence. Literature must contribute to instilling beautiful and noble emotions in the people, and improving their cultural level and human nature. Successful cultural and emotional education is of great significance in cultivating the feelings and emotions with which to acknowledge what is beautiful and noble in life and reject what is mean and lowbrow. The man of the Juche type, the communist of our times, is a man who is ideologically sound, and who has acquired high cultural attainments and rich emotions. A callous person who is ignorant of poems and never reads a novel cannot have a warm heart. This type of man cannot be popular on or off the job, or display humanity.

In order to produce a profound description of the high revolutionary spirit and warm humanity of the people of our times and use it in their cultural and emotional education endeavours, writers must not merely trot out bare political terms or slogans; they

must produce detailed and vivid pictures of the ideas, feelings and life of a living man.

Writers must create more literary works with high ideological and artistic qualities that will contribute greatly to the cause of independence of the masses, thus powerfully encouraging our people, who are fighting vigorously for the completion of the revolutionary cause of Juche.

3) LITERATURE IN THE ERA OF INDEPENDENCE MUST BE JUCHE HUMANICS

We have long put forward the original idea that literature in the era of independence must be Juche humanics.

Since the appearance of this idea, writers have begun to see literature in a fresh light, and changes have taken place in their creative work. With a correct understanding of literature many writers have created excellent works that meet the requirements of the new times. The novels in the cycle *The Immortal History*, such as *The Dawn of Revolution*, *The Arduous March* and *The Grim Battle Area*, the scenarios *Star of Korea*, *The Sun of the Nation* and *Guarantee*, the multi-act play *Following the Banner of Victory* and the lyrical poems *My Motherland* and *Mother*—these are all masterpieces of high ideological and artistic value that reflect the requirements of our times and the aspirations of our people. These works differ in their seeds and forms, but they all meet the requirements of Juche humanics.

While creating a new literature for the new times, we must not try to model it after classical literature. We may learn good aspects from classics, but classics can never be examples for the literature of our times, for they came into being reflecting the social reality of their days. No literary work can go beyond the limits of its days.

New times require a new literature, and the literature of our times must be imbued with Juche humanics.

Juche humanics is a new ingredient of literature that has appeared reflecting the requirements of the era of independence. Of course, we are not the first to advocate the view that literature should be imbued with humanics. In former days, when clarifying the nature of literature, many people emphasized that literature itself is humanics. But no writer or literary theoretician in any country and in any age has explained the real essence of literature as humanics. As the Juche idea originated in our age, a correct elaboration could be given to it. Based on the Juche idea, we advanced the view that the essence of literature as humanics is to describe man and his life, and serve him.

The essential character of Juche humanics, a new literature that reflects the requirements of the era of independence, is distinguishable from that of the literature of former days in its philosophical basis. Juche humanics, based on the philosophical principle of the Juche idea, elucidates the nature of man, who regards independence as his lifeline, and deals with human questions arising from that nature, thereby highlighting man as the master of the world and his own destiny and contributing to helping him to fulfil his responsibility and role as such.

To be imbued with Juche humanics, literature must view man and describe him in a correct light.

Literature is an art of portraying man, and the portrayal of man is its face. The approach to and description of man are the criteria for deciding whether literature is humanistic or not, and also its ideological and artistic value. The fact that literature is divided into different trends is explained by the differences in viewing and describing man. Both realism and naturalism mirror the world from an objective point of view, but they contradict each other, because they approach and describe man from different angles and on different principles. Realism considers man as a social being and produces a truthful depiction of his social character, whereas naturalism regards man as simply a natural being and portrays his animal instincts. As it is based on the Juche idea, our literature has found a correct solution to the question of viewing and describing

man as an independent, creative and conscious being.

Nevertheless, some writers still describe man from an outdated point of view. Considering man merely as an ensemble of social relations, they limit their efforts to portraying the requirements of the times, the class essence and the special features of an individual man, which are embodied in his character. As a result, some characters in some literary works are not represented as men of a new style; though different in their names and images, they look similar to the characters in literary works of former days. The classical type of man portrayed in the literature of bygone days cannot always be a prototype of character representation. Contemporaries want to see in literature a man of a new type, a typical independent man who transforms nature and society creatively, consistent with his will and demands, with the consciousness of being the master of the world and his own destiny. Whether or not an artistic image of a typical man of a new type, who has reached a level higher than the characters in the classics did, is represented depends on whether or not he is approached with a new point of view as required by the Juche idea and portrayed on the basis of a new principle.

Juche humanics requires that typification be based on the real nature of man.

In former days, too, realistic literature considered typification to be essential in portraying man, but it failed to satisfy this requirement because a scientific clarification of man's true nature was not available in those days. Typification is a question of how profoundly and truthfully man is described as an example of his class or stratum, so it cannot be said that the requirement of typification has been satisfied fully without delving into the real nature of man.

The mental and moral traits and qualifications of man as a social being are based on his true nature, and controlled by it. Literature must follow the way of creating new characters, describing the real nature of man in depth and, on this basis, realizing the unity of generalization and individualization.

In order to portray a character as a prototype, the requirement of

generalization must be met correctly in literature.

Generalization of character representation must be based on the real nature of man. The real nature of man—comprising his independence, creativity and consciousness—is expressed in detail in and outside his work. The attitude befitting master of the revolution and construction is also a detailed expression of the true nature of man. The same is the spirit of valuing socio-political integrity more than physical life and being unfailingly loyal to the Party and the leader, society and collective, the spirit of opposing sycophancy and fighting to the end to defend the independence of the country and nation, the spirit of hewing out one's own destiny with one's own efforts, the spirit of solving all problems creatively to suit one's own reality without being restricted by conventional formulae or outdated patterns, and the spirit of finding solutions to all problems arising in the relations between the collective and individuals on the principle of revolutionary fidelity and comradeship. Literature must find and delve into the aspect in which man's nature can be revealed most intensively and clearly and thus generalize in depth the true image of man, a social being.

It is a deviation in portraying positive or negative figures to think that generalization has been achieved if their class status and demands are clarified. Of course, expounding these things is a prerequisite for portraying characters. However, if they are portrayed exclusively from the point of view of their class interests, they may become deformed beings who do not possess the mental and moral traits befitting a man. Appearing now and then in some works are dry and stiff characters who lack human feeling and emotion, and are ignorant of the meaning of life. This can be explained to a large measure by the fact that the writers are inclined only to expounding the characters' class status and demands. In order to show the image of a man, a social being, satisfactorily, it is necessary to give a profound depiction of his mental and moral traits as well as his class demands. A man's mental and moral traits are regulated by his ideological consciousness of independence. His class and national

character, an important aspect of man's mental and moral traits, is also an expression of his ideological consciousness of independence. The more profound and enlarged the depiction of the character's ideological consciousness of independence is, the more clearly his class and national character is explained.

In order to portray a character as a prototype, the requirement of individualization should be met in addition to the requirement of generalization. As no one in the world has the same face as others', so no one has the same individuality as others'. In this sense, portraying people in literature means describing their personal distinctions. What matters is how to describe the personal distinctions of the figures.

At present, there appear in some works such characters as the one who has an individuality incongruous with his mental world, the one who has individuality which is not clear, the one whose individuality is too prominent in every scene and the one whose individuality is so inconsistent that he looks like this man in one scene and that man in another. The main reason for this is that the writers do not have a correct understanding of the true nature of man and his individuality.

The individuality of a man is the detailed manifestation of his nature. The people's nature is expressed differently according to their preparedness, working conditions and living environments. In general, a man with a strong spirit of independence, creativity and consciousness reveals his individuality distinctly. It is natural that those who defend thoroughly human dignity and independent demands, and always think and act creatively in all circumstances reveal their individualities distinctly. In order to portray characters as individual beings from this point of view, their characteristic individual features must be sustained to meet their intrinsic demands. Only then can the individualities of characters, in close relation with their innermost world, give a deep impression consistently throughout the work.

To become imbued with Juche humanics, literature must correctly represent the relations between man and the world.

Literature must describe the world centring on man. This means

that everything in the world is described as being valuable only when it serves man, and the changes and development of the world are explained on the basis of man's activity.

To describe the world centring on man, literature must profoundly delineate man's attitude towards the world. In other words, it must produce a truthful description of the image of man, who approaches the world not fatalistically, but in a revolutionary way, and not passively but actively, and reshapes the world not blindly but purposefully and consciously.

To this end, it is important to correctly explain the relations between man and his environment. This matter has long been discussed as an aesthetic question which is of great significance in literary creation. Realistic literature of former days, too, raised the creation of a typical character in a typical environment as a basic requirement. However, the process of solving this question revealed a deviation of not explaining correctly the correlations between the character and the environment. Some people emphasized the determinative role of the environment vis a vis the character, but failed to clarify the positive reaction and active role of the character towards the environment. They mainly emphasized the restriction and control by the environment of the character. In fact, many people considered the environment to be the decisive factor that regulates man's character and action. The "theory of the dominance of environment" once prevailed, considering that man is governed by circumstances, and his character and action are restricted and influenced by circumstances. This resulted in the appearance of different tendencies that bury the character in the environment. By resorting to this theory, one cannot explain man's nature correctly or create a truly realistic literature that can contribute to enhancing his position and role in the world.

Needless to say, as man lives and acts within the world, literature should describe at the proper level the different influences the natural surroundings or social conditions exercise on man's life and action. However, literature must put primary emphasis on the struggle of

man, who does not merely adapt himself to surroundings or conditions, but transforms them to meet his demands through his independent, creative and conscious activities. The unity of the character and the environment in literature must be achieved with the character, not the environment, as the protagonist; then it can become authentic, and congruent with man's nature and his position and role.

In describing the environment centring on man, it is also important to take into consideration the objective logic of the environment as well as man's demands. We must not ignore the objective logic on the plea that the natural circumstances or social conditions are controlled and transformed by man. If we ignore the objective logic of the environment out of the subjective desire to give prominence to figures, we cannot produce a truthful depiction of life and the figures, to say nothing of the environment itself, but end up spoiling the representation as a whole.

The environment in literature must be an indispensable condition for existence of the figures and the object of their activities, before being a means for showing their internal world. When literature describes the natural circumstances and social conditions to meet man's requirements and aspirations in life and his purpose for transforming them, it can show a truthful image of the man who lives and works in nature and society.

While representing the process of the transformation of nature and society by man, literature must sustain man's nature clearly, produce a profound depiction of his internal world and show his power further increasing, and his position and role as the dominator and transformer of the world being enhanced. Literature must describe the change and development of the natural circumstances and social conditions, based on the positive activities of man, who is transforming the world purposefully and consciously to meet his will and demands.

By clarifying artistically man's nature and his position and role as the dominator and transformer of the world, Juche humanics has opened a new path for showing the dignity and value of man on the highest level, and performed with credit the literary task of our times,

when the masses have become masters of their own destiny and of history. This is a great exploit of Juche humanics, which no other literature has ever achieved before.

4) THE JUCHE CHARACTER IS THE LIFE OF LITERATURE

In order to build our literature into a new national literature to suit the aspirations and requirements of the era of independence, we must embody the Juche character thoroughly in literature.

The Juche character in literature is the reflection of the spirit of national independence. Reflecting this spirit in literature means embodying the aspirations and demand for independence of one's own people in the creation and building of literature and creating artistic images to suit the emotions and aesthetic feelings peculiar to the nation.

The Juche character can be said to be the face and soul of national literature. The Juche character sustains the characteristics of the national literature and guarantees a clear expression of the spirit and mettle of the nation.

Embodying the Juche character in literature is, first of all, an indispensable requirement emanating from the humanistic nature of literature itself that portrays the people and serves them. It is only when it reflects correctly the aspirations and demands of its people, who want to live and develop independently as masters of their own destiny, that literature can faithfully show man and his life, and contribute substantially to training him to be a dignified and powerful being. Today there are many kinds of national literature in the world; this is explained by the fact that the national literature of every country reflects the national requirements and aspirations of its people. The national literature of each country is the artistic crystallization of the national aspirations and demands of its people. Where the spirit of national independence prevails, national literature

always comes into full bloom. National literature devoid of this spirit is equivalent to a body devoid of its soul. After all, the destiny of national literature of each country depends on whether it maintains the Juche character or not. In this sense, we hold that the Juche character is what keeps literature alive.

Our times require that literature be developed to conform with the aspirations and ideals of the times for the enhancement of its informational and educational role, so that it can actively contribute to the cause of independence of the masses. The Juche character is a sure guarantee for developing literature as suited to the aspirations of the times and improving its militant role. The more the Juche character is enhanced, the better it develops into a revolutionary and popular literature that meets the aspirations and demands of the masses, and the more powerfully it contributes to their cause of independence.

Embodying the Juche character in literature poses itself as an urgent matter, for literature develops with the country and nation as a unit. The life native to a nation is the soil and source of the national literature. The national literature of each country develops based on its native life, so it has a national and individual character. By means of this character, the literature of each nation contributes to the development of world literature. Nevertheless, the advocates of cosmopolitanism deny the national and individual character of national literature. As national literature cannot exist separated from the life native to a nation, so world literature is inconceivable separated from national literature. The only correct way for the literature of each nation to achieve its development and substantially contribute to enriching the treasure-house of world literature is to maintain the Juche character thoroughly.

The question of developing literature on the principle of the Juche character poses itself as a more urgent question in the countries which were once imperialist colonies or the countries which are located between big countries. These countries must liquidate the harmful after-effects of imperialism in the development of their national

culture and reject national nihilism and sycophancy, so as to apply the Juche character in the building of national literature.

Maintaining the Juche character in literature is a basic guarantee for enhancing literature's spirit of serving the Party, the working class and the people. The Juche character and this spirit are the essential features and source of power of revolutionary literature. They are inseparably related in literature, and they are the main criterion for deciding the social character and value of literature. The Juche character in literature is a prerequisite for its spirit of serving the Party, the working class and the people. Apart from the Juche character, this spirit is inconceivable in literature. The spirit reflects the aspirations and requirements of the masses, who are desirous of living and developing independently and creatively free from all sorts of subordination and fetters. This spirit in literature aims at embodying in it the idea and intention of the working-class Party for realizing the independence of the masses, the fundamental stand and revolutionary principle of the working class for freeing not only themselves but also all members of society from all kinds of subordination and fetters, and realizing their independence to the full and the people's aspirations for and interests in independence. As the establishment of the Juche orientation is the main thing in the masses' struggle to realize their independence, so the Juche character is the cornerstone of the spirit of serving the Party, the working class and the people in literature. The former is the basic factor that characterizes the latter. When the Juche character is emphasized, literature can be developed as the genuine literature of a Juche type for the Party, the working class and the people as required by the era of independence, and become a banner that encourages the masses to the sacred struggle to accomplish the cause of independence.

We must put stress on embodying the Juche character in literature as required by the era of independence.

What is most important here is to have a view and attitude with which to approach all the questions arising in the creation and building of national literature centring on the revolution in one's own

country, and solve them with one's own efforts in keeping with the specific reality of one's own country. The embodiment of this character in literature aims at helping literature to serve the revolution in one's own country more faithfully. Only when it contributes to the revolution in one's own country can literature maintain its life. Embodying the Juche character thoroughly is a prerequisite for developing literature into a truly Juche-style one which makes an active contribution to the revolution in one's own country.

Finding solutions to all questions arising in the creation and building of literature based on our Party's lines and policies on art and literature is the basic condition for maintaining the Juche character in its development. Our Party's lines and policies on art and literature comprehensively express our people's demands for literature and provide profound solutions to all the theoretical and practical problems arising in developing literature in our own way. Only when literary activity is guided by our Party's Juche-oriented lines and policies on art and literature, and we implement them thoroughly, can we develop literature in our own way maintaining its Juche character.

In order to embody the Juche character in literature, it is necessary to have a strong sense of national dignity and pride, know our own things inside out, and value the cultural inheritance of our nation and develop it correctly. Only when we have the dignity and pride that our nation is not inferior to others can we implant the spirit of national independence deeply in literary works and build socialist and communist literature successfully. The stronger the national dignity and pride is, the more striking the Juche character becomes in literature; otherwise, that character cannot be sustained. Cherishing a strong sense of pride of being the resourceful and valiant Korean nation and, in particular, the revolutionary pride of being the people who are carrying out revolution under the leadership of the great leader Comrade Kim Il Sung, we must exert all our efforts and wisdom to developing our national literature in our own way. We should also be familiar with the history of our country and the valuable heritage and traditions of

our nation. This is the way to solve all the questions arising in the building of a new literature of the era of independence independently and creatively to meet the aspirations and requirements of our people and the interests of our revolution.

In order to embody the Juche character in literature, it is important to sustain the national characteristics. Sustaining the national characteristics in literature means reflecting the mentality, emotions, language, customs and other unique features expressed in detail in the life of the people of a country, and this is essential for improving the Juche character of literature. For this, emphasis should be put on representing truthfully and profoundly the unique national character of our people which has been formed historically. Ours is a resourceful and civilized nation with a long history, and a homogeneous nation. From olden times, our people have demonstrated their noble mental and moral traits to the world as a diligent and valiant nation with a strong will, excellent talents and fine emotions. Our people's national character has been elevated since liberation by continuous education by our Party and through the revolutionary struggle. Literary works must represent the beautiful and noble national character of our people profoundly, fully, truthfully and vividly. In addition to this, they must also portray realistically the laudable customs and manners formed and consolidated through our long history and the beautiful scenery familiar to our people. If we are to develop literature on a national basis, we should continue to create new and characteristic national forms suited to the tastes and emotions of our people.

In order to embody the Juche character in literature we must launch a powerful struggle against sycophancy, dogmatism, national nihilism and other outdated ideas. Sycophancy, dogmatism and national nihilism are the most dangerous poisons which can obliterate the Juche character of literature. The struggle to reject these ideas and improve the Juche character is a serious issue that decides the destiny of national literature. By waging a powerful struggle against all sorts of old ideas, including worship of great powers, and strengthening the

Juche character in literature we must carry out with credit the historic cause of building Juche literature.

But we must not resort to national chauvinism, advocating that only ours is the best and rejecting others' national literature on the plea of enhancing the Juche character of our national literature. Maintaining the Juche stand, we must introduce what is helpful to the development of our literature from among the progressive achievements made by other nations' literature. When we are introducing things from others, we must neither entertain any illusion about them nor copy them blindly. No matter how good they may be, we must introduce them with a critical point of view to suit our reality.

By embodying thoroughly the Juche character in literary creation, we must develop our literature into the prototype of the new-style literature of the era of independence and as a brilliant artistic crystallization of our people's spirit of national independence.

5) IDEOLOGICAL AND ARTISTIC QUALITIES MUST BE COMBINED

Combining ideological and artistic qualities is a basic principle that must be maintained in literary creation. This is not merely a requirement arising in routine creative work, but a matter of principle arising in making our literature a revolutionary literature of the Juche type both in name and in content.

The leftist and rightist deviations in literature are expressed intensively in the view of the relations between ideological and artistic qualities.

Ignoring the artistic quality and emphasizing only the ideological quality in literary creation is a leftist deviation, while emasculating the ideological quality and giving prominence only to the artistic quality is a rightist deviation. Both the leftist tendency to make literature a means for propagating ideology only and the rightist tendency to make it an art for art's sake separate from ideology are

reactionary trends which destroy the informational and educational role of literature.

The imperialists and their stooges slander socialist literature, saying that it is fettered by politics. But this is nothing other than sophistry for hiding the reactionary nature of bourgeois literature. Some writers do not exert themselves to improve the artistic quality of their works, saying that some defects may be tolerable in their artistic description, but shortcomings must not be made in their political and ideological aspects. These works are not literature in the true sense of the word. An idea which is not represented artistically is the death of a literary work. If stress is put only on ideology, it will not only decrease the artistic quality of the work, it will also end up stirring up the abuse of the imperialists and reactionaries against socialist literature.

In literature, the ideological quality and the artistic quality are never mutually exclusive. Without the former, the latter cannot exist, and vice versa. Sustaining one at the expense of the other is the way to destroy them both.

Combining the two qualities is an indispensable requirement emanating from the essential nature of literature.

Originally, literature that reflects life artistically presupposes the unity of the ideological and artistic qualities. The combination of the two qualities decides the value of a literary work. Needless to say, the yardstick with which to measure the value of literary works is different according to nations and time periods. Nations that have different customs, traditions, characters and hobbies do not see literature from the same angle; people perceive literature differently according to their awareness and cultural attainments, and they approach literature on different levels at every stage of social development. Also, there can be some differences in the standards of estimating the value of literary works according to class status and ideals. Such differences are revealed most clearly between the working class and the bourgeois class, and between the true revolutionaries and the opportunists.

Among reactionary bourgeois literary men different opinions prevail on what kind of literature should be considered excellent and ideal. Those that form the main current are advocacy of art for art's sake that pursues a "pure" formal beauty, and naturalism that copies life in nature mechanically, regardless of how the essence of social life is reflected. These views are identical in that both of them ignore the ideological quality of literary work and regard only the artistic quality as the yardstick for estimating it. They fundamentally contradict the essential nature of literature.

Ideological quality is an important attribute of literature, and the first criterion for estimating its value. Man described in literary works is none other than a social being with ideological consciousness. Man's activity for understanding the world scientifically and transforming it independently is the manifestation of his consciousness, and his role in the world is decided by his ideological consciousness. Therefore, it is natural that ideological quality is contained in literature that portrays man's life and struggle. Depending on the writer, any phenomenon in life may be represented truthfully or in a distorted way. It may also be described in a positive way or in a negative way. A literary work is the creation of a writer who selects the object in conformity with his demand and aspirations, and portrays it to meet his aesthetic ideal.

Like all other conscious activities of man, literary creation, too, is done with a certain objective. Working-class writers produce literary works to instil the revolutionary idea in the people and give them a wide knowledge of the world, so as to help them to make greater contributions to accomplishing the socialist and communist cause. Nowadays, reactionary bourgeois writers are spreading extreme egoism and decadence among the people, with the aim of making people spiritually deformed. The objective the writer pursues in creation is naturally reflected in the ideological content of his works. As the ideological content is an essential element of literature, the ideological quality becomes an important yardstick for estimating the value of literary works.

The ideological quality of literature is decided by the writer's outlook on the world. The ideological quality of a work depends on its writer's outlook on the world. Today, our writers do their work based on the Juche-oriented outlook on the world. Creating works based on the most scientific and revolutionary Juche-oriented outlook on the world is a sure guarantee for ensuring the level of ideological quality of literary works.

Artistic quality is an attribute of literature. If a literary work has only ideological quality without artistic quality, it will lose its value as literature, and be no different from a lecture text or a newspaper editorial.

High ideological quality combined with lofty artistic quality is the one and only correct criterion for deciding the value of a literary work. Enhancing both the ideological and artistic qualities on the highest level is the objective of our literary creation.

We have the Party's correct policy on art and literature, fine model works like the immortal masterpieces and an excellent creative force prepared politically and practically. All these provide a reliable guarantee for developing the ideological and artistic qualities of our literary works to a higher stage.

We must make positive efforts to produce ideologically and artistically perfect works, bearing in mind that combining ideological and artistic qualities on a high level is an effort directed at rejecting leftist and rightist opportunism in the literary sector, and the basic task for improving the dignity of Juche literature.

Ensuring the unity of the content and form of literary works is very important in combining their ideological and artistic qualities.

In literature, ideological quality is mainly related to the content of the work, and artistic quality is mainly related to its form. The orientation of the content decides the ideological quality of the work, and the composition of the form decides its artistic quality. The more profound and revolutionary the content of a work is, the higher its ideological quality; the more characteristic and refined its form is, the higher its artistic quality. The special feature of excellent works

whose ideological and artistic qualities are combined on a high level lies in the perfect unity of noble content and refined form that conform with the requirements of the times and the aspirations of the people. Only the works which combine in harmony content about the people's heroic struggle for independence with refined national form can win the hearts of our contemporaries and encourage them vigorously to accomplish the cause of independence.

A correct solution should always be found to the relations between the content and the form in creation.

In these relations the content is decisive. A work must be implanted with a philosophically profound seed, describe a socially significant theme and idea, and portray the personality of the typical man of the times.

I have emphasized more than once that a solution to the character of a revolutionary masterpiece must be found not in its scale but in its content. The essential feature of a masterpiece is in the philosophical depth of its ideological content. This is a requirement not limited to the creation of masterpieces only. All literary works, including masterpieces, must be faithful to their content. The tendency to weave different episodes to cater to lowbrows without selecting a correct seed, the tendency to channel efforts into only making events amusing instead of delving into human characters, and the tendency to highlight human questions which everybody knows—all these are symptoms of the formalistic attitude towards creation, which ignores the content.

In literary works the content and form are closely related to each other. As the form cannot exist without the content in literature, so the content separated from the form is inconceivable. The content decides and restricts the form, and the latter follows and expresses the former. The content can be expressed correctly only through the form suited to it. An excellent form actively reacts to the content, revealing the latter vividly and impressively. Selection of a good seed and description of a significant human question and human characters do not mean a spontaneous solution to the question of form. Writers

must make use of all means and methods of representation, including language, plot, mood and form; only then can they reveal the content fully. The more various means and methods of representation are used in creation, the more substantially the content can be shown. Provided that the writer has a correct outlook on the world and a rich experience of life, he can explain the content of his work satisfactorily or not depending on how well he is versed in the means and methods and how effectively he uses them.

Ensuring the unity of generalization and individualization is an important issue arising in combining the ideological and artistic qualities.

By generalization that reveals the nature of a certain era, society, class and stratum, and expounds the law-governed nature of the development of life, a literary work is implanted with a certain ideological content; by individualization that gives a vivid description of human life through what is individual and specific, it acquires an artistic aura. The unity of generalization and individualization is a basic requirement of typification and at the same time a principled demand for combining the ideological and artistic qualities of the work in question.

The one and only standard for finding out what are essential and lawful in our society and portraying them in literary works is the great Juche idea. The Juche idea provides the most scientific guide to all sectors of the revolution and construction. Only artistic generalization based on the Juche idea can correctly expound the quintessence of life and struggle in a literary work and ensure its high ideological quality. Man and life representing the times contain intensively the essence of society. Writers must neither be enthralled by incidental phenomena that have nothing to do with the characteristics peculiar to our society nor should they resort to trifling matters in life. They must plunge into the depths of life, where a dynamic struggle by the masses to model the whole of society on the Juche idea is being waged.

In literature the essence and law-governed nature of social life are

revealed through individualistic traits. The artistic quality of literature largely depends on the level of its individualization. Writers must go deep into reality and discover characteristic phenomena that can give new impressions to the people, so as to represent, through them, the essence of the times and society vividly and impressively.

In combining the ideological and artistic qualities it is important to achieve the unity of the political character and the artistic character.

The ideological quality of literature finds intensive expression in its political character, which is the highest expression of the former. The idea of a man, a social being, reveals itself most sharply in his attitude towards socio-political problems, and the ideological orientation of a literary work is expressed most clearly in the political objective it pursues. Therefore, making the political character distinct poses itself as an important requirement in improving the ideological and artistic qualities of a work.

Literature serves politics. The former is closely related to the latter and is inconceivable apart from it. Writers reflect in their creation the political system and political ideals of the society they live in, and affirm or deny them. The stronger the writers' will to make literature a means for defending the interests of their class and their system, the more distinct the political character of their works.

In order to improve the political character of their works, writers must analyse and appreciate life sharply on a firm class stand and maintain a strict political principle in their works. The political character of a work depends on how correctly and profoundly it reflects the Party's ideas and policies. When describing a detail of life, writers must expound its ideological essence and political significance deeply; when portraying a man, they must portray his political viewpoint clearly.

The fact that literature serves politics does not mean that only a work's political character must be emphasized. Works which show only political things, with no artistic interpretation, are not literature. Politics does not exist as an abstract concept among the people. The political view of a man is expressed constantly in his normal daily

life, in his daily working life. Politics is related to the destiny of every man and embodied in the details of his life. Through the observation of the level of thought and the manner of living of a people one can fully guess the politics of their country. When creating a work, the writer must not think of the abstract meaning of politics first, but deeply study the detailed characters of people and their life, and in this process allow the political content to be revealed spontaneously.

Achieving the unity of what is philosophical and what is about life is an important requirement arising in combining ideological and artistic qualities. In its origin philosophy is closely related to literature. Of course, they are different from each other, but they have a relationship in the sense that both of them provide people with an outlook on the world and life.

As literature has to produce a full picture of man and his activities as the dominator and pioneer of the world, it cannot but explain from what angle he views the world and how he approaches human being, society and nature. Owing to the fact that it deals with questions of man's outlook on the world and life, literature inevitably contains philosophical elements. The more profound philosophy a literary work contains the richer its ideological content, and the greater its influence on the people's outlook on the world and life.

What is philosophical in literature cannot exist without what is about life. If literature pursues only logic, as philosophy does, on the plea of containing what is philosophical it cannot sustain its artistic quality, and, what is worse, it cannot even ensure its philosophical character. The ideological and artistic level of a literary work is decided mainly by whether it is philosophical and true-to-life. A work that has these two characteristics is a success.

The words of the song *Pyongyang Is Best*, which was recently created, are really excellent. A lot of songs which sing the praises of the motherland and the Korean-nation-first idea, have been produced so far, but few songs are as true-to-life and philosophically profound as this song. This song has neither bombastic poetic expressions nor rhetorically fine phrases. It has words like field, flower, water, spring,

the sun, stars and other terms for extremely common phenomena, which any one living in this land can see, hear and feel all the time every day. However, these simple and true-to-life poetic words pluck at people's heartstrings so strongly because they show in depth the first-hand experience of the lyrical hero who felt that the flowers in the field of an alien land were not as beautiful as the flowers in his country, that a drink of water offered by foreign friends was not as sweet as the spring water of his native village, and that because he loved the melody of *Arirang*, he sang it nostalgically even in a foreign country. In its simple yet down-to-earth poetic words, the text of the song praises ardent love for the motherland and high pride in the best country, feelings those who have lived long abroad separated from their native land or even those who have only visited a foreign country can feel. The profound idea that "the world is wide but my country is best" is not only a feeling felt by overseas compatriots or visitors to foreign countries, but a unanimous feeling of all our people. That is why the song captured the hearts of all our people as soon as it was sung. A literary work can be a meaningful and valuable one when it explains philosophy through life and expounds a philosophically profound idea through an unaffected, true-to-life artistic depiction.

Whether there is life in a work or not depends mainly on whether artistic description follows the logic of life and characterization, and whether there are accurate details that can remind people of real life realistically and idiosyncratically. The flow of any life and the activity of any man naturally have their own logic of life and logic of characterization, which are objective and independent of the subjective desire of the writer. The writer has no other way than to faithfully follow the objective logic peculiar to the personalities of his characters and the flow of life. If even an iota of the subjective desire of the writer is introduced, producing something unnatural and unreasonable, the work will be considered devoid of life.

The writer must not overstate his intention in his work. If he expresses even a trifling matter openly or tries to explain what is philosophical straightforwardly in dialogues or the narration of his

emotions he cannot ensure the depth of his work. The attraction of artistic representation is in burying the writer's intention in life and making it reveal itself naturally. Making people feel what is philosophical unaffectedly in a vivid and impressive description of life is the talent of the writer.

In achieving the unity of what is philosophical and what is about life, it is important not to place the conclusion before the artistic depiction. The conclusion must be drawn by the readers, not by the writer. Drawing a conclusion and then describing life tailored to it is equivalent to making feet to measure instead of making shoes to measure.

A literary work should not be written in a way that life begins with the beginning of the story and it ends as soon as the story ends. Life is eternal as long as mankind exists, and its range is extremely wide. Life has existed before the story began and it will continue after the story is over. The writer only includes in his work a phase or a piece of this eternal and wide-ranging life. He should explain this phase in relation to other different phases. Only then can his work show life truthfully and vividly, sustain the three-dimensional beauty of the artistic portrayal and leave a lingering effect.

In order to combine ideological and artistic qualities, deep concern must be paid to a harmonious unity of idea and emotion.

The unity of what is logical and what is sensuous is a basic attribute of artistic description. The artistic image in literary works is achieved by the unity of idea and emotion based on the writer's logical meditation and palpable feelings. In literature, emotion separated from idea is meaningless, and idea separated from emotion is nothing but a dry abstract concept. Only an idea which is revealed artistically through the flow of emotions can pluck at people's heartstrings and give a deep impression to them. The power of literature comes into being when a great idea is supported by a noble emotion. When one sees or approaches an object or a phenomenon, one expresses a certain ideological view and emotional stand. The writer must produce a truthful and delicate depiction of the ideas and emotions, like affirmation and denial, love and hatred, and defence and denunciation,

which are expressed in the characters' views and attitudes to life.

The writer can enhance the emotion of the literary work through the objective description of the ideas and emotions of the characters and at the same time through his own sentimental attitudes to them. The clearer, sharper and more ardent the writer's attitudes towards the phenomena of life unfolded in the work, the more strongly he can move the people. Of course, these attitudes can be expressed either by the writer's direct narration or indirectly by reflection in the objects of description. But, regardless of the methods of expression, a work can move the people's hearts greatly only when its writer's heart burns with an ardent affirmation of the times, a boundless devotion to the revolutionary cause, an ardent love for good people and noble life, and criticism of all sorts of outdated things.

The question of ideological and artistic qualities encompasses a vast range of content and form as a whole, so we have many points to discuss. However, if we achieve the unity of content and form, of generalization and individualization, of political character and artistic character, of what is philosophical and what is about life, and of idea and emotion, we can satisfy the requirement for combining the ideological and artistic qualities on a high level.

6) INFILTRATION OF ALIEN IDEOLOGICAL TRENDS INTO THE LITERARY SECTOR MUST BE PREVENTED

Today, the imperialists are kicking up an anti-communist hue and cry more frantically, availing themselves of the complicated situation when the balance of power has been destroyed in the world. They are launching an unprecedentedly vicious ideological and cultural offensive against the socialist countries. Keeping pace with this, the renegades of the revolution are manoeuvring to obliterate socialist literature and revive reactionary bourgeois literature. In this situation, preventing the infiltration of all sorts of alien ideological trends and defending the revolutionary principle of our literature is an urgent

task facing the literary sector. The prevailing situation requires us to conduct a struggle against all sorts of alien ideological trends more resolutely than ever before. Originally, fighting against the outdated culture of the exploitative society is a requirement of the law of the building of socialist national literature. The creation and building of socialist literature is accompanied by a serious class struggle to root out remnants of outmoded ideas in the literary sector and reject all sorts of alien ideological trends infiltrating from outside. Only by crushing the ideological and cultural offensive of the class enemies within and without can socialist literature be developed in conformity with the intrinsic nature of the working class and defend the interests of the masses thoroughly.

The bourgeois trend of literary art is a reactionary ideological trend of the exploiting class. Aimed mainly at spreading the reactionary ideas of the exploiting class, it rejects a faithful representation of the people and their lives. The bourgeois trends in literature prevailing throughout the world nowadays are diversified, but all of them are based on the reactionary outlook of the exploiting class on the world, trying frantically to neglect or distort what is essential, and exaggerate or beautify what is inessential.

Naturalism is a major trend of bourgeois literature.

By copying mechanically what is incidental and inessential, it distorts the essence and truth of life. By distorting life, it aims at making people blind to the contradictions of the exploitative society, paralyzing their class consciousness and preaching the “eternity” of capitalism.

Bourgeois literary theoreticians hold that there is no difference in the creative methods of realism and naturalism, because both of them describe life objectively. Today, patchy literary works in which realism and naturalism are mixed up are produced widely in capitalist countries, and such works flow into revolutionary countries under various guises. We must approach such works with sharp vigilance.

It may be considered that realism and naturalism have a common denominator in that both of them describe life objectively, but they

are quite different in their essential natures. The most important criterion for distinguishing creative methods is the outlook on the world on which they are based, as well as their ideological and aesthetic principles. Realism is based on a progressive and revolutionary outlook on the world, whereas naturalism is based on an unscientific and reactionary outlook on the world such as positivism and social pluralism. Realism portrays an essential and meaningful life, and man's social nature, characteristically, whereas naturalism attaches absolute concern to the secondary and inessential life, and man's biological instincts. Needless to say, they are completely different not only in the outlook on the world they are based, but also in their fundamental principles for reflecting reality and their informative and educational functions. Nevertheless, the bourgeois literary theoreticians are manoeuvring to make the line between the two creative methods indistinct and mix them up. Their real intention is to paralyze the people's revolutionary consciousness, spread the bourgeois way of life and beautify capitalist society.

We must clearly see the essential difference between realism and naturalism. Our writers have a theoretical understanding of realism and naturalism, but they may commit this or that naturalistic mistake in practice. The tendency to show meaninglessly a long bloody scene of torture or execution on the plea of representing the enemy's atrocities, the tendency to distort the essence of the object by using at random inaccurate metaphors, the tendency to try to describe the revolutionary reality of our country as sorrowful and pastoral on the excuse of sustaining lyricism in works, the tendency to delve into only love affairs and blood relations for the sake of interest, the tendency to produce a detailed description of non-essential episodes of life that cannot typify the times and society, and the tendency to produce a sentimental and mechanical picture of nature without any ideological content—all these tendencies are nothing but naturalistic methods.

The standard for distinguishing between realism and naturalism is whether a work generalizes the essence of life faithfully or distorts it. Using this standard, we defined as naturalistic tendencies such errors

revealed in works as using erroneous metaphors in representation and describing the bloody atrocities of the enemy so as to produce a feeling of horror.

Of course, naturalistic tendencies in socialist literature are not expressed by way of distorting the essence of reality or portraying the biological nature of human beings as deliberately as in bourgeois literature. A writer commits a naturalistic error in spite of his good intentions because his outlook on the world is not firm, his philosophical thinking about life is not deep, and, in particular, he is not watchful against naturalism under the cloak of realism. Writers must bear in mind that a naturalistic element, though contained in only one part of a work, may make the whole work go against the original creative intention. We must recognize that the naturalistic elements revealed in socialist literature and naturalism revealed in bourgeois literature are essentially identical, though different in their forms and degrees. Our socialist literature must by no means tolerate even a trifling element of naturalism.

Formalism, too, is a major trend of bourgeois literature.

Formalism separates form from content and subordinates content to form, reducing the ideological quality of literary works and damaging their artistic quality. Formalism in modern bourgeois literature separates form from content and makes it absolute, thus deforming and damaging form itself. Modernism alone, which can be said to be the peak of formalism, has various schools, but they all depict their own subjective worlds, which people cannot understand, in an abstract form. As a result, they make the ideological content of literature obscure and paralyze its informative and educational function. Formalists highlight nominal poems, a mere display of meaningless and difficult words, as a poetic acme, but in fact, this is nothing but the pursuit of form for form's sake and skill for skill's sake. Formalism in bourgeois literature considers form to be absolute and ignores content, because it aims mainly at disguising the reality of capitalist society, which is full of immorality and contradictions, and paralyzing the class consciousness of the people.

In our literary world formalism does not exist as a literary trend, but its elements may appear in different types in practice. The practice of trying to produce large-scale works, considering form before content and trying to seek fame by means of their scale without fixing the relationship between content and form in accordance with the principles of life, is an expression of formalism. A work devoid of content cannot move the people, no matter how big its scale is. The tendency to create an artistic image only by means of a skilful plot structure and flowery words, instead of delving into the seed, theme, idea and characters' personalities of the work, and the tendency to embellish reality and idealize heroes are also manifestations of formalistic trends in creation.

We must not tolerate even a trifling expression of formalistic tendency, but launch a struggle against it so that such a tendency cannot come to the fore in the practice of creation.

The spearhead of the struggle against the infiltration of alien ideological trends in the literary sphere must be directed first at crushing the ideological and cultural infiltration of imperialism.

Ideological and cultural infiltration is one of the key methods of the imperialists' overseas invasion. At the same time as continuously resorting to military power, they are intensifying ideological and cultural infiltration under the plausible signboard of "cultural enlightenment." The fact that the imperialists consider art and literature as an important means in this regard is attributable to the characteristics of art and literature, which play a big role in the formation of man's outlook on the world. Because they act not only on logical thinking but also on man's emotions, they exert a great influence on the ideological and cultural life of people, particularly of the youth and children who are in the period of establishing an outlook on the world. The imperialists are manoeuvring cunningly to use these characteristics of art and literature in disguising their aggressive nature, making people cherish illusions about them, paralyzing their spirit of national independence and revolution, and checking the cultural development of other nations. This can be

proved by the reality of south Korea alone, where corrupt and degenerate Yankee culture is rampant. At present, owing to the US imperialists' and their stooges' policy of obliterating national culture in south Korea, the time-honoured Korean culture is being trampled upon mercilessly and corrupt Yankee culture prevails, crumbling the mental world of the people.

Today, the imperialists are resorting to every means and method to infiltrate even into the northern half of Korea reactionary bourgeois art and literature, which preach fraud and trickery, murder and robbery, and immorality and corruption, and inspire racism and misanthropy.

If we fail to prevent the ideological and cultural infiltration of the imperialists right from the start, it may have serious consequences for our revolution and construction. If we fail to do so, we cannot develop socialist national art and literature soundly, and, what is worse, we may jeopardize the socialist gains achieved at the cost of blood. This is a serious lesson drawn from the historical experience of the international communist movement. The present frustration of socialism by the counterrevolutionary offensive of the imperialists and reactionaries resulted from the fact that reactionary bourgeois art and literature is being implanted and Western culture is being spread rapidly by undesirable writers and artistes, who are lured by bourgeois "liberalization." Opening door to the imperialists in the ideological and cultural field is tantamount to suicide. We must allow no room for bourgeois ideology and culture, a noxious plant in a medicinal-herb garden, to take root. We must root out even its trifling elements before it is too late.

It is also imperative to launch a powerful struggle against revisionism in the literary sphere.

As the great leader Comrade Kim Il Sung said, revisionism and the Western way of life are cousins. It is natural that those who follow revisionism introduce the Western way of life, and those who are imbued with the Western way of life follow revisionism. Today, revisionism goes under various names, but all of them are only

varieties of bourgeois ideology. They are little different in that, as servants of imperialism, they open door to imperialism's ideological and cultural infiltration, and play the role of its mouthpiece. This can be seen clearly in the acts of the betrayers of revolution, who are introducing at random the corrupt reactionary art and literature and the capitalist way of life that paralyze the revolutionary spirit of the people and make them mental cripples, and quickly modelling art and literature on the bourgeois and "Western" pattern under the cloak of "liberalization." They advertise this as if it were ideological emancipation. Introduction of bourgeois ideology and culture, which praise the oppression and exploitation of man by man and make people mental cripples, can by no means be an ideological emancipation.

The reactionary nature of revisionist literature is also expressed in rejecting the Party spirit, the working-class spirit and the popular spirit.

Modern revisionists do not draw a line between the revolutionary literature of the working class and the reactionary literature of the bourgeoisie; they advocate cosmopolitan literature that transcends social class. They maintain that the class spirit is not necessary at all in literature.

The ideological hotbed of revisionist literature is bourgeois ideology. Because it is based on this ideology, it is no different in its essence from bourgeois literature. Both conventional revisionism and modern revisionism scheme to make working-class literature degenerate into bourgeois literature. Conventional revisionists played the role of a guide for introducing bourgeois literature invisibly under the guise of socialism, whereas modern revisionists have revealed their true colours, openly claiming bourgeois restoration and opening the door to the imperialists.

The so-called "supraclass literature" and "cosmopolitan literature" the revisionists advocate in an attempt to paralyze the social function of literature as a weapon of the class struggle is merely a smokescreen to hide their reactionary nature of betraying the interests of the working class. As man in general is inconceivable apart from

class, so “cosmopolitan literature” separated from class cannot exist. The working class is the most progressive force that gradually removes the distinctions between social classes not through weakening its leadership or dissolving itself into other classes or sections, but through maintaining its stand firmly and transforming other classes and sections after its own pattern. Denial of the class nature of socialist society and clamour for “cosmopolitan literature” is, after all, a sophistry to defend and speak for the interests of the imperialists, who advocate supraclass “pure literature” under the plausible excuse that the present is a classless era.

The reactionary nature of revisionist literature is also revealed in rejecting the guidance of the Party and the leader over literature and advocating “freedom of creation.”

What is fundamental in this regard is that it denies the role of the working-class leader and emasculates the revolutionary traditions established by him. By nature, the core of the reactionary nature of revisionism is its abuse of the authority and exploits of the working-class leader. The contemporary modern revisionists sling mud at the founders of Marxism-Leninism, attributing the causes of errors revealed in socialist construction in the past to their ideology, so as to destroy the people’s faith in the socialist cause pioneered by the leaders and justify their counterrevolutionary manoeuvres to make the people abandon socialism and return to capitalism. Proceeding from this reactionary motive, they advocate “autonomy of the arts” and “freedom of creation,” and deny Party leadership over literature as a whole, censuring this leadership as “administrative interference” in and “cruel control” of creative work. They try to weaken the control function of State administrative organs of art and literature, proletarian dictatorship bodies, and try to convert the union of art and literature, an organization of writers and artistes, into a club; meanwhile, they condemn political guidance of the creative activity of writers and artistes and try to completely liberalize literary creation.

The revisionists reject Party guidance of art and literature, and preach friendship and compromise with the imperialists, creating

illusions about them. Their works spread warphobia, war-weariness and pacifism, foster egoism and indiscipline, and propagate indolence and degeneration, inducing people to hate working, fighting and participating in revolution. In some countries, revisionist literature is causing the working people and youth to degenerate, brewing all sorts of crimes in society and making the corrupt bourgeois way of life and immorality rampant. This is a grim reality created by modern revisionists who are resorting to “rebuilding” and introducing bourgeois reactionary culture recklessly.

We must not remain indifferent to such a phenomenon, regarding it as something only concerning others. Thanks to the intelligent guidance of the Party and the leader, not even a trifling element of revisionism has cropped up in our country. However, we cannot say for sure that there is no room for revisionism to strike root. In the future, too, we must remain vigilant against the infiltration of revisionism, not reducing even for a moment our efforts in the struggle against revisionism.

In order to successfully prevent infiltration of alien ideological trends in the art and literary sphere, it is important to launch a dynamic struggle against worship of great powers, dogmatism and national nihilism.

We must carry on our struggle vigorously to curb the spread of alien ideological trends of all hues in the field of literature, so as to keep holding fast to the revolutionary principles of our literature.

2. HERITAGE AND TRADITION

1) THERE IS TRADITION AFTER HERITAGE

Proper inheritance and development of the heritage of national

culture is an important issue in the building of Juche-oriented art and literature. The art and literature of any era cannot be created from scratch. It can be developed to meet the aspirations and demands of a nation only when it bases itself on the heritage of the national culture handed down by the preceding generations, and properly inherits its progressive and popular contents and form.

Inheriting the national culture in a proper way is all the more urgent in our era. The solid collective of the people, the main unit of social life, is the country and nation, and the existence and development of the masses is inseparably linked with the destiny of the country and nation. Today, when the struggle for realizing independence is being waged more fiercely than ever before, with the national State as the basic unit, the issue of the nation has become a fundamental issue that decides the victory of the revolution and construction and the destiny of the masses. The stand towards nation finds typical expression in the stand towards the heritage of national culture. A nihilistic attitude to that heritage begets worship of great powers, which leads the nation to ruin. The feeling of dignity and pride in the nation's heritage is an important expression of national self-respect and the nation-first principle. Only when we treasure the heritage of our national culture and inherit it properly can we develop art and literature in a Juche-oriented way as suited to the aspirations of our nation and preserve its character steadfastly.

This is all the more serious in our country, whose territory and nation are divided into two by foreign forces. It is not true that the heritage of national culture is divided into two because the country is divided or someone divides it willy-nilly. So long as our people carve out their destiny jointly, preserving their bloodline on the same territory, their nation and national culture will continue to be a unity. Loving their own country and nation and treasuring the heritage of their national culture is an idea and emotion common to all the members of a nation. Nevertheless, the separatists at home and abroad are attempting to keep the sagacious and time-honoured heritage of our national culture divided permanently into two,

availing themselves of the temporary division of the country and nation. We must frustrate the anti-reunification, anti-national criminal attempt of the separatists, and preserve and properly inherit the precious heritage of our national culture.

Solving in a correct way the issue of the cultural heritage of the nation is of great significance in opening a phase favourable to realizing the great unity of the nation and national reunification. In order to achieve reconciliation and unity of the divided nation, the north and the south must solve all problems on the basis of the ideal of national independence. The south Korean people and the Koreans living abroad, who visit the northern half of Korea with a feeling of admiration for it, highly appreciate the fact that we are splendidly applying the ideal of national independence in all fields of the revolution and construction. That they are rendering active support to our proposals for reunification with a greater feeling of response to our will for reunification is related largely to the fact that we appraise the heritage of national culture correctly and inherit it splendidly. In previous years a considerable number of south Korean people and Koreans living abroad took communists to be narrow-minded people who regarded the heritage of national culture as a remnant of the old society, and tried to eliminate it. But on seeing the national culture and art blossoming in the northern half of the country, they do not suppress their admiration. The more we develop correctly the heritage of national culture, the further the Juche character of our art and literature will be consolidated—this is beyond doubt—and the more the south Koreans and Koreans living abroad will be instilled with national dignity and aspiration for reunification.

We must bear deep in our minds the fact that the issue of the heritage of national culture is not simply an issue confined to art and literature but an important political issue that is related to the basic requirements of the era of independence and our Party's line of national independence, and solve all the problems arising from inheriting it true to the Party's intention.

The heritage of national culture is the spiritual and material wealth

the preceding generations of a nation created historically and handed down to the following generations.

Included in the heritage are what is to be inherited, what is to be preserved and what is to be discarded. What should be inherited is precisely the tradition.

The heritage consists of the heritage of revolutionary culture created amidst the revolutionary struggle for socialism and communism as well as the heritage of classical culture created by our ancestors in the preceding ages. It is misguided to view only the latter as the object of heritage of national culture. Treating the former, i.e., the heritage of revolutionary culture, as a concept outside the terminology of the heritage of national culture on the plea of its importance is illogical. Cultural wealth, whether it was created by our ancestors or by revolutionaries, is the heritage of national culture just the same if it was created by one and the same nation and handed down to posterity.

Alleging that they draw a line between the tradition of revolutionary art and literature and the heritage of national culture, some people discriminate between heritage and tradition as if they were irrelevant to each other. We stress that there should be a clear line between them just to preserve the purity of the tradition of revolutionary art and literature without mixing the tradition with the heritage of the national classical culture. Alleging that they were expanding the revolutionary tradition of our Party in an all-round way, some people insisted in the past that the patriotic tradition of the past should be treated as part of the revolutionary tradition, and the literature of the *Silhak* School and the KAPF (Korea Artista Proleta Federacio-Tr.) should be regarded as part of the revolutionary tradition of our literature. This is a senseless view, ignorant of the concept of what revolutionary tradition really is, and a reactionary sophistry aimed at making a hotch-potch of the revolutionary tradition and a mess of the achievements of the leader who created the tradition.

The tradition of revolutionary art and literature must be viewed in the context of the national cultural heritage. This is correct from the scientific point of view, and also reasonable in the meaning of

elevating the position of the tradition of revolutionary art and literature.

The tradition of revolutionary art and literature of the working class is not something which descended from Heaven or something created by another nation. The tradition of our revolutionary art and literature was created by none other than the communists of Korea. Our revolutionary seniors were excellent sons and daughters of Korea before being communists. The ideal of communism never excludes the national ideal, and the former cannot exist separate from the latter. The building of socialism and communism is conducted by a national State as a unit, and the people will live in communist society with a country and nation as the overall unit. The tradition of revolutionary art and literature is created by communists, but it is not a wealth needed only by the communists. Our tradition of this kind is a wealth needed by the whole of the Korean nation and an all-nation heritage the entire Korean nation should inherit and develop down through the generations. In the sense that this tradition was created by the fine sons and daughters of the Korean nation and it is a common wealth of the nation, it must be included in the heritage of national culture.

Viewing this tradition as a content of the national cultural heritage does not mean underestimating the value and significance of the tradition. Only when the tradition is seen as an important component of the heritage of national culture can its historical position and value be estimated properly from the viewpoint of the history of the whole nation and the position of the national cultural heritage be elevated. To be candid, it is truly a source of honour and pride that such a glorious tradition as the art and literature of the anti-Japanese revolution is included in the heritage of our national culture.

Neither should only the heritage of national culture be regarded as the heritage of classical culture nor should the tradition of revolutionary art and literature be mixed with the former heritage of national culture, and nor should the position the tradition occupies in the heritage be viewed on the same plane as other heritage aspects. The tradition constitutes the core and backbone of the national cultural heritage.

The tradition of the revolutionary art and literature, in the context

of its quality, is the acme of the national cultural heritage. This tradition of our Party was created in the course of reviewing in a comprehensive way the national cultural heritage our ancestors had created for thousands of years and creating the new art and literature of the age of independence. Therefore, the tradition not only comprehends all the excellent contents, progressive and people-oriented, of the cultural heritage of the nation created by our ancestors through generations, it also opens a new and higher phase of art and literature which the conventional heritage could not reach. The tradition consists of the Juche-oriented idea and theory of art and literature, the experience and achievements gained and the traits displayed in the building of revolutionary art and literature and other exceptionally profound contents.

The idea and theory the great leader Comrade Kim Il Sung advanced in the days of the anti-Japanese revolutionary struggle are great in that they opened the highest stage in the history of art and literature of mankind, and they are correct guidelines that give a scientific solution to all the problems arising in the building of national art and literature of the age of independence. In the unprecedentedly arduous circumstances of fighting the Japanese imperialist aggressors, the guerrillas regarded art and literature as a weapon of the revolution and the production of art and literature as a part of revolutionary work, and composed songs and produced dramas with a rifle in the other hand. This militant spirit of creative work is a precious model for all creative workers who are today creating independent national art and literature. Both in their ideological and artistic qualities and cognitive and educational values, the immortal masterpieces and other works of art and literature of the anti-Japanese revolution and the revolutionary films, operas and novels adapted from these immortal masterpieces under the guidance of our Party have reached a higher stage than the conventional national cultural heritage could reach, evoking great admiration worldwide.

The tradition reached the acme of national cultural heritage also in its value and viability. The national heritage of classical culture was created over our history of 5 000 years, but it cannot be inherited as it

is since it has limitations from the point of view of the working class and the times. However excellent it is, a national classical work should be inherited in a critical way to meet the demand of the present times and the aspirations of our contemporaries. Nevertheless, all the contents of the tradition of the revolutionary art and literature must be inherited and developed in a comprehensive way both in name and reality. The tradition is the prototype of the Juche-oriented national art and literature, and their lifeblood and cornerstone.

True to the Party's intention, we must have a correct view of the heritage of the national culture and the tradition of revolutionary art and literature, and develop our national art and literature to a new high.

2) THE TRADITION OF REVOLUTIONARY ART AND LITERATURE MUST BE INHERITED AND DEVELOPED BRILLIANTLY

It is our Party's consistent policy to defend and develop down through generations the brilliant tradition of revolutionary art and literature the great leader Comrade Kim Il Sung created in the days of the anti-Japanese revolutionary struggle.

Our writers and artistes, under the leadership of the Party, achieved great success in this undertaking.

We discovered and disseminated among the people a large number of works of art and literature of the anti-Japanese revolution, works which had been buried or got lost for a long time owing to the Japanese imperialists' policy of obliterating the culture of Korea, their colony, and to the mistakes committed by some of our officials after liberation. The immortal masterpieces and other works of art and literature created in the days of the anti-Japanese revolution have today become a banner that instils indefatigable revolutionary conviction and willpower into our people and encourages them to heroic exploits.

Our Party conducted the work of defending and developing the tradition of art and literature of the anti-Japanese revolution in close combination with the undertaking of making a revolution in art and literature. Bringing about a revolution in art and literature was an undertaking aimed at inheriting the tradition of revolutionary art and literature created in the days of the anti-Japanese revolutionary struggle, and building new art and literature that embody the Juche idea. In the course of this undertaking we adapted the immortal masterpieces into films, thus creating a brilliant tradition of revolutionary cinematic art. In this course we also pushed ahead with adapting the immortal masterpieces into novels, operas and dramas, creating models of the revolutionary novel and opening up a new era of *Sea of Blood*-style operas and *Shrine*-style dramas. The birth of revolutionary novels and films, *Sea of Blood*-style operas and *Shrine*-style dramas was a brilliant inheritance of the tradition of the art and literature of the anti-Japanese revolution, and a precious fruition of the revolution in art and literature.

In the struggle to inherit and develop the glorious tradition, our art and literature have blossomed into truly revolutionary and popular art and literature that have inherited the pure blood of Juche, and met their heyday. While consolidating the success achieved so far, we must continue to inherit and develop the tradition.

Defending and developing the tradition of revolutionary art and literature is a fundamental issue that decides the destiny of Juche-oriented art and literature.

Only when the tradition is inherited and developed can the cause of building Juche-oriented national art and literature be defended, inherited and completed down through generations.

The tradition is the historical root of this cause. Whether the cause is carried to completion or given up halfway depends on whether the tradition is inherited and developed to the end or not. Our art and literature can develop unceasingly along the road indicated by the Juche idea only when they inherit the glorious tradition of the anti-Japanese revolution.

Today the issue of developing the tradition is all the more urgent, as a change of generations is taking place in the field of art and literature. The undertaking of building Juche-oriented art and literature is a historic cause that should be continued from generation to generation. With the change of generations in the field of art and literature, the second generation of the revolution, which grew up after liberation, and the third generation, which were born in the days when revolution was taking place in the cinema and opera, have appeared as pillars of Juche-oriented art and literature. The third generation are not yet well aware of how our Party's tradition of revolutionary art and literature was formed and developed amidst arduous and trying struggles, and they do not feel deeply how precious the tradition is. Some people of the second generation who participated in the revolution in cinema and opera are growing weaker in the militant passion and mettle with which they burned the midnight oil on the stage or in the production room. If we mark time or make a retreat in the undertaking of inheriting the tradition of revolutionary art and literature in the days when one generation is being replaced by another we might bring about irrecoverable consequences and the line of the revolution might die out. This is the historical experience and the stark truth of today's reality. Without forgetting historical lessons, we must continue to propel the work of inheriting and developing the tradition of our revolutionary art and literature.

Our tradition of revolutionary art and literature is a glorious tradition Comrade Kim Il Sung created in the days of the anti-Japanese revolutionary struggle. The tradition of the revolutionary art and literature of the working class is created at a new historic turning-point by the leader of the working class, who carved out the road of the revolution. At the historic turning-point, when the era of Juche was beginning, the great leader Comrade Kim Il Sung advanced a new idea on art and literature that met the demands of the times and the aspirations of the masses, and, by applying it in a thoroughgoing way in all fields of creative work and building of revolutionary art

and literature, created the glorious tradition of revolutionary art and literature of our Party.

Ours is a new tradition of the Juche type that was created in the course of building the Juche-oriented art and literature distinguishable from the conventional art and literature, in the days when the era of independence was being ushered in. The tradition, the brilliant application of the demands of the era of independence for the first time in history, consists of the idea and theory of art and literature and the system and method of creative work that should be regarded as guides in the whole historic course of building socialist and communist art and literature as well as rich experience and valuable achievements. For the originality and truthfulness of its ideological content, the revolutionary character and advantages of the system and method of creative work, the richness of its experience and the greatness of its achievements, our tradition has eternal viability, orienting the whole course of building Juche-type art and literature and pushing it forward.

The brilliant tradition of the revolutionary art and literature of our Party is the most glorious tradition, as it was formed while the great leader Comrade Kim Il Sung was creating immortal masterpieces in person in the days of the anti-Japanese revolutionary struggle. The tradition of the revolutionary art and literature of the working class is formed, in general, in the period of creating new works of art and literature guided by the leader's revolutionary ideology and under his leadership, works that can render service to the accomplishing of the revolutionary cause pioneered by him. This is the law-governed course of the formation of the tradition of the revolutionary art and literature of the working class.

Some people insist that such a tradition of the working class can be formed only when there are model works created by their leader. This is not necessarily true. In the history of the revolutionary art and literature of the working class there are not many model works created by their leader. Even though the leader does not produce works of art and literature in person, the tradition can be formed if

there are model works that embody his ideology. But the tradition formed by his original ideas on art and literature and the masterpieces, i.e., his productions, can be called greater than any other tradition of revolutionary art and literature. It is not true that every country has immortal masterpieces created by its leader. Comrade Kim Il Sung, possessed of unexcelled ideological and theoretical wisdom and born with outstanding artistic endowments, produced immortal masterpieces. Formed in the course of this was a new type of tradition of art and literature that embodies in a comprehensive way the idea, theory, method and achievements of Juche-oriented art and literature. The immortal masterpieces he created in the days of the anti-Japanese revolutionary struggle are the essence of our revolutionary art and literature and an immortal lifeline that carries on the Juche-oriented art and literature to posterity. These masterpieces are a source of great honour and joy that only our people can enjoy.

For the profound and revolutionary character of its content, our Party's tradition of revolutionary art and literature reaches the highest and most brilliant place in the tradition of revolutionary art and literature achieved by the working class.

The profundity of its content can be found, from the beginning, in the idea of Juche-oriented art and literature that Comrade Kim Il Sung created in the period of the anti-Japanese revolutionary struggle. Based on the man-centred outlook on the world, this idea is the most revolutionary and popular theory that makes one see and approach with the masses at the centre all the problems arising in the creation and building of art and literature, and makes art and literature serve the masses.

Its greatness can be found in the immortal exploits Comrade Kim Il Sung performed in the course of creating and building the art and literature of the anti-Japanese revolution.

Important among these exploits is the production of shining works of art and literature, models of art and literature of the era of independence.

The value of the tradition of revolutionary art and literature is defined also by the works of art and literature it contains. The art and literature of the anti-Japanese revolution is genuine in that it portrays man and life on the basis of the Juche idea. It presented for the first time in the history of art and literature of humanity the masses of the people as the motive force of history, and described on a high plane the position and role the people occupy and play in social development and the carving out of man's destiny. Thus it expounded the truth that the master of their destiny is none other than themselves, and it is their ideological consciousness of independence and creative activities that propel the movement of social history. How profoundly it portrays the issue of the destiny of man and revolution can be seen clearly in such immortal masterpieces as *The Shrine*, *The Flower Girl*, *The Sea of Blood* and *The Fate of a Self-Defence Corps Man*.

From its outset it produced on the basis of the revolutionary outlook on the leader excellent works that sing the praises of the leader of the revolution. The revolutionary song *Star of Korea* is a monumental work in which our people highly sing the greatness of Comrade Kim Il Sung. This masterpiece could be produced in those days because there was the absolute authority of Comrade Kim Il Sung, who, possessed of unexcelled wisdom, outstanding leadership and noble communist virtues, was leading along the road to victory the Korean revolution that had suffered setbacks, and his infinite love for his countrymen and because there were such young communists as Kim Hyok and Cha Kwang Su who upheld him as the great leader of the revolution, the sun of the nation and the centre of unity and cohesion, and dedicated to him their youth and lives without hesitation, as well as our people's unstained faithfulness to him. Since the first day of their birth the art and literature of the anti-Japanese revolution regarded it as their first mission to embody in a thoroughgoing way Comrade Kim Il Sung's revolutionary ideology, and educate the people in the revolutionary outlook on the leader. As there were works of revolutionary art and literature from the first days

of the revolutionary cause of Juche, our writers and artistes were able to produce immediately after the liberation of the country the immortal revolutionary song, *Song of General Kim Il Sung*, the epic poem, *Mt Paektu* and other excellent works, praising him, who returned home after achieving the cause of national liberation, as a peerless patriot, legendary hero and the sun of the nation.

The other important thing in the achievements of the art and literature of the anti-Japanese revolution is that the highest stage of realism, the creative work method of our style of socialist realism, was created.

In the early days of his revolutionary struggle Comrade Kim Il Sung attached significant importance to the role art and literature play in the revolutionary struggle and construction work, produced classic masterpieces in person, and gave energetic guidance to the artistic and literary activities of young communists and the anti-Japanese guerrillas. In the course of this he defended the method of creative work of socialist realism and developed it in a fresh way. By applying the Juche idea in all fields of art and literature he created a new creative method of work, i.e., the method of creative work of socialist realism of our style. This method opened a fresh vista for our art and literature in the days of the anti-Japanese revolutionary struggle, and enabled it to develop in a Juche-oriented way after liberation.

Our Party's tradition of revolutionary art and literature was created by the great leader and inherited and developed under the leadership of the Party. The great leader further enriched this tradition in the course of building a new democratic national culture after liberation, creating a revolutionary, militant art and literature in the days of the Fatherland Liberation War and further developing socialist art and literature after the war. While leading the grand-scale revolution in art and literature, including in cinema, opera and drama, our Party steadfastly defended the tradition of the art and literature of the anti-Japanese revolution and developed it to meet the demand of modelling the whole of society on the Juche idea. In the course of making efforts to inherit and develop this tradition, the Juche-oriented idea and theory of art and literature of

our Party further developed, and our style of revolutionary novels and films, *Sea of Blood*-style operas and *Shrine*-style dramas were born; thus the revolutionary tradition of our art and literature was enriched and new experience and achievements of creative work and building of communist art and literature based on the Juche-oriented principles of humanics were gained. The valuable exploits the leader performed while leading the work of creating and building a new socialist and national art and literature after liberation and the achievements and experience our Party gained in the building of a Juche-oriented art and literature have all contributed to the successful development of the tradition of our revolutionary art and literature.

The historical experience of Juche-oriented art and literature that grew from a deep and strong historical root and has advanced along a victorious road, and the complicated situation prevailing at home and abroad demand that we defend the tradition of our Party's revolutionary art and literature more steadfastly than ever before and develop it down through the generations. What is very important here is to defend the imperishable revolutionary exploits the great leader performed in the days of the anti-Japanese revolutionary struggle and the achievements and experience the Party gained while guiding the work in the field of art and literature, and apply them thoroughly in creative work.

The ideological and theoretical achievements of our Party should be defended and applied in creative work. Our Party's idea and theory of Juche-oriented art and literature expound in a comprehensive way the theoretical and practical problems arising in the creation and building of Juche-oriented art and literature, including the idea of Juche-oriented humanics and the theory of the seed of a work. Our art and literature must be guided only by the Juche-oriented idea and theory on it, and carry forward our Party's glorious tradition of revolutionary art and literature in its pure form; only then can it develop invariably into Juche-oriented art and literature.

The Juche-oriented system of guiding creative work and the system of creative work established in the course of bringing about a

revolution in art and literature under the Party's guidance should be defended and developed. These are the systems for realizing the unified leadership of the Party in the work of art and literature, for enabling the writers and artistes to carry out their responsibility and role as the masters of creative work and for applying the principle of collectivism in such work. Writers and artistes must apply these systems in creative work in a thoroughgoing way so that the systems can prove their worth in practice.

The revolutionary style of creative work and life displayed highly in the days of making a revolution in cinema, opera and drama should be inherited and developed. The revolutionary style created in the flames of making the revolution is a brilliant inheritance of the style of the anti-Japanese guerrillas. By displaying highly unfailing loyalty to the Party and the leader and the revolutionary spirit of self-reliance and fortitude, writers and artistes must overcome by their own efforts the difficulties and hardships they face, and bring about a continuous upsurge in creative work.

The work of adapting classic masterpieces into various genres of art and literature to hand them down to posterity and the work of preserving the high ideological and artistic levels of the revolutionary works produced under the guidance of the Party should be continued. Writers and artistes should disseminate or stage through generations the revolutionary novels and films, *Sea of Blood*-style operas and *Shrine*-style dramas that were adapted from immortal masterpieces under the guidance of the Party, while discovering and ascertaining the masterpieces and reportraying them so as to hand them down to the younger generation as well as to the generations of the distant future so as to exalt the brilliance of our tradition of revolutionary art and literature through posterity.

For this purpose, education in revolutionary traditions should be intensified among writers and artistes.

In this type of education the main emphasis should be placed on education in the greatness of the Party and the leader, and in their exploits. In this way all writers and artistes will be well-informed of

how great the Party and the leader are as they created and developed our tradition of revolutionary art and literature, the acme of this type of tradition of the working class, and how valuable the revolutionary exploits they performed are.

With a high sense of dignity and pride of having the most brilliant tradition of Juche-oriented art and literature in the world, we must develop our art and literature into revolutionary ones that have inherited the pure Juche character.

3) THE HERITAGE OF NATIONAL ART AND LITERATURE MUST BE APPRAISED FROM A JUCHE-ORIENTED STAND

Through their history spanning 5 000 years our people have created cultural wealth of which we can boast to the rest of the world. The heritage of brilliant art and literature is a source of great pride to our nation and a valuable asset for continuously developing national art and literature. Writers and artistes should develop the heritage of the past national art and literature to meet the demands of the present times while inheriting and enriching the brilliant tradition of revolutionary art and literature.

This heritage is beset with various complicated problems in its appraisal and inheritance. Included in the heritage of classical art and literature are works reflecting the social realities in the days of ancient, medieval and modern times, the days of the colonial rule of Japanese imperialism, and those created by the masses and by the exploiting class. As it reflects various ages and various stages of social development, and as it contains a mixture of the progressive and the conservative, the popular and the reactionary, we cannot approach the national heritage of classical art and literature on an equal footing nor can we inherit it as it is. We must inherit from a critical point of view what is progressive and popular, and develop it to suit modern aesthetic feelings.

In this undertaking we must consistently adhere to the principle of fidelity to historical truth and to the principle of acceptability to modern sensibilities.

Adhering to the principle of fidelity to historical truth in inheriting the corpus of national art and literature means analysing, appraising and treating each item of the heritage impartially in the context of the social and historical conditions of the given times. Adhering to the principle of compatibility with modern sensibilities means solving all problems arising in the inheritance of national art and literature to accord with the demands of the times and the aspirations of the people. Neither should the historical characteristics of the heritage that has been formed over the ages be neglected nor should the demands of modern days arising in inheriting and developing it be disregarded.

In inheriting and developing this heritage we must guard against restorationism and national nihilism.

Restorationism is a reactionary ideological trend that forsakes the demands of the times and the class principle, restores without discrimination the things of the past and beautifies them on the plea of inheriting the heritage of national art and literature. Once restorationism is allowed, the line of the working class in the creation and building of art and literature will grow obscure, out-of-date and unwholesome ideological elements left behind by the exploiting society will raise their heads and feudal-Confucian and bourgeois ideas will reappear. We must check restorationist tendencies, and inherit and develop from a critical point of view the heritage in accordance with the demands of the times and the developing revolution, and with the ideas, feelings and emotions of the masses.

We must also remain vigilant against national nihilism.

In the past, on the plea of being opposed to restorationism, some people in the field of art and literature regarded as insignificant the literature of the *Silhak* School and the KAPF, and other parts of the heritage of our people's excellent national art and literature, and attempted to check the study, publication and dissemination of classical works of art and literature. Under this influence, some artistic and

literary academicians, alleging that they were fighting against feudal-Confucian ideas, did not treat our national classical art and literature as they should. In the cases when classical works were treated in the context of the history of art and literature or in the mass media, their positive aspects were referred to briefly while their negative aspects were dwelt on at extreme length. If the classics were to be appraised in this way, there would be no need to go as far as treating the heritage of national art and literature in the context of the history of art and literature or in the mass media. If we fail to teach the working people and young people the history of our art and literature and national classical works on the plea of fighting feudal-Confucian and bourgeois ideas, then they will not know clearly what classics and what famous writers there were in the history of their country. We dealt a blow to the tendency towards national nihilism before it was too late, and appraised and treated the national classical works of art and literature impartially from the Juche-oriented standpoint.

People who do not treasure and give prominence to the cultural heritage of their country and nation are, without exception, national nihilists. National nihilism used to be deep-rooted in our country. The country was once ruined owing to national nihilism and worship of great powers, and it was these ideological maladies that exerted the most harmful influence on the revolution and construction after its liberation. As national nihilism is deep-rooted and dies hard, there must not be the slightest concession in the fight against it.

Some people slighted our heritage of national art and literature, regarding it as being insignificant, largely because they were steeped in the idea of "Eurocentrism." It is an unscientific, racial and bourgeois ideological concept with which the Europeans insisted that Europe plays the leading role in the development of history and culture of humanity, considering all that is theirs to be superior and what is other than theirs to be inferior, without discretion. At one point this idea spread far and wide in the world, and caused great harm to the development of the national cultures of different countries. The wave of this idea hit our country too in the past, giving

rise to national nihilists and worshippers of big powers who circulated the “theory of transplantation of Western culture,” regarding the time-honoured heritage of our national culture as not worthy of notice. As a result of our Party’s struggle to establish Juche in the building of national culture after liberation this idea was eradicated to a large extent.

Nevertheless, national nihilistic and sycophantic views still appear in some people. On the precondition that what is European is all good, they, with this as the standard, try to measure and appraise what is Korean. When studying the starting-point of the modern age in our history, the character and position of the literature of this age and many other social, historical and cultural phenomena, some people do not take into consideration the characteristics of our history and the development of our culture, comparing them mechanically to the history and culture of Europe in the corresponding period and age, and as a result they attempt to slight ours as backward and trifling. To be frank, our people, as a sagacious homogeneous nation, have developed ennobling art and literature from ancient times. When compared to European literature, ours has superior national characteristics. Right from the start, our literary classics portrayed poor and maltreated working people, expressing a feeling of warm sympathy and affection for them, and reflecting a strong anti-aggression and patriotic spirit. Considering our literature mediocre while comparing it to European literature mechanically, instead of seeing its excellent aspects, is an expression of national nihilism. Some creative workers attempt to read only foreign works, while having a poor knowledge of our classical art and literature, thinking that they can become well-learned only when they have much knowledge of foreign art and literature. This is also an expression of the Eurocentric idea. He who is infatuated with European culture is lacking in patriotism and respect for his nation. With the Eurocentric idea as the yardstick, one can neither correctly appraise the heritage of our national culture nor properly appraise European classical works.

We must firmly adhere to the Juche-oriented standpoint in appraising the heritage of our national art and literature.

From the moment he embarked on the road of revolution, the great leader Comrade Kim Il Sung has solved all problems arising in the revolutionary struggle and construction work from the Juche-oriented standpoint. He has also set practical examples in appraising our history and culture and putting to rights the issues arising in their inheritance from the same standpoint. We must eliminate the misguided tendency of attempting to compare our former national works of art and literature to those of Europe mechanically, and appraise them from the Juche-oriented standpoint in order to inherit and develop them properly.

The literature of the KAPF must be appraised and treated in a proper manner.

At the moment, the appraisal of the KAPF literature is very ambiguous in field of literature. Some people do not define it as a type of critical realist literature, nor as a type of socialist realist literature. They say it is simply proletarian literature. As an ambiguous definition, this is an unfair appraisal of the KAPF literature. The works produced by the KAPF include ones of critical realism and socialist realism. Especially the works produced in the days after the KAPF advanced a new programme should be viewed in the main as works of socialist realism. Jo Myong Hui, Song Yong, Ri Ki Yong, Han Sol Ya, Ryu Wan Hui, Kim Chang Sul, Pak Se Yong, Pak Phal Yang and many other writers of the KAPF supported Marxism and aspired after the liberation of the proletariat. The works they produced in the years after 1927 were mainly socialistic in their contents. Their works—the novels *Home Town* and *Dusk*, the short story *The Raktong River*, the play *Refuse Any Interview*, the poems *Marching Column of the Masses*, *Plunder As Much As Possible*, *Swallow*, *Azalea* and others—reflect their aspirations for the social emancipation of the working class and the other propertyless members of the masses.

In their works the KAPF writers criticized the social system of those days, insisted on our people's national and class liberation,

described the forerunners of the proletariat as typical men and portrayed socialist ideals. Owing to the cruel suppression and censorship of the Japanese imperialists, many revolutionary things were deleted or were pushed into the background in their works; but on the whole they were socialistic in their contents. By preserving the characteristics peculiar to our national literature, the KAPF literature created superior forms that accord with the national feeling and aspirations of our people, and, freeing itself from the limitations of the realistic literature that preceded it in our country, reached a high ideological and artistic stage. This shows that the KAPF literature formed a trend of socialist realism in our country. Of course, the leadership of the revolutionary party of the working class was not provided to this organization, and the writers' limitations in their outlook on the world restricted their creative work in this or that way. Nevertheless, we cannot say that this literature does not represent socialist realism on the plea that the organization was not led by the working-class party. The origination and development of socialist realism differ in each country according to the latter's historical conditions and concrete characteristics. Though they were not guided by the working-class party, the KAPF writers advanced the programme of their organization from the revolutionary standpoint of the working class, and in their works they presented problems and solved them from the revolutionary standpoint of the working class. Moreover, KAPF literature in the 1930s aspired after reflecting the people's warm feeling of response and support for the anti-Japanese revolutionary struggle under the influence of the revolution. Whether a literary work is one of socialist realism or not is not an issue decided by whether it is perfect ideologically and artistically. Among the works created by the same method, there are those whose ideas and artistic portrayal are sometimes perfect and sometimes imperfect. The point is to identify their principle of creative work and their ideological tendency. The literature of the KAPF after its reorganization had this and that weak points, but it mainly tended to reflect the working-class view of the world; for this

it can be included in the genre of socialist realism. Among the individual writers who worked in the same period as the KAPF writers, but outside that organization, many produced works of socialist realism, like Kang Kyong Ae, who wrote the novel *The Problems of a Human Being*.

It is wrong to think that if KAPF literature was defined as socialist realism confusion might arise in the interpretation of the tradition of our revolutionary art and literature. The art and literature of the anti-Japanese revolution, the source of the revolutionary art and literature in our country, originated and developed from the start as a new literature of socialist realism of our style with the Juche idea as the basis of its outlook on the world. Our art and literature of today is socialist realism of our style, and its historical root can be traced to the new socialist realism of our style created in the days of the anti-Japanese revolutionary struggle. In this situation, recognizing the tendency towards socialist realism of the KAPF literature does not mean drawing an ambiguous demarcation line between heritage and tradition or including it in the tradition of revolutionary art and literature. Though based on the method of creative work of the preceding stage of socialist realism, the KAPF literature belongs as ever to the heritage of our past superior literature.

Along with the KAPF literature, the new-trend literature must be appraised properly. The new-trend literature, like the early works of Choe So Hae, Ri Sang Hwa and Ri Ik Sang, who formed a new trend in the first half of the 1920s in our country under the banner of proletarian literature, opened a vista for critical realism to go over to socialist realism.

The issue of the origination and development of the literature of critical realism in our country must also be solved properly from the Juche-oriented standpoint.

At the moment, some people tend to see this issue in the context of the established concept of foreigners instead of studying in depth the specific character of the development of the history of our country and the concrete circumstances of its literary development. The

theory of art and literature has so far held that critical realism was created and developed by progressive writers in the historical period when the contradictions and corruption of bourgeois society were revealed and when the people's struggle against it became the order of the day, and accordingly it paid primary attention to keenly analysing the bourgeois society and criticizing its contradictions and inconsistencies. It is a matter of course that this theory accords with the historical facts and is scientifically logical in some way, since critical realism originated first in developed capitalist countries. But it should not be thought that this theory conforms with the state of literary development of each region and each country throughout the world. The writers of the European countries that had taken the capitalist road later than other countries on that continent aspired after critical realism almost in the same period as the writers of the latter countries. As the contradictions and corruption of the societies of their countries had not yet been fully revealed, they directed the spearhead of their criticism primarily at laying bare the feudal relations of those societies and their social evils. In actual fact there are many works of critical realism in the history of world literature, works that sharply criticize the reactionary and corrupt nature of feudal despotic societies, the exploitative and inhuman nature of feudal nobles and bureaucrats, and the contradictions and irrationality of those societies. It should not be said that these works do not belong to the genre of critical realism on the plea that they do not criticize the contradictions and corruption of capitalist society. The point is to identify how sharply the critical realism that originated in a certain stage of the modern age criticized and how truthfully it reflected the contradictions and irrationality of the social relations revealed in the concrete realities of the country concerned, irrespective of whether it criticized capitalist social relations or feudal social relations. Though critical realism originated in capitalist society, the realistic writer inevitably directed the spearhead of his attack at laying bare the contradictions and corruption of the degenerate feudal society and the exploitative and inhuman nature of the feudal lords and bureaucrats

when the contradictions and irrationality of capitalism had not been revealed but the outdated and degenerate feudal fetters proved a main obstacle to the masses' aspirations for independence and when he harboured hatred for them. Nevertheless, all works that strongly reflect criticism are not necessarily works of critical realism. Any work that mirrors the situation of an exploiting society realistically criticizes the society in this or that way. But individual works that do not reflect the ideological trend cannot be called works of critical realism, and the method of their creation cannot be traced to critical realism however strong they are in their criticism. The criticism in critical realism must sharply negate the evils of either feudal society or capitalist society and the artistic principle of reflecting life—ranging from the seed, theme and idea to the task and composition of portrayal—must be imbued with truthfulness and criticism. The literature of critical realism reflected the realities true to life on a higher standard of portrayal of what was typical than the preceding realism, but it confined itself to laying bare and sharply criticizing social evils; it failed to reveal their social origin and to indicate the right way of eliminating them. It is from this standpoint that we must view and solve correctly the issue of the origination and development of the method of creative work of critical realism in our country.

The literary works produced in the early 20th century in our country must be discovered in a larger number and appraised fairly.

Pointing out that we have not many works of art and literature of the 1910s and 1920s, the great leader Comrade Kim Il Sung instructed that works of those days must be vigorously uncovered. In the course of implementing his instruction literary workers have uncovered a considerable number of them. They have been included in the history of art and literature, and the more important ones have been published. But this is just a beginning. We must resurrect a greater number of the literary works that were destroyed or buried by the colonial policy of the Japanese imperialists of obliterating our national culture, and give due appraisal to them and to their writers from the standpoint of developing the history of our art and literature.

Proceeding from this point we ensured long ago that not only such a writer as Ri Hae Jo, but also Ri In Jik, who played the role of a pioneer in writing new-type novels in the early 20th century, was included in the history of our literature, and their works were included in the *Selected Works of Korean Literature*. Ri In Jik wrote medium-length novels of a new type—*Tears of Blood*, *Voice of the Ghost*, *Mt Chiak* and several others—established a theatre named Wongaksa and plunged into the movement of new-type drama. His production of modern new-type novels in those days was a notable contribution to the development of literature.

In order to give a fair appraisal to writers and their literary works, we must not approach them with prejudice, taking issue with their social origin, family background and social and political career. Though chequered in their origin and social career, they and their works must be treasured and given prominence without hesitation if their works were conducive to the development of our art and literature and the cultural and emotional lives of the people.

We must give due acknowledgement to Ri Kwang Su's novels and Choe Nam Son's poems. Ri's early novels, including *Pioneer*, representing the novel literature of our country in the 1910s, mirror to some extent discontent with the social evils of those days. At one point Comrade Kim Il Sung said in recollection that when he was involved in the youth movement at the Yuwen Middle School in Jilin, he read *Pioneer* and found that it expressed grievances against the society of those days and in his later novel, *The Wife of a Revolutionary*, Ri revealed that he had become a turncoat. As his early novels express his dissatisfaction with the social realities of those years and they represent our novel literature of the 1910s, it is not wrong to include their positive aspects in the history of literature. As for Choe Nam Son, the fact that in his early years he composed a new form of poem that rendered service to the development of our national lyrics should be given positive appraisal. Choe's poems, introducing the new trend of his times, made a certain contribution to awakening the people and developing a new form of lyric. So it is

right that his early works are included in the history of literature.

We also saw to it that such people as Sin Chae Ho, Han Ryong Un, Kim Ok, Kim So Wol and Jong Ji Yong, who wrote progressive books, novelists Sim Hun and Ri Hyo Sok, who were called “companions” of the KAPF, writer Pang Jong Hwan, who rendered service to pioneering and developing modern children’s literature, Mun Ho Wol, who created many songs of the type of folk songs, including *The Nodul Riverside*, and Ra Un Gyu, who produced *Arirang* and several other progressive feature films—all writers and artistes who worked in the days of the Japanese imperialist colonial rule—were given an impartial appraisal in the history of art and literature.

The inclusion of writers of former days and their works in the history of art and literature is aimed at ensuring that our writers, artistes and the younger generation learn that in the history of our art and literature there were writers and their works that made a positive contribution to the development of art and literature of their times, so as to instil in their hearts national dignity and self-confidence and at the same time to teach them the experience and lessons of the history of the past. A literary work is a production of an individual, but once it is loved by the people for its skilful meeting of the demands of the times and the people’s aspirations, it becomes their property and valuable wealth of the nation. Despite the possible ups and downs of the writer’s later life, the ideological and artistic value of the work he wrote previously remains in history. Therefore, when including in the history of art and literature the writers and artistes of former days, the positive aspects of their works should be dwelt on and their negative aspects analysed logically on the basis of the socio-historical principle of the Juche idea and the Korean-nation-first spirit.

Literature of modern times, including literature of the enlightenment period, should also be appraised and treated properly.

The literature of those days occupies a very important place in the history of our nation’s literature. It is patriotic in that it has a strong anti-feudal and anti-aggressor character. The works created in the

enlightenment period reflect the aspiration for regaining the country's sovereignty, which had been snatched away by the Japanese imperialists and other foreign aggressors, and developing ours to be an independent and sovereign and civilized country, and the idea of defending the people's rights against feudal fetters, enlightening them and awakening them to class-consciousness. The literature of those days has some limitations in its working-class character because of the times in which it was produced, but all in all it has many progressive and patriotic elements.

We must solve in a scientific way, in combination with the peculiarities of the development of our literature, the problem of the origination and development of modern literature, including the enlightenment literature, its periods, its characteristics of artistic portrayal, its method of creative work, and its position and significance in the history of literature.

The literature of the *Silhak* School must also be given a fair appraisal and treatment.

Lamenting the corruption of the aristocrats, their empty talk, and the backwardness of the crumbling feudal state, the *Silhak* faction fought for social progress and civilization under the slogan of "studying what is useful in practice," and produced excellent works of art and literature, contributing to ushering in the dawn of our modern literature. The theory of social reform and literary works of Pak Yon Am and Jong Ta San were created 200 years ago, but they were very progressive in those days and we can take pride in them.

As a matter of course, the writers affiliated with this school, owing to their class limitations—they were born into the aristocratic class—confined themselves to criticizing individual corrupt and incompetent noblemen and wicked bureaucrats; they failed to represent the fundamental interests of the working masses and to insist on the idea of a thoroughgoing reform. In the past some people appreciated only the positive aspects of *Silhak* literature and exaggerated them, failing to see its limitations.

Neglecting or negating *Silhak* literature or not appraising its

achievements properly is an expression of national nihilism. We must give prominence to, and feel proud of, all the talented writers and artistes our nation has produced.

The field of art and literature should newly publish the works produced by the *Silhak* writers and give worldwide publicity to them. It can also organize meetings to study the works.

We must discover not only the works of *Silhak* writers but also the excellent works of the noted writers and artistes of the ancient, medieval and modern ages, like Choe Chi Won, Ri Kyu Bo, Kim Si Sup, Jong Chol, Ho Kyun and Kim Man Jung, and works whose writers are not known, like *The Tale of Chun Hyang*, *The Tale of Hungbu*, and *The Tale of Sim Chong*, and give wide publicity to them through various forms and methods. We must especially unearth the many works that were produced in the 19th century but have since been buried. We must let the world know that our country has produced excellent writers, composers and painters, and excellent works that made contributions to the treasure-house of human culture. Only then can we instil national dignity and self-confidence into the hearts of the rising generation and value the heritage of national art and literature, inheriting and developing them on the right track.

We must have a correct understanding of the folk songs our people have produced and appreciate this heritage in a fair way.

Folk songs form the main part of the musical heritage of our nation. As they reflect in a concentrated way the national emotions peculiar to our people, folk songs will be enjoyed by our nation in the distant future as well as today.

Some of our folk songs have an antiquated aura, for they were created long ago, but we must not slight or discard them without discrimination. Some of these “antiquated” songs have been loved and sung by our people widely for centuries. These songs must be reprinted to meet modern people’s aspirations and modern aesthetic feelings. It is important to rewrite their lyrics well. But this does not mean that they should be rewritten just like modern songs. They should be rewritten in the direction of preserving their seeds and

reflecting mainly the natural scenery and life. The original lyrics can be rewritten as a whole. In the history of the development of folk songs, there are quite a few examples of folk songs which were sung with different lyrics to the same melodies, according to the times and the regions. The words of the *Singosan Ballad* were different when it was sung in the 1930s and 1940s, in the days immediately after liberation and in the days of the Fatherland Liberation War. A famous folk song is sung from generation to generation with different lyrics according to the times and the regions. In the future, too, we must set to widely-known folk songs lyrics that mirror the noble spiritual and moral traits and warm feelings of the people of our era, to ensure that they are sung to suit modern aesthetic feelings.

The *Sijo* style of the past must be appraised and treated correctly.

Originating in the days of Koryo, *Sijo* is a form of poetry peculiar to our nation, created by people of different social strata for centuries. The origination of the fresh and original form of national *Sijo*, which was sung in the Korean language, in the feudal days when poetry composed in the Chinese language was worshipped owing to sycophantic ideas, was of great significance in the development of our literature. But it became a virtual monopoly of the feudal nobles for some time after its origination; for this reason it was not developed in a wholesome way. Most *Sijo*-style songs preach openly the feudal doctrine of Confucianism, try to inculcate feudal moral concepts, describe the personal affairs of feudal nobles or praise pure natural scenery. For all that, we must not reject the *Sijo* style as a whole. In the course of the style being propagated, works in this style with progressive contents were created by progressive and patriotic-minded people. The works left by Kim Jong So, Nam I and Ri Sun Sin reflect a strong spirit of anti-aggression and patriotism, whereas the works produced by the literary men of commoner origin highlight the fine moral traits of man despite their entertainment content.

At one time the restorationists did not think about studying the positive aspects of *Sijo* for research reference. Praising the *Sijo*-style songs that portray the decadent life of feudal nobles, they attempted

to instil the feudal-Confucian ideas into the hearts of the people. They are to blame for the fact that the *Sijo* style was forsaken for a long time as something bad.

Sijo was accompanied by song from its outset. Most of the songs in the style of *Sijo* were songs feudal nobles, in their lofty trademark hats, crooned while drinking. This style of song which the olden-day scholars sang in their drawing rooms do not accord with today's situation. Therefore, there is no need to revive them as they are.

Because of its stereotyped structure of rhythm, *Sijo* had many restrictions in expressing its content, but at the same time strong points, as it could contain a deep meaning in its succinct and subtle verses.

Since the aftermath of the ideas the restorationists had implanted in the field of art and literature has been overcome completely and the monolithic ideological system of the Party has been firmly established among the people, we must make a deep study of the positive aspects of the *Sijo* style as a form of literature, so as to refer to them as we further develop poetic literature. At the same time we must create short poems and lyrical poems of our times, making use of the artistic characteristics of *Sijo*.

We must also properly appraise and treat the palace art of former times.

We must lay bare and criticize on the principle of the working class the anti-popular nature of the palace art that served the feudal kings and nobles, and must not compromise in the least with the tendency of restoring it as it is. But we must not conclude rashly and without discrimination that the music and the dance movement of palace art are feudalistic and anti-popular. The source of palace music and the movements of palace dance is the people's music and national dance. Even though the heritage of the popular and progressive national art and literature was changed for the worse to cater to the tastes of feudal kings and nobles, it did not lose its popular nature completely. The popular movements and rhythms that could not be eradicated are valuable elements our art and literature should inherit and develop to meet the demands of the present times. We must

identify the progressive and popular substance in palace music and dance so as to make use of it in fully developing our art and literature on a national basis.

The literary works created after the country's liberation must be appraised correctly on the basis of our Party's class line and mass line.

Our Party has consistently maintained the principle of evaluating the works of a writer fairly, and saving them if he did not deliberately betray the Party, the revolution, his motherland and fellow people. The writers who grew up under the care of the great leader Comrade Kim Il Sung after liberation are valuable assets of our revolution. In spite of a chequered family background, social and political career and mistakes committed at one time, any writer should be given prominence and his or her works preserved if the works are excellent as they could make a contribution to the Party, the revolution, the motherland and the people. We must never go to the extent of destroying the works of a writer who once made a mistake. The more excellent works there are in the history of art and literature of the glorious era of the Workers' Party, the better; there is nothing useful in destroying excellent works for this or that arbitrary reason. The more works excellent ideologically and artistically, the richer and the more brilliant the treasure-house of our art and literature will be.

3. THE OUTLOOK ON THE WORLD AND THE METHOD OF CREATIVE WORK

1) THE HISTORY OF OUR REVOLUTIONARY ART AND LITERATURE IS THE HISTORY OF JUCHE REALISM

Being discussed among our theoreticians and creative workers in the field of art and literature now is the issue of the method of

creative work which our art and literature rely on.

Defining the method correctly from the Juche-oriented standpoint is a quite significant and urgent matter. But this issue needs prudence in its discussion since it is an important issue that is related to the clarification of the relationship between the creative work method on which our art and literature rely and the creative work method of the preceding socialist realism, and to the identification of the essential nature and characteristics of our art and literature. Moreover, if this issue is treated with imprudence, we would give an impression that our country opposes socialist realism, just as imperialists and traitors to the revolution are today viciously abusing socialist realism as if it was a forced fabrication of somebody, a hotbed of stereotype, rigid pattern and idealization, and a worn-out legacy that does not conform to the times.

Originally, the method of creative work of socialist realism is a revolutionary and militant method created to reflect the demands of the revolutionary struggle of the working class. Originating in the early 20th century, socialist realism is a method of creative work of realism that reviewed from a critical point of view and on the basis of Marxism-Leninism the revolutionary romanticism, critical realism and other conventional and progressive methods of creative work, and developed them onto a higher plane.

The method of creative work of socialist realism is scientific and correct in that it set as its basic requirement the truthful portrayal of the lives and struggles of the working class and other masses in the context of the developing revolution and concrete history. On the basis of socialist realism, revolutionary works of art and literature have been produced in a large number, rendering a great contribution to the revolutionary cause of the working class of liberating the proletariat from exploitation and oppression.

The new era, when the masses emerged as the masters of history, demanded a method of creative work by which their independent and creative lives and struggles could be described more satisfactorily in conformity with man's nature of independence.

The great leader Comrade Kim Il Sung, already in the early days of his revolutionary struggle, clearly perceived the demands of the era of independence, and created the immortal Juche idea; on this basis he developed the method of creative work of the preceding socialist realism in a new way and in our fashion, and achieved the brilliant tradition of revolutionary art and literature. The method of creative work on which our revolutionary art and literature that inherit the art and literature of the anti-Japanese revolution and their brilliant tradition rely is a new method that is distinguishable qualitatively from the method of the preceding socialist realism. In the aspect of describing in a true-to-life manner the lives and struggles of the working class and other working masses, and inspiring them forcefully to the revolution and construction, the method of creative work of our style of socialist realism can be said to belong to the same category as the method of the preceding socialist realism. But it is fundamentally different from the latter in the different demands of their times and the outlooks on the world they rely on.

The method of our style of creative work is also distinguishable from the preceding socialist realism in the socio-historical circumstances of its formation, its philosophical basis and its aesthetic principles. Our style is Juche realism, the method of creative work of Juche realism.

The method of creative work is a product of the era. A new era demands a new method of creative work. As the former changes, so the latter changes. The trend of creative work of the creative workers who work in a certain historical period on the same aesthetic principles forms a common trend of art and literature, and on this basis a method of creative work is produced. This method develops and is made perfect with the development of the era.

When considering the issue of the method of creative work, one must take into account first of all the socio-historical circumstances in which it originated and the demand of the era it reflects.

Socialist realism originated in the historical period when capitalism had entered the stage of imperialism, and the socialist

revolution became the order of the day in reflection of the demand of the working class to overthrow the capitalist system and build a new society free from exploitation and oppression. Making its first appearance in the history of art and literature of humanity, socialist realism set it as its historical task to serve for liberating the working masses from the chains of capital and imperialist subjugation. On reviewing the preceding realism from a critical point of view, it portrayed realistically the essence of life and the law governing the development of history on the basis of the Marxist-Leninist outlook on the world, making an active contribution to the revolutionary cause of the working class. Its appearance was a historical event of epoch-making significance in the development of the revolutionary art and literature of the working class, the progressive art and literature of mankind.

Juche realism originated in our country in reflection of the demand of the new historical period distinguishable from the preceding days, the era of independence when the masses, who had been exploited and oppressed, emerged as the masters of history and were carving out their destiny independently. It assumed the service for completely realizing the independence of the masses as its historical task. The new art and literature that were to render service to completely realizing the independence of the masses demanded that one solve all problems arising in their creation and building independently and creatively to suit the concrete conditions with a stand and attitude befitting a master.

As Comrade Kim Il Sung solved from a firm Juche-oriented stand and in an original way all problems presented by the practical art and literature of the new era from the first days of his leadership of the Korean revolution, in our country socialist realism developed for the first time into our style of socialist realism, Juche realism.

The method of creative work is inseparable from outlook on the world.

This is an aesthetic principle the creative worker relies on to understand and judge life, and reflect it in art. Art and literature

represent life, but do not simply copy it. Life is described from a certain principle of creation that is conditioned by the political views and aesthetic ideas of the creative worker. What is important in understanding, judging and portraying life is the creative worker's outlook on the world. This outlook defines his stand and attitude towards life, controls his creative work, and regulates the principles and methods of artistic description. It is the basis of the method of creative work and the fundamental factor that regulates that method.

From which attitude the creative worker sees and approaches reality and how he generalizes it into artistic portrayal depends entirely on his world outlook. When the history of art and literature of mankind is considered, we can find that in general the writer with a progressive outlook on the world relied on the progressive method in his activities, and the writer with a reactionary outlook relied on the reactionary one. The progressive method of creative work is based on the progressive outlook on the world. With the development of the times, the world outlook has developed and accordingly the method of creative work has also developed onto a higher stage. As the method relies on the world outlook, the essence of the method and the position and role the method occupies and plays in the development of art and literature are defined by the scientific and revolutionary nature of the world outlook.

Socialist realism is based on the materialistic and dialectical outlook on the world, whereas Juche realism is based on the man-centred outlook on the world, the Juche-oriented outlook on the world. Since the issue of origination of the world had been clarified by materialism, the Juche idea set the position and role of man in the world as the fundamental issue of philosophy, and elucidated the principle that man is the master of everything and decides everything, thus establishing a man-centred philosophical outlook on the world. For the fact that it provides an attitude towards the world with man as the prime factor and establishes a view and stand approaching the world with man at the centre, the Juche outlook on the world has reached the highest stage of the development of the world outlook.

That Juche realism is based on this outlook on the world is its fundamental feature that is qualitatively different from that of the preceding socialist realism.

Nevertheless, this does not mean that Juche realism has no relationship with the preceding socialist realism. It is deeply related to the latter because of the community of their class ideals and socialist method of portrayal. They both originated and developed amid the sharp struggle against the idealistic and metaphysical bourgeois theories of art and literature, and naturalism, art for art's sake and other reactionary trends of art and literature. Juche realism and socialist realism are methods of creating art and literature that serve the revolutionary cause of the working masses of building a new society free from exploitation and oppression. They reflect the reality on the principle of realism and regard truthfulness as their life.

The origination and development of Juche realism is inconceivable apart from the achievements and experience of the former socialist realism. For all that, it should not be viewed as a mere inheritance of the latter. Inheritance is a precondition of renovation and development. Juche realism is of greater significance in that it innovated and further developed the method of creating art and literature to meet the demands of the era of independence than the fact that it inherited the valuable experience of the conventional socialist realism. It is realism of a new type that has a character and looks fundamentally different from those of all forms of former realism. This is exactly the originality and innovative significance of socialist realism of our style, Juche realism. It is important in understanding the relationship between Juche realism and the former socialist realism to put the main emphasis on originality while viewing it in connection with derivations.

The history our art and literature have traversed for over half a century under the wise guidance of the great leader Comrade Kim Il Sung from the days of the anti-Japanese revolutionary struggle up to now is a proud course in which the method of creative work of socialist realism of our style, Juche realism, was created and has been

developed without letup. Fully displayed in this course was the truthfulness and superiority of the original method of creative work of realism of our style that is based on the world outlook of the Juche philosophy. By relying on this method, our art and literature have become a model of revolutionary and popular art and literature, and opened a prosperous heyday unprecedented in the human history of the development of art and literature.

We should have defined and formalized long ago the new method of creative work on which our art and literature rely. But its formalization is not carried out on somebody's insistence. Applying the method in creative work and making its formalization public are separate issues. Formalization of a new method of creative work is realized not only on the ideological and theoretical foundation that can support it but also through the joint, long-term efforts of like-minded writers to create works that can characterize the method; and it will be recognized when model works that will prevail in their era are produced.

The ideological and theoretical foundation of Juche realism was laid already by the Juche idea Comrade Kim Il Sung created in the first days of the anti-Japanese revolutionary struggle and by the idea of art and literature whose essence is the Juche idea. The problem of vanguard works that characterize Juche realism was solved by the classic masterpieces he personally created during the period.

On the basis of the Juche-oriented idea and theory on art and literature and the immortal classics created in the period of the anti-Japanese revolutionary struggle, Juche realism was defended staunchly and developed in our country in the very difficult and complicated circumstances after liberation. In those days Comrade Kim Il Sung advanced the line of building Juche-oriented, socialist national art and literature and at each stage of the developing revolution illuminated the road our art and literature should take; he also read or saw the works of art and literature the writers and artistes had produced, teaching them the principle and method that should be maintained in the creation of works. Thanks to his Juche-oriented idea and theory

on art and literature that gave profound and comprehensive answers to all the theoretical and practical problems that arose in the creation and building of socialist and communist art and literature, our art and literature were able to open the road of socialist realism of our style, Juche realism, and achieve a brilliant success in the course of following it.

What is of great significance in the struggle to further develop the method of creative work of Juche realism is that a revolution was brought about in art and literature under the leadership of the Party. Our style of method of creative work originated with the great Juche idea as the basis of its world outlook and with the Juche-oriented idea on art and literature as its ideological and aesthetic basis. But the method was not applied in a thoroughgoing way in our art and literature after liberation. The field of art and literature was not free from restorationist and capitalist elements, and sycophantic and dogmatic tendencies.

Unless these heterogeneous trends in art and literature and tendencies revealed in creative work were eliminated, the Juche-oriented method could not be applied in creative work. Our Party waged a revolution to wipe out obsolete things the exploitative society had left in all realms of art and literature—content, form and the system and method of creative work. Thus a great success was achieved in perfecting the method of creative work of Juche realism. In the course of adapting classic masterpieces to various genres of art and literature, we inherited the revolutionary tradition of art and literature in full, perfected the method of creative work of Juche realism, and developed our art and literature as a new type of its kind that thoroughly embodies the method of Juche realism. In the 1970s our art and literature were fully equipped with a new character and looks as Juche-oriented art and literature that distinctly differed from the socialist realism of the past, fully demonstrating their originality and might all over the world.

The advantages of the people-centred socialism of our style in which the leader, the Party and the masses have achieved single-

hearted unity as a socio-political organism are being given full play today. This great reality and practical creative work set it as an urgent task to define in a fresh way and on the Juche-oriented stand our style of method of creative work, and to clarify in a comprehensive way its essential nature and characteristics. We should further improve the ideological and artistic qualities of our art and literature, and strengthen their cognitive and educational role to meet the demands of the present situation in which the cause of modelling the whole society on the Juche idea is developing at a higher stage. To this end, writers and artistes must have a correct understanding of the essence of the method of creative work of Juche realism and thoroughly apply it in practice. Only writers and artistes who are well-informed of the method can create revolutionary and popular works of art and literature that meet the demands of the times and the aspirations of the people.

2) JUCHE REALISM IS THE METHOD OF CREATIVE WORK BASED ON THE MAN-CENTRED OUTLOOK ON THE WORLD

Juche realism is an impeccably correct method of creative work in our era in that it was created in the course of applying the principle of the great Juche idea in artistic and literary creation.

It approaches and describes reality with man at the centre.

As it approaches man and life on the basis of the world outlook of the Juche philosophy and portrays them truthfully, it enables art and literature to serve the masses faithfully.

The fundamental difference between Juche realism and the socialist realism of the past is in their approach to man. The latter mainly saw man as an ensemble of social relations in portraying him, whereas the former views him as a social being with independence, creativity and consciousness. In this divergence in their views there is a fundamental difference between the two methods of creative work

in approaching and describing man.

How man and his life are viewed and described is the main factor in defining the method of creative work. According to the view and standpoint from which man and his life are approached and described, the material chosen, the content of the work and the principle of portrayal become different.

Of course, the method of creative work of realism of bygone days advocated that man should be the centre of portrayal, as it viewed man as an ensemble of social relations. But even in this case, it failed to put forward the demand to approach and describe reality on the basis of man's position and role in the world.

This limitation of the method employed by the preceding realism in creative work is related to the limitation of the world outlook on which it is based.

How should man and his life be viewed and portrayed? This fundamental question of art and literature could be solved completely by Juche realism, which is based on the man-centred philosophical world outlook.

As it is based on the philosophical principle of the Juche idea that man is the master of everything and decides everything, Juche realism views man as dominator and transformer of the world, and makes it possible to describe most correctly all the processes of transformation and development of the world with man at the centre, and to portray the dignity and value of man on the highest plane. This is precisely the essential advantage and innovative significance of Juche realism.

Whether man or material is put at the centre in approaching and appraising reality is an issue of views and standpoints that differ from each other fundamentally.

Viewing and depicting reality with man at the centre means viewing and depicting reality with man's interests as a yardstick and the process of transformation and development of reality with his activity at the centre.

Juche realism demands that everything in reality be approached and described from the point of view of man's demand for

independence and his interests, and the transformation and development of nature and society from the point of view of man's positive activity.

This is a fundamental principle the method of Juche realism staunchly adheres to in its creative work.

Approaching and portraying reality with man at the centre does not mean stressing in a work only man's positive role and negating or slighting the objective material conditions. If one negates or neglects the effects of material conditions on the grounds that man decides everything, then one will fall prey to idealism and metaphysics. While approaching and describing reality with man at the centre, Juche realism pays deep attention to attaching due significance to the role played by material conditions, and describing graphically and truthfully the environment surrounding man.

Juche realism is a method that views and portrays society and history with the masses at the centre.

This means it views and portrays the masses as the motive force of the development of society and history, and the social and historical movement as an independent, creative and conscious movement of the masses.

Of course, it is not that the literature of socialist realism of the past did not produce artistic portrayals with the masses at the centre or describe their role in the development of history. But it did not describe them as the motive force of the development of history, as masters of their own destinies.

The driving force of social movement and the development of history is the masses. Social movement and the development of history are inconceivable apart from the role of the masses. Juche realism demands that the masses be put at the centre of portrayal as the motive force of society and history, and the great truth that nature is transformed, society develops and human history advances by their demand for independence and creative abilities be portrayed in depth.

At one time the State Theatre staged *General Ri Sun Sin*. The

drama depicted the victories in the sea battles fought during the Imjin Patriotic War as having been won thanks to the general alone. Of course, it is true that Ri, as a patriotic and renowned general, performed great exploits in the battles. But as the saying goes, a general by himself is no general. Had the people not fought courageously for the motherland following him, then he would not have emerged victorious. It was the people that played the decisive role in the victorious Imjin Patriotic War, as they fought dedicating their lives without hesitation to defend their dear motherland from foreign aggressors. The works that treat history must portray in bold relief the idea that history is created and society is developed not by individual great or outstanding men but by the masses of the people.

Although the masses are the motive force of history, their position and role are not identical in any period and in any society. In the exploitative societies of the past they created material and spiritual wealth by their own efforts, but they could not occupy the position of masters; they suffered every manner of maltreatment, contempt, exploitation and oppression. Only when they held State power and the means of production in their hands and established a socialist system could they become the genuine masters of society and the independent motive force of history. Their position and role are different even in the exploitative societies—in slave-owning society, feudal society and capitalist society. By relying consistently on the Juche-oriented social and historical principle, art and literature must correctly reflect the position and role of the working masses at different times and in different social systems as suited to the height of their demand for independence and their creative role, so as to show correctly the law-governed process of historical development—slave-owning society being replaced by feudal society, feudal society by capitalist society and capitalist society by socialist society—with the masses of the people, the driving force of history, at the centre.

The method of creative work of Juche realism demands in particular that the dignified and worthwhile life our people lead as

the motive force of society and history in the socialist society of our own style in which the great Juche idea is fully embodied, be portrayed in depth. Ours is the most advantageous socialism which enables everybody to enjoy to his heart's content political, economic, ideological and cultural lives that meet the intrinsic demand of social man and his socialist ideal; it is man-centred socialism that ensures the dignity and value of man on the highest plane. Art and literature must describe in a deep and comprehensive way the essential features of this people-centred socialism of our style, thus giving a vivid portrayal of the dignified and worthwhile lives of our people who have been trained to be the independent motive force of the revolution in this socialist system.

Juche realism portrays a typical life realistically on the basis of the man-centred world outlook. It maintains on the highest plane the principle of typification and truthfulness which the literature of realism has preserved and developed by tradition.

An important target of the abuse the bourgeois reactionary writers are hurling at socialist realism today is the latter's realistic typification and the truthful reflection of life. The revisionist writers, too, insist that the method of socialist realism that typifies life truthfully should be discarded since it is outdated. Defending the principle of typification and truthfulness of realism is an important issue in defending the proud tradition of realism that has been developed by progressive art and literature over a long historical period of time, particularly the tradition of socialist realism that was pioneered by working-class art and literature.

Typifying and truthfully showing man and his life is a major requirement of the essential nature of realistic literature. All the characters in literary works must be typical persons, representing their class or section of the society of the period concerned, and their lives must all be typical, embodying the specific features of the period and the law governing the development of history.

Typified and truthful depiction of man and his life reached the highest plane in the literature of socialist realism. No literature of the

past typified man as the maker of history and embodiment of the spirit of his times or revealed the essence of man, the social being, and his life as deeply as the literature of socialist realism did. Socialist realism could solve the problem of typification at a high level because it relied on the materialistic and dialectical world outlook that makes it possible to correctly view objective reality and the social and class character of man, and thus portray them properly.

Juche realism views and approaches man and his life from the Juche-oriented standpoint, thus meeting the demand for typification most thoroughly. It approaches all things and phenomena in reality and the process of their transformation and development with man at the centre, and man and his life with independence as the basic criterion. It views and portrays as being positive and essential the things that meet the demands of the masses, who aspire after independence, and as being negative and inessential those that do not. In typifying man's character it demands that unity of generalization and individualization be realized with independence as the main concern. Man's class character is the reflection of the social relations established between people in the course of the struggle for realizing independence. Workers, peasants and other working people are typical people who value independence most and fight in defence of it, whereas landlords, capitalists and other exploiters are typical reactionaries who disregard and trample down their independence. As it creates the image of the typical man with independence as the basic criterion, Juche realism depicts a person who fights devotedly for his country and nation, and for social progress and the happiness of his fellows, as a patriot and a revolutionary, even though he was born into a rich family. The old-time intellectuals who appear in our literary works are none other than typical men of the Juche type portrayed with independence as the criterion. Demanding that not only man but also life be approached and portrayed with independence as the criterion, Juche realism views and portrays life that meets the masses' aspirations and demand for independence as a typical life embodying the essential features of the times and the law

governing the development of history.

Defending the principle of typification and truthfulness with independence as the basic criterion while viewing the world, reality, society and history with man, the masses, at the centre is the essential characteristics of Juche realism.

3) JUCHE REALISM DEMANDS SOCIALIST CONTENT IN NATIONAL FORM

Like all other things and phenomena, literary work is also created through the unity of content and form. How and on which principle it is produced is decided by which content is contained in which form, and regulated by this is the character and social role of art and literature.

In a talk with the managing editor of *Sekai*, a political and theoretical magazine of Japan, who was on a visit to our country in the early 1970s, the great leader Comrade Kim Il Sung told him his experience related to the issue of socialist realism. In the days of the Fatherland Liberation War he paid a visit to a provincial hospital of the People's Army. There he saw a picture on a wall. It was a landscape depicting a bear prowling through the snow under a giant tree in Siberia. He asked the soldier patients if they preferred that picture or a picture of Mt Kumgang. They answered they would like the latter. He asked the chief political officer of the unit why he had hung a landscape of Siberia instead of one of Mt Kumgang. The officer replied that that picture was the only he had been able to find in a picture store, so he had had to buy that one.

Telling the guest the story, he said that our artistes were not well aware what realism and socialist realism mean even though they talked much about them. He continued that he had defined socialist realism in our country to be socialist content in national form. As a formalization of socialist realism based on the Juche idea, it was quite different from other conventional definitions of it which writers and

literary theoreticians had known thus far. It is in fact a formalization of Juche realism that we advocate today. The socialist content mentioned in this definition is the revolutionary content embodying the Juche idea.

The revolutionary content that embodies the Juche idea comprehends everything that arises in giving play to the essential nature of man, the social being, and improving his position and role—the issue of defending the independence of the masses and solving every problem creatively from the standpoint befitting a master, the issue that political integrity is the first and foremost life of man and his ideology decides everything, the issue of establishing Juche-oriented outlook on the revolution and the collectivist and Juche-oriented outlook on life, etc. The content involves the struggle between the new and the old. The history of the struggle of the masses for independence is a history of eliminating the old and creating the new. That the new emerges victorious and the old perishes is an irreversible law of history. The crux is from which viewpoint and standpoint one views the new and the old. The new that we mention here is the things that make a contribution to realizing the independence of the masses and the old is the things that check this undertaking. This is precisely the Juche-oriented viewpoint and standpoint on the new and the old.

As it contains revolutionary content, socialist content that is based on the Juche idea, Juche realism is the most revolutionary and scientific method of creative work that can embody to comprehensive perfection the requirements of literature, the humanics.

What is most important in the socialist content that should be contained in a work of art or literature is the issue of independence.

It is natural that many social problems related to carving out man's destiny arise in literature, as it portrays man and life. All social problems, human problems, like those arising in the political, economic and cultural lives of the masses, can be treated as meaningful and urgent according to the projected idea and theme of a work of art or literature. Among them the clarifying of the essential

nature of man and life is a historical task that has been discussed ever since literature was originated.

Juche realism made it clear that independence is the essential nature of man and life, thus solving with credit the historical task facing the art and literature of our times, and indicating the road along which art and literature can make a genuine contribution to the realization of the cause of independence of the masses.

The issue related to independence is a human issue that entirely agrees with the essential requirement of literature, the humanics. Independence is the life of social man, and the basic attribute that differentiates him from other organic materials. Though alive, man is as good as dead as a social being if he does not carve out his destiny independently but adapts himself to the world surrounding him, or lives subordinated to others. Therefore, art and literature must regard the issue of man's independence as the most important one in indicating the road for carving out man's destiny.

Independence is the life of man, and at the same time the life of a country and nation. The independence of a country and nation is the basic guarantee for defending the sovereignty of the country and the dignity of the nation; it is a prerequisite for realizing man's independence. Man's struggle for independence is waged with the country and nation as a unit, and his socio-political integrity and destiny are connected as one with the destiny of his country and nation. If his country and nation are subjugated to others, he cannot escape the misery of being a slave, nor can he realize his independence. In order for art and literature to perform their mission as humanics, they must pay due attention to the issue of independence of the country and nation as well as to that of independent man.

The classic masterpiece *Blood at an International Conference* is a typical work that properly deals with the issue of independence of a country and nation. The patriotic deed of Ri Jun, an anti-Japanese martyr, the drama deals with is a historical fact. The ideological content of the work will differ depending on the method employed in representing this historical fact. If it were represented on the stand of

critical realism, the work would confine itself to laying bare and criticizing the occupation of Korea by the Japanese imperialists and the schemes of the international reactionary forces in league with them, and to depicting the unquenchable national grudge of the hero and his spirit of resistance; and if it were depicted from the standpoint of socialist realism, it would advance one step forward, finding the reason for the protagonist's ideological limitation and the passiveness of his fighting method in his class position and world outlook, and stressing the idea that the freedom and independence of a nation can be won only through the organized struggle of the masses led by the working class. As it was portrayed through Juche realism, the drama presented at the centre of the work the idea that reliance on foreign forces is the road to national ruin, and delineated the hero's laudable deed more deeply and wonderfully from the viewpoint of independence.

It should not be considered, on the plea of the fact that Juche realism expounds a theme from the viewpoint of independence, that the scope of content of a work is limited or it necessarily requires that only the issue of independence be dealt with. The scope of the issue of independence of man, country and nation is immeasurably wide, and a work should not necessarily deal with the issue as a direct theme. Any human problems arising in social life can be selected by the writer for portrayal if they are meaningful and urgent. It would be all right if their depiction ends in solving the issue of independence. The writer must handle all human problems from the standpoint of presenting the issue of independence of man, country and nation, and solving it. Any issue that is significant in improving man's independence, though not necessarily a theme related to independence, can be dealt with in a work.

While making a deep portrayal of the truth of the revolution and construction elucidated on the basis of the philosophical principle of Juche, writers must make ceaseless explorations of the varied truth of man's life, the truth based on the profound principle of the Juche idea, and deal with it in their works.

The issue of independence that should be handled in the works of art and literature is solved through the typification of the independent man, the man who aspires after independence.

Juche realism creates the image of the typical communist of the Juche type, the representative man of our times, thus making it possible to solve with credit the problem of creating the model of the new historical era. The typical independent man is the one who regards socio-political independence as his life, and fights devotedly for the realization of the independence of the working masses. The man who possesses the unflinching spirit of independence and high revolutionary awareness, and who fights strenuously for the independence of his country and nation is the most dignified and noble man and the genuine prototype mankind considers to be ideal. No man is more dignified and nobler than such a man.

The issue of creating the image of a typical man who defends and aspires after independence is not the requirement related to works that deal with the today's reality. Men of the ideal type can be found throughout history. During the long course of the development of human society people have ceaselessly fought to liberate themselves from social shackles. There were in ancient society typical men who fought to free themselves from the inhuman oppression of slave owners. In the middle ages such men fought against the cruel repression of feudal lords for an independent life, and at the times of foreign aggression such men fought to safeguard the independence of their country and nation. Of course, there were differences in the degree of their consciousness of independence according to the times they lived in, but they were typical in their aspiration for independence. When dealing with history, literature must discover the archetypal representative of the times concerned from among the men who fought for independence.

What is important in characterizing a man of independence is to make a deep portrayal of his ideological awareness of independence. Idea is a fundamental factor that characterizes man's features, and the personality of the independent man is guaranteed by his ideological

consciousness of independence. When creating the image of the typical independent man, we must always pay primary attention to describing his ideological consciousness of independence in depth. Along with revolutionary ideological consciousness, lofty spiritual and moral traits are an important criterion that characterizes the dignity and value of social man.

It is the communist of the Juche type who perfectly embodies the ideological consciousness and spiritual and moral traits of the man of independence. He is a true man who is fully equipped with the great Juche idea, and regards loyalty to the Party and the leader as his first and foremost duty. He is also a staunch revolutionary who fights devotedly for the sake of his motherland and fellow people and for the realization of the revolutionary cause of Juche.

Communists of this type were produced in our country in the early days of its revolution. In the days when the Korean revolution was starting young communists upheld the great Comrade Kim Il Sung as the top brain of the revolution and the centre of unity and cohesion, and dedicated their youth and life to the completion of the revolutionary cause of Juche pioneered by him. They were model communists of the Juche type. Their unflinching loyalty to their leader and lofty revolutionary obligation and comradeship were inherited by the anti-Japanese guerrillas. And the thoroughgoing revolutionary outlook on the leader, unbendable revolutionary spirit and firm revolutionary faith of the forerunners of the anti-Japanese revolution are in turn being inherited by our people since the liberation of the country. In our country today, when the cause of modelling the whole society on the Juche idea is developing on a higher plane, innumerable communists of the Juche type, with unflinching loyalty to the Party and the leader, are making strenuous efforts to further consolidate the motive force of the revolution and hasten the independent and peaceful reunification of the country. The long and arduous course the Korean revolution has traversed is a proud history of the continuous production and growth of communists of the Juche type. Our art and literature must make an active effort to create

images of the brilliant model communists of the Juche type being produced generation after generation.

Juche realism demands the application of national form to works of art and literature.

The national form of art and literature is the means, technique and skill of portrayal that suit the aesthetic feelings and requirements of the nation concerned and are enjoyed by that nation.

By nature, art and literature assume a national character. Since art and literature of each country are created and enjoyed by its people, their means of portrayal are the national language and art language peculiar to it. Whether it is art and literature of the genre of realism or not, the form takes a national character in one way or another. Art and literature of Juche realism that render contributions to the implementation of the cause of independence of the masses must duly take national form as a means of portrayal.

The national form has taken shape along with history, and so has assumed a relative solidity. Although times change and one social system is replaced by another, the national form remains virtually as it is for a long time, changing and developing gradually. Consequently, it still retains elements that are outmoded and hackneyed, and do not cater to the modern aesthetic feelings. Some that were appraised in the past as positive are now appraised as negative. Needless to say, a new national form that meets the ideological feelings of the working class and their aesthetic demand began to be created with the emergence of the method of creative work of socialist realism, but conventional forms are still used across the world.

The fact that art and literature still make use of national forms that are backward from the point of view of modern aesthetic feelings even in the days of the socialist revolution is related to the remnants of deep-rooted worship of big powers and dogmatism. Owing to these ideological maladies, the form of opera whose main means of portrayal are aria and recitative, the form of the drama of the 19th century, and other worn-out and old-fashioned forms remained persistently in socialist art and literature. We must overcome the

sycophantic and dogmatic attitude in the field of art and literature, inherit the national form and develop it creatively to meet the masses' demands and aspiration for independence. Discarding what are old and worn-out in the national form and incessantly developing what are progressive and popular to cater to the modern aesthetic feelings, thus creating new forms demanded by the new era and new life, is the principled stand our Party consistently adheres to.

Proceeding from this stand, we long ago created in the field of opera the form of *Sea of Blood*-style opera, in the field of drama the *Shrine*-style drama, in the field of music the method of composition based on national melodies, the method of singing of our style and the technique that preserves the characteristics of national instruments, in the field of visual arts a new realistic brushwork based on Korean painting, and in the field of dance our style of dance that developed the Korean traditional movement patterns and rhythm to cater to the modern aesthetic feelings. In using language in the field of literature we have eradicated the practice of using foreign words, including Chinese ones, and polish the popular language, using mainly words of Korean origin.

The more time passes and the situation develops, the greater and fresher the contents that are to be contained in art and literature. Correspondingly, new national forms must be explored without interruption. Writers and artistes must not rest content with the new national forms of our style that are proving their effectiveness; they must make ceaseless efforts to explore fresher national forms to meet the ever-growing demand of the times.

As it is a method of creative work centred on man, on the people, Juche realism is a powerful ideological and methodological weapon that makes it possible to create genuine art and literature, which make a most thoroughgoing and excellent contribution to the completion of the cause of independence of the masses. The creation of the new and powerful method of creative work that embodies the demand of the Juche era in a comprehensive way is a great event in the history of art and literature of mankind, and a source of great pride for our people, writers and artistes.

4. SOCIO-POLITICAL ORGANISM AND LITERATURE

1) SOCIO-POLITICAL ORGANISM IS THE SOURCE OF ARTISTIC REPRESENTATION OF OUR LITERATURE

Literature has regarded man and his life as its subject from olden times. Literature reflects man and his life, and by doing so it serves him. Historically literature has reflected mainly the life of the class that leads the development of the times, and served that class. Each time a new class representing the times appeared, the basic object of representation of literature also changed. With the advent of the era of independence, literature has discovered for the first time an object it should represent and serve forever, namely, the socio-political organism, the independent maker of history.

The socio-political organism was formed in the long course of the struggle of the masses for the realization of independence. The history of the development of humanity is the history of the struggle for man's independence; it is also the history in which the strength of unity of the masses, the makers of history, has grown ceaselessly. Amidst the struggle to realize independence our people have formed a socio-political organism, the most solid independent motive force of history. The socio-political organism is a collective which has reached the highest stage in the history of the development of the social community.

Whether a collective maintains its integrity or not depends entirely on its unity and cohesion. All social communities aspire after unity and cohesion, but in the past no community realized it completely. The desire of the people to achieve complete unity and cohesion saw its perfect realization thanks to the formation of the socio-political organism.

An important yardstick for measuring the progressive nature and superiority of a social community is how far the collective conforms to the people's interests in independence and how great its strength to realize independence of the masses is. So far, there was neither a collective that was organized with the high target of fully realizing the independence of the masses nor a collective that had the strength capable of completely reaching the target.

Today the integrated body of the leader, the Party and the masses in our country constitutes the model of models for the socio-political collective, because of its perfect and unshakable single-hearted unity and its capability to fully realize the independence of the masses. The socio-political organism is the most precious and proudest achievement made in the long course of the struggle of the masses for the realization of independence. Therefore, defending it strongly is the sacred duty of our literature.

The formation of a socio-political organism in our country made it imperative to newly define the relationship between life and literature. Today our literature has taken as the source of representation a new world that literature had never known before, a great reality in which the whole of society has formed a big family with the leader as its father. In our reality the relations between the leader and the people, going beyond the relations of the leader and the led, have become relations between the father and his children, blood-sealed relations achieved by oneness in thinking, breathing and acting. The relations between all the members of this society are the relations based on revolutionary obligation and comradeship. In this big social family whose members are united single-mindedly with the leader as their father, men of a new type, the communist men of the Juche type, are being produced one after another and the new communist relations of men are flourishing under the slogan "One for all and all for one!" This reality advances new demands for literature, demands that are quite different from those of the past.

The formation of the socio-political organism demands that not only the source of representation of literature but also its mission and

role be defined in a fresh way; it also demands a new method of approaching and portraying the reality for creative work. Only when we resolve all the problems of literature in a fresh way in conformity with the principles of existence and activities of the socio-political organism on the basis of the Juche idea can we brilliantly realize the historic cause of the building of communist literature.

In our literature the socio-political organism constitutes the eternal source of representation. The socio-political organism is an enduring object which our literature must regard as the goal of its depiction, and defend and serve consistently not only today but also in the future.

The question of the source of depiction of literature is a question which is related to the object of its service. Originally, a writer sets the object of portrayal in accordance with the interests and demands of the class he serves. The writer who works for the realization of the independence of the masses regards the socio-political organism, the independent motive force of the revolution, as the basic object of representation.

The relations between the leader, the Party and the masses constitute the main element in the social relations in our country today. Without taking into account the relations between the leader, the Party and the masses, it is impossible to understand the reality of our country or to clarify its essence. In order to present a truthful portrayal of the situation of our country, literature ought to place the relations of single-hearted unity between the leader, the Party and the masses at the centre.

What is important in portraying the socio-political organism is to apply the principle of the unity between the leader, the Party and the masses.

Applying this principle in literary works is the fundamental requirement emanating from the mission of Juche literature to contribute to the accomplishment of the cause of modelling the whole society on the Juche idea, an undertaking to fully realize the independence of the masses by brilliantly imbuing the whole society

with the Juche idea of the great leader in an all-round way under the leadership of the Party. It is a cause that is advanced and emerges victorious by dint of the single-hearted unity of the leader, the Party and the masses. The process of modelling the whole society on the Juche idea is precisely the process of consolidating and developing the socio-political organism ceaselessly.

In order for literature to make a positive contribution to strengthening and developing the socio-political organism it must show the people in depth and true to life the fundamental factor that guarantees the existence of the socio-political organism and its might.

Our socio-political organism is the most precious fruition born in the course of our people's carrying out, united as one, of the revolutionary struggle and the construction work under the leadership of the great Comrade Kim Il Sung and the Party. It is an invincible organism which was formed and consolidated while overcoming all sorts of trials of history. Our socio-political organism originated in the boundless affection of the leader for the people; underlying it are the blood-sealed relations of the Party and the leader trusting and loving the people infinitely and the people supporting them with faithfulness and filial piety as they would do their father. The single-hearted unity of the leader, the Party and the masses based on the most ennobling revolutionary obligation and comradely affection—this is the essence and the incomparable advantage of our socio-political organism.

Our literature should depict in depth and true to life the ties of kinship between the leader, the Party and the masses that are united as an organism.

Literary works can produce an integrated portrayal of the leader, the Party and the masses in a unified way or separately. Either way, however, the relations of unity of the leader, the Party and the masses should be applied with all consistency. If the works fail to represent in depth and realistically the relations between the leader, the Party and the masses who share the same destiny, it cannot be said that they have applied the principle of their unity even though they portray the

leader directly and set the line of the Party organization. Even in works that describe only the masses and do not portray the leader and the line of the Party organization directly, the greatness of the leader and the Party's leadership role can be shown impressively if the people's struggle to carry out the Party's policies unconditionally and thoroughly so as to solve the problems that weigh on the Party and the leader is depicted realistically and deeply. The issue of applying the principle of unity of the leader, the Party and the masses in literary works devolves on whether their blood-sealed relations are described realistically and profoundly, not on whether they are portrayed together or separately.

What is basic in portraying the socio-political organism in literary works is to depict its aspirations and demands efficiently.

The aspirations and demands of the socio-political organism are comprehended in an all-round way in the ideology of the leader. In the socio-political community which forms an organism by the strength of the one and only ideology, common purpose and unified action and will, the ideology of the leader is precisely the will of the Party and the faith of the people. The writers' effort to understand the aspirations and demands of the socio-political organism should begin with a profound study of the ideology of the leader, and on the basis of this they should get a deep understanding of what the Party wants in every period and what the people want.

In our country the ideas and plans of the Party and the leader and the aspirations of the people are transmitted to the masses through the Party's media of information and the networks of education. Through what they see, hear, read and study every day, writers can get acquainted with what our leader wants now and what problems our Party and people intend to solve. They should understand not only theoretically but also aesthetically what the aspirations and demands of the socio-political collective are and how to implement them. Only when they have a deep aesthetic understanding of the intentions of the leader, the political demands of the Party and the aspirations of the masses can they develop fecund artistic visions and have artistic ideas

flash across their minds. If they have no ability to perceive the times in their respective fashion, they will be regarded as insensitive no matter how deeply and theoretically they are aware of the aspirations and demands of the leader, the Party and the masses. Nevertheless, not all problems can be solved only with the help of sensitivity. What is urgently needed for writers is the firm determination to share their destinies with that of the socio-political organism and the unreserved devotion and passion to carry out the aspirations and demands of the socio-political organism without fail, regarding them as vital.

Our writers have splendidly met the expectations of the Party whenever the Party set new demands and tasks before the people. When the Party demanded a speed campaign in all fields of socialist construction they produced works which portrayed the pioneers of the movement for creating a new speed. When the Party demanded that the people live and struggle like heroes, they created a large number of masterpieces which depicted the true heroes of our times. When it raised the demand for conducting the Three-Revolution Red Flag Movement and for applying in a thoroughgoing way its mass line, they produced works that met the demand excellently. Our writers must continue to produce in the remaining years of this century and in the next century excellent works in a great number that meet the intentions and requirements of the Party and the leader, and the aspirations of our people.

In order for literature to take the socio-political organism as the eternal source of its representation, a correct direction of creative work should be defined.

The general direction of our literary work is to depict the sacred cause of our Party for modelling the whole society on the Juche idea and making the whole world independent. The themes of all works should be the concrete problems which emanate from this general direction.

Our literature should set the three revolutions—ideological, technological and cultural—as its major thematic tasks. These three revolutions are the fundamental ways for modelling the whole society

on the Juche idea. Literature should grasp the urgent and significant problems in implementing the three revolutions, and give appropriate answers to them.

Literature should portray the revolutionary history of the leader, the Party and the masses and the glorious revolutionary traditions gained in the course of their revolutionary struggle. The revolutionary traditions created by the leader are the historical roots of the socio-political community and the cornerstone that guarantees its destiny. Our literature must direct a great effort to portraying the brilliant revolutionary history of the great leader Comrade Kim Il Sung and the history of the revolutionary struggle of our people who have fought under his leadership.

The cause of national reunification should also be an important thematic task of our literature. The struggle of our people for the realization of national reunification is gaining momentum as never before. All the Korean compatriots in the north, south and abroad have turned out for a nationwide struggle for national reunification with a burning desire and will to achieve national reunification without fail. Writers should do their bit in the struggle for national reunification.

Our literature should also portray deeply the struggle of our people and the revolutionary people of the rest of the world for the cause of independence throughout the world.

For literature to make the socio-political organism an eternal source of portrayal, writers must firmly maintain the stand of defending the organism.

Writers should regard the socio-political organism as the parent body of the political integrity of all members of society and as a source of the invincible might that decides the prosperity of the country and the destiny of the nation, safeguard it firmly and fight for its strengthening and development. The stand and attitude of writers who defend the socio-political organism should find expression in literary creation. Affirming and defending the socio-political organism in creative work means regarding the leader of the working

class as supreme, holding him in high esteem, singing the praises of the party of the working class, and eulogizing the masses who are united around the party and the leader. In this sense, our literature should be literature that affirms reality.

To think that only works that deny or criticize something can provoke the interest of the people is a misguided view and an outdated way of thinking that run counter to the real situation. The positive became dominant in our reality long ago, and the negative became secondary. Therefore, it is fully possible to produce many excellent works that depict the positive as typical and defend it. When depicting the socio-political organism, a pure and solid integrated body formed in our country, the positive should be kept up as the principal thing in conformity with the nature of the organism. Our literature may openly criticize the negative existing in the reality, too. But as long as the criticism does not assume a hostile nature, it should not be treated in a way of overthrowing or burying it. To all intents and purposes, the negative should be portrayed as being overcome and comradesly cooperation and unity, as being further strengthened.

The filmscript for *Guarantee* is a work which powerfully proved the justice and vitality of the mass line of our Party. The filmscript criticized the negative as well as some Party officials. It is not true that all Party officials are perfect men. As the scenario shows, some Party officials do not properly conduct the work with the masses with a dubious background in accordance with the mass line of our Party; others are inclined to identify the demerits of the people rather than their merits; and still others are not well acquainted with the true minds of the people and the actual situation as they bury themselves in paperwork. Of course, they should be criticized, but Party officials with shortcomings alone should not be depicted in works. If only such officials appear in literary works it will distort reality, as if our Party organizations were full of the negative, and end up abusing the Party itself, going beyond the sphere of criticism of individual officials. If truly typical Party officials of our times are placed at the centre of literary works, as in the filmscript for *Guarantee*, no big problem will

arise even though individual Party officials are criticized.

In work that deals with reality, all characters around the positive hero should not be portrayed as negative on the plea of sustaining the hero. Portraying the hero in a work based on reality as a man who works hard single-handedly because all the characters around him are negative is an erroneous tendency which distorts reality. Works of this type should describe deeply the course in which the negative is overcome and transformed by the active efforts of the positive hero.

Our socio-political organism, which throbs with the immortal Juche idea and is united single-heartedly on the basis of revolutionary obligation and comradeship, is invincible and will be eternal along with the revolutionary cause of Juche. Our literature should keep pace with the vigorous advance of the socio-political collective of our country which is developing ceaselessly together with the historical current of the era of independence.

Just as the socio-political organism is immortal, our Juche literature which is based on it will also be imperishable.

2) PRODUCING AN ARTISTIC PORTRAYAL OF THE LEADER IS THE GREATEST TASK OF OUR LITERATURE

To create an artistic representation of the leader is the basic task in the building of Juche literature. Our literature should adhere to the main line of creating the representation of the leader.

As our literature is an ideological weapon which serves the implementation of the revolutionary cause of Juche, it should set as its general task the work of modelling the whole society on the Juche idea, the revolutionary idea of the great leader Comrade Kim Il Sung. Only when it regards it as its first and foremost task to create the artistic portrayal of the leader can it make a positive contribution to the sacred cause of transforming the whole society as required by the Juche idea.

The leader is the model of model communist revolutionaries of the Juche type who represents the times and the masses. The leader is a great man who embodies the traits and qualifications of the communist men of the Juche type on the noblest height, and thus Juche literature should pay a high tribute to him. Through the brilliant artistic depiction of the leader, the people get to know the noblest spiritual world of the revolutionary and learn from his great traits with deep emotion.

To create an ennobling artistic portrayal of Comrade Kim Il Sung is an urgent desire of our people and the revolutionary people of the rest of the world, and their greatest hope.

In our country literature that depicts the leader originated in the lyric literature and the legends related to Mt Paektu. The revolutionary hymn *Star of Korea* is a revolutionary song which sang the praises of the working-class leader for the first time in our country. Learning that his revolutionary comrades were composing this song, the great leader tried to dissuade them from doing so, but the young communists composed it eventually and disseminated it widely.

Whereas the revolutionary hymn *Star of Korea* was composed on the strength of the young communists' urge and wish, the legends related to Mt Paektu were created by the people spontaneously. The legends are oral tales about the great General Kim Il Sung and the anti-Japanese guerrillas; they were created and handed down among the people during the anti-Japanese revolutionary struggle. The fact that a great number of legends depicting the great leader formed a group of legends related to Mt Paektu shows how earnestly and enthusiastically the people in those days respected and honoured him.

The type of literature that portrays the leader entered a new stage after the country's liberation with the creation of the immortal revolutionary hymn *Song of General Kim Il Sung* and the long epic *Mt Paektu*. They are the products of the ardent desire of his revolutionary comrades and the people who were faithful to the leader, and the urge and desire that naturally emanated from the hearts of the poets.

A great number of poems and songs that sing the praises of the great leader are being created today even by the heads and personages of different countries of the world. Their languages and national melodies are different, but they all overflow with earnest feelings of honouring our leader. Literary work requires the highest degree of voluntariness and creativeness. One cannot write excellent works that honour the leader earnestly by order or out of the feeling of obligation.

The problem of creating the artistic portrayal of the leader is not solved spontaneously apart from struggle and endeavour, even if it is raised by the people's desire and requirements. It is impossible to create a portrayal of the leader of the working class purposefully on a wide and daring scale if it is left to the mercy of self-consciousness and spontaneity.

Creating an artistic portrayal of the leader can be a purposeful and organized work and conducted vigorously with a clear target and prospect only under the unified guidance of the working-class party.

From the first days when I started to give guidance to the work of art and literature, I set creating the artistic portrayal of the leader as the main front in literary work, and concentrated the Party guidance and the force of creative workers on it. Today in our country a heyday of revolutionary literature that presents an artistic depiction of the leader has been ushered in under the leadership of the Party. Of the cycle *The Immortal History*, novels that depict the period of the anti-Japanese revolutionary struggle were completed, and novels that portray the period after the liberation of the country are being published one after another; and the film *Star of Korea* was produced. A well-regulated system of guidance and creative work to produce an artistic representation of the leader has been established, and a solid base for the purpose has been laid. Today creating an artistic portrayal of the leader has become the core of the building of Juche literature, and our literature is developing with creating an artistic depiction of the leader as its main line.

The field of literature should firmly defend the successes achieved

in creating an artistic representation of the leader and add lustre to them. These successes are great, but there is no ground to rest content with them in the least. There are still many problems to be studied and solved in a fresh way in this undertaking. Our writers, as the standard-bearers for creating an artistic representation of the leader, should fulfil with honour the duty they have assumed before the times and history.

What is important above anything else in portraying the leader of the working class is to describe his greatness excellently.

Literature that produces an artistic representation of the leader should depict deeply his greatness as an outstanding thinker and theoretician.

The works that depict Comrade Kim Il Sung should contain in depth his great revolutionary idea, and emphasize distinctly its authenticity, originality and invincible vitality.

The writer should portray comprehensively and in depth the process in which the great leader created and developed the immortal Juche idea, original revolutionary theories and method of leadership.

The novels *The Dawn of Revolution* and *The Galaxy* of the cycle *The Immortal History* represent in philosophical depth how the great Juche idea that indicates the road that the times and the revolution should follow was created and what serious changes the immortal idea brought about in the people's outlook towards the world while describing vividly the social reality in the latter half of the 1920s. They thus give an impressive picture of the great traits of the leader, who is possessed of a profound ideology and theory and brilliant wisdom.

It is not that only when a work portrays the course of the creation of an ideology and theory that it can show the greatness of the leader as a thinker and theoretician. *Bright Morning* of the cycle *The Immortal History* does not deal mainly with the course of the creation of an idea or theory, but it deeply illuminates the brilliant ideological and theoretical wisdom of the great leader through his sagacious leadership, i.e., the epoch-making measures he took to edify and

transform the old-line intellectuals and train new intellectuals and native cadres.

Literature that portrays the leader should present an in-depth depiction of his greatness as a statesman, strategist and artist of leadership.

The guidance of the leader over the revolution and construction is in essence his political guidance. His approach to all problems from the political point of view to solve them by political methods should be given striking stress in showing the traits of his great leadership. It is improper to raise in a literary work technical problems that even the specialists in the relevant sectors find difficult to solve and portray the great leader as solving them for the specialists. It is true that our leader is well-versed in all branches of politics, the economy, culture and military affairs, and solves problems sagaciously. But what is of essential significance in depicting the leader is to all intents and purposes to show his outstanding qualities as the political leader. His profound knowledge is also based on his greatness as the political leader.

The wisdom of the leader as a great strategist is manifested in his defining the correct target and direction of the struggle, the motive force and objects, and the tasks and the ways and means for their implementation at every stage of the revolution and construction, and forming the force of the revolution properly.

The revolutionary method and popular style of work constitute important parts in his art of leadership.

The writer should produce an in-depth portrayal of the great politics of the respected leader, his great strategy and his art of great leadership, so as to show at an appropriately high level the traits of the leader who leads the revolutionary cause of Juche to victory.

The ideas, theories and the methods of leadership of the great leader are all new and original. The Juche idea that he authored is a great truth discovered for the first time in the history of human thought. All the revolutionary theories and methods of leadership he created with the Juche idea as their quintessence are all original ones

which none of the previous leaders could create. The leader authored the guiding idea of the revolution not in a study but during the practical struggle of the revolution. On the basis of the philosophy of love for and trust in man, the leader started the revolutionary struggle by gaining comrades, and has lived by employing the tactics of tackling head-on all manner of hardships and difficulties.

If they are to portray our leader as the greatest man in the world, the writers should pay special attention to such unique ideological and theoretical activities of the leader and his art of leadership, and place them at the centre of artistic representation.

Literature that creates an artistic portrayal of the leader should depict the greatness of his personal traits in depth.

For this, it is imperative to show the blood-sealed relations between the leader and his followers, between the leader and the people, through abundant details of life. Genuine comradeship underlies his communist human traits. His revolutionary history, the tenor of his resplendent life, is a history full of true comradeship. His noble revolutionary obligation and comradeship should underlie the artistic representation in literary works about the relations between the leader and his followers, between the leader and the people.

What is of particular importance in literature that creates an artistic portrayal of the leader is to depict deeply the greatness of the leader as the benevolent father of his revolutionary followers and the people.

Today in our country the relations between the leader and his followers, between the leader and the people, are those of leading and being led; at the same time, they are the ties of kinship between the political guardian and his followers, between the father and his children, in which the former showers affection on the latter and the latter enjoy the affection, and the former takes care of the destiny of the latter and the latter rely on the former.

That the working-class leader boundlessly loves his followers and the people, and does everything in order to carve out their destiny is his duty as their leader who is entirely responsible for the destiny of

the people; it is also his revolutionary obligation to those who trust and follow him. He grants the most precious political integrity to them, leads them so that they live eternally on the sacred road of the revolution, and takes warm care of them so that they lead an independent and creative life to their heart's content. He places absolute trust in them, lavishes paternal care on them, and leads the revolution to victory by drawing on their strength. Trust and love are the noble traits of the leader.

The respected leader Comrade Kim Il Sung is the supreme model of a people's leader in that he embodies the trust in and love for his revolutionary followers and the people on the noblest level, and administers the politics of trust and love throughout his life.

As they are trusted and loved by him, his followers and the people remain loyal and dutiful to him. Between them there is no hint of reserve or difference as in the relations between ordinary parents and their children. He has developed the relations between his followers and himself, between the people and himself, as ones of trust and loyalty, of love and filial piety. Herein lies the greatness of his human traits. Literature must depict in depth these relations which were newly established between the leader and the people. Only by doing so can it expound the greatness of his human traits.

For this, it is important to describe properly the politics of trust and love the leader executes for his revolutionary soldiers and the people. All the policies and measures of our Party are the correct reflection of the opinions and demands of the people; they seek the people's happiness. They are permeated with the ennobling obligation and warm love of the leader who tries to make our people, who lived a worthless life in the past because of exploitation and oppression of every description brought on by the loss of the country, the most dignified and happiest people. No leader in the world carries out the politics of trust and love as our leader does. The literary works should delve deep into this great politics, even into the life's details, and describe it vividly and realistically.

The artistic portrayal of the greatness of the human traits of the

leader should not be produced in set patterns or as a *fait accompli*.

If the literary works describe the human relations between the leader and the characters around him as formal, without delving deeply into them, the characterization of the leader will be stiff and formalized, giving an impression of being monotonous. When he talks with officials, the leader often makes jokes and humorous remarks. The works should show these detailed parts of his life; at the same time, they must portray the relations between the leader and his relatives as being true to life.

In literary works the leader's personality is expressed through his actions and words, but it is revealed more impressively through the unfolding of his innermost world. It is difficult to reveal vividly his great personal appearance unless the rich and profound innermost world of experience of the leader, who acts after thinking about a problem over and over, is described. In depicting the leader, writers should not fail to delve earnestly into the ups and downs of the psychological world he experiences until a result is achieved, emphasizing the result only; nor should they attempt to depict only the external appearance of the leader who, when some problems are raised, offers conclusion on them on the spot and takes relevant measures. As a man, the respected leader has experienced trials and mental troubles more than anybody else. Explaining that his hair turned grey because of the factionalists, he often says that the question of the country's reunification disturbs his sleep. Our literary works should depict vividly this deep mental world of the leader.

The leader possesses exceptional human traits. Writers must make a deep study of the course of the revolutionary activities of the leader and portray his traits realistically and authentically.

Literary works should represent the leader in the context of his relations with the Party and the masses on the principle of the unity between the leader, the Party and the masses. Whether the artistic image of the leader of the working class is created at the proper level or not depends on whether he is portrayed on this principle. When writers maintain the view of the unity between the leader, the Party

and the masses, they can describe the leader as the centre of the socio-political organism, viewing him in the context of his blood-sealed relations with the Party and the masses. But if they do not maintain this view, they will portray him as an individual who is divorced from the Party and the masses, and end up failing to show at the proper level his position and role in the socio-political organism. The leader should be portrayed from the view of the unity between the leader, the Party and the masses; only then can he be represented as the centre of unity, the centre of leadership and as the great leader of the people who enhances the militant function and role of the Party, the General Staff of the revolution, through an outstanding ideology and the seasoned art of leadership, unites the masses as a political force by awakening them to their consciousness and organizing them, defends their demand for and interests in independence most thoroughly, and inspires the Party and the masses to the struggle for the realization of independence.

An important thing in depicting the leader of the working class in the context of the unity between the leader, the Party and the masses is to portray his activities among the people.

Our leader is the great father of the people, who, mixing with the people all his life, has defended most thoroughly the masses' demand for and interests in independence, and wisely led the struggle for their realization. During the period spanning more than half a century since he set out on the road of revolution, he has traversed the thorny path of the revolution solely for the country and the people and mixed with the people, always on the road of field guidance. The Chongsanri spirit, the Chongsanri method, the Taean work system and the Juche farming method he created all incorporate the people's aspirations and demands, which he learned while talking face to face with them. For the leader to be portrayed in the context of the unity between the leader, the Party and the masses it is necessary to represent deeply the brilliant activities and noble traits of the leader, who shares good times and bad with the people.

What is of great significance here is to create an impressive

representation of the unforgettable stories associated with the field guidance the leader has continued to give all his life. But such stories depicted in some works fail to give the same impression the reminiscences about them do. This can be ascribable largely to the fact that the writers wrote them without a heartfelt understanding of his lofty intention of giving field guidance and its significance. However good the materials a writer discovers for writing about the leader's field guidance, he cannot but enumerate the actual facts if he does not feel with all his heart the leader's human traits which permeate the field guidance. I believe that everyone who visited the Korean Revolution Museum saw the simple military overcoat with a worn-out collar the leader wore when giving field guidance. Whenever I see that threadbare overcoat, I cannot resist being moved to tears. Every strip of the overcoat whose collar is so worn-out is permeated with the strenuous efforts and warm affection for the people of the leader who walked a long, long road without respite to meet the people in order to save the fate of the revolution and the destiny of the country and the nation from crises, and provide our people with an abundant and civilized life. If a writer creates a work with stories of the leader's field guidance with the emotional feeling he gets from the innumerable anecdotes related to the overcoat, he will produce a masterpiece which presents a deep portrayal of the greatness of the leader's human traits.

In order to show the great traits of the leader, it is also imperative to depict in a systematic, comprehensive and profound way his revolutionary career and achievements.

The leader's revolutionary career and achievements incorporate his outstanding ideas and theory, his sagacious leadership and lofty human traits.

The greatness of the leader as an outstanding thinker and theoretician and as the leader finds intensive expression in his brilliant revolutionary history and exploits. Systematic representation of his glorious revolutionary history and exploits makes it possible to allow the people to acquire a deeper understanding of his greatness.

In order to portray the greatness of the leader in a systematic and comprehensive way, it is imperative to direct efforts at creating novels in the form of cycles.

It can be said that in our country the literary work of creating the artistic portrayal of the leader began on a full scale with the production of the cycle *The Immortal History*.

The form of the cycle in literature came into being long ago. But our country is the first to have tried and succeeded in portraying the leader of the working class in works in the form of a cycle.

The Immortal History is a cycle that groups under a unified title the revolutionary masterpieces which portray in a systematic, comprehensive and profound way the revolutionary career of the great leader. When novels deal with some great socio-historical objects in partial realms, they can be created in several volumes; when they are related to each other to some degree in their contents, they can be produced also in several parts; but neither can take the form of a cycle. Works that constitute a cycle are interrelated and at the same time independent of each other. The novels of a cycle are created under a single title, but each of them must have its own relative identity, and become a perfect work on its own.

The Immortal History should sustain not only these general characteristics of cycle literature but also its unique features of portraying the leader as its hero. All the novels of this cycle must represent every stage of the revolutionary activities of the leader in the context of certain historical events. The revolutionary career of the leader must be written neither in the form of a chronology nor in the form of a biography. If his revolutionary career is written in the form of a chronology or a biography, as the biographies of well-known generals or famous men are written, it cannot but be an enumeration of his great revolutionary career and exploits in a plain way. In all the novels of the cycle *The Immortal History* their characters, events and thematic tasks must be inherited from one novel to another. Since the novels of this cycle set the great leader as the only hero and depict his revolutionary career systematically and

comprehensively, they must be interrelated closely not only in their themes but also in the lines of their characters and events. The characters and events of the cycle must be thoroughly consistent with the real historical facts and people. There is no need to unite the lines of fictional characters throughout the cycle. But the personal features and the struggle of the characters, who are well known historically, must be depicted realistically on the principle of sustaining the prototypes.

Now that the part of the anti-Japanese revolutionary struggle for the cycle *The Immortal History* has been finished, the novels dealing with the period after the country's liberation must be completed as soon as possible. The portrayal of the image of the leader of these days may face many complicated problems. After the country's liberation the leader worked at the helm of the Party and the State. He gave guidance to the political, economic, military and cultural sectors of the country in a unified way; he also worked as an outstanding leader of the world revolution and the international communist movement. So we must exercise prudence in describing his image.

It is the most honourable and responsible task of the writers of our generation to produce a perfect portrayal of the image of the great leader and hand it down to posterity. We cannot leave this task to the generations to come. The work of creating the artistic portrayal of the great leader must be completed in the days of our generation, when those who witness and experience his revolutionary activities are alive.

In addition to portraying the image of the working-class leader, it is imperative to produce the artistic image of his successor.

In completing through generations the revolutionary cause pioneered by the leader, his successor plays a decisive role. Socialist literature that serves the revolutionary cause of the working class must hold fast to its main task of describing not only the greatness of the leader but also that of his successor.

What is important in creating the artistic image of the successor to the leader is to depict in depth his absolute fidelity to the leader. Loyalty to the leader is the main trait of the successor to the cause of

the leader. The successor regards it as his first and foremost mission to defend the leader's cause in its pure form and complete it down through the generations, and thus he is unfailingly faithful and dutiful to the leader.

Not only his faithfulness to the leader but also the traits and exploits of his outstanding leadership of the revolution and construction should be portrayed in a comprehensive and profound way. The successor is a prominent ideologue, statesman and strategist who has inherited the great traits and qualifications of the leader. In the course of assisting the activities of the leader beside him and organizing and leading the overall revolutionary struggle and construction work in support of the cause of the leader, he performs unassailable revolutionary exploits. Through these revolutionary exploits literature must portray impressively the greatness of his ideology and leadership and his great traits as the benevolent father of the people. Though the successor to the preceding leader, he is the leader of the people, inheriting the position and role of the predecessor intact in relation to the people. Therefore, the fundamental principles of creating the portrayal of the leader should be applied in toto in portraying his successor in literature.

To create the artistic portrayal of the working-class leader is the task of the group specializing in this undertaking; it is also the common task of all other creative groups and writers and a task devolving on the entire Party and society. The creative organs must promote the enthusiasm of the writers who produce the artistic portrayal of the leader and provide them with adequate conditions for gathering materials and for creative work. The whole of society should render assistance and encouragement to these writers.

The works which portray the leader serve as a powerful weapon and a textbook of the revolution in giving the people a deep understanding of the leader's greatness and educating them in unfailing faithfulness to the leader. The heyday of the literary works that portray the leader is a prerequisite for the heyday of literary circles.

3) THE LITERARY WORKS THAT PORTRAY THE LEADER HAVE THEIR OWN PHYSIOLOGY

The literary works that portray the working-class leader must become the model of Juche literature.

It is not an easy job to ensure in creative work the highest ideological and artistic level worthy of a model in literature. Writers cannot produce immortal works that portray the working-class leader only by drawing on the experiences and knowledge that they refer to when creating ordinary works. The writer must be well aware of the fact that the works portraying the leader have aesthetic characteristics that are distinguishable from those of ordinary works and embody their requirements properly.

All the elements of depiction in literature are as closely connected as the elements of a living organism are, and they germinate, grow and develop independently of the writers' intentions according to their physiology. Physiology in literature is the principle that harmonizes the artistic image like a living organism, breathes life into it and represents life realistically in keeping with its own characteristics. It enables literature to have life as such, and dovetails and leads the image of the work so that it moves like a living organism. If the writer neglects or slights the physiology of his work out of his subjective desire, he will fail to enliven the depiction, distorting the characters and life. The subjective intention of the writer must be subordinated to the physiology of the work.

That the works which depict the leader have their unique physiology is ascribable first of all to the outstanding social position of the leader, who is placed at the centre of the portrayal.

The working-class leader is not an individual. Since literature should depict a real man, not an abstract man, it must not portray the working-class leader as an abstract man. For the specific conditions

that the leader should be described as a definite man and at the same time not as an individual, the work that depicts the leader has its own unique physiology. If the leader is portrayed as an absolute man in an abstract way on the grounds of not considering him as an individual, his absoluteness may be made a *fait accompli*. If, on the contrary, he is portrayed as an ordinary individual man, on the grounds of depicting him as a concrete man, his noble character cannot be shown at the proper lofty level.

With a correct understanding of the essence of the idea that the leader is not an individual person, the writer should place the leader at the centre of the artistic representation of literary works as the centre of the integrity of the socio-political community and as a prominent man who plays a positive role in the development of history and in shaping the destiny of the masses, and produce a realistic artistic representation of both his great appearance as an outstanding leader and his human qualities as a great man who lives and works in real life.

The important thing in literary work that portrays the leader is to produce an impressive description of the position and role of the leader in the revolution and construction. In the artistic image of the leader, his appearance should be portrayed on a plane that befits his position. This requires, first of all, setting weighty descriptive tasks that concur with the greatness of the leader.

Every individual character in a literary work has his or her own artistic task. This task is the share allotted to him or her in developing the seed, solving the basic problems arising from the seed and composing the plot of the work. The looks of the characterization and its artistic level depend on the artistic problems that are raised and the way they are solved. The task of portraying the leader differs from that of portraying the hero of an ordinary work; it also differs from that of depicting an outstandingly great man or a hero well known in history. The working-class leader solves the most fundamental problems that are decisive to the destinies of his country and nation and of the revolution and construction. A literary work must set

weighty descriptive tasks so as to show the world of the activities of the leader who moves the socio-political community and propels the great forward movement of history.

The novel *The Dawn of Revolution* of the cycle *The Immortal History* portrays the greatness of Comrade Kim Il Sung at a high standard and in a dignified way, because it set for itself a weighty descriptive task. The novel tells the story of the revolutionary activities he conducted in Jilin in his youth. In those days a handful of bigoted nationalists and early communist campaigners in the upper strata, divorced from the masses, engrossed themselves in empty talk and resorted to all sorts of plots in an attempt to increase the force of their respective factions. The older generation, who clamoured about “independence” and “revolution,” were struggling in the turbid stream of the bygone era, and the hot-blooded young people, who were in search of a new trend of thought, were wondering which road they should take. The Korean revolution was running into an uncontrollable situation. This grave state of affairs posed such urgent problems as how to save the destiny of the Korean revolution and what was the revolutionary idea that reflected the trend of the new era if the ideals of the old generation were outdated. The task of creating a new guiding idea and pioneering the road of the revolution was a historical one that could be carried out only by an outstanding leader of the revolution. *The Dawn of Revolution* set a descriptive task that can be performed only by a great leader and carried it out in artistic depth, thus showing at a due level the outstanding and unusual qualities of leadership of our leader Comrade Kim Il Sung, who had become known to history for the first time.

Others can occupy and play the social position and role of an individual man in his stead, but nobody can occupy the position and play the role of the leader for him. The artistic portrayal of the leader should raise problems suited to the uncommon position and role of the leader, which nobody can take and play for him. These problems are those that are vital to the fundamental interests of the masses, and the strategies and lines of the revolution and construction. What is

basic to the leadership of the leader is the formulation of the strategies and lines of the revolution and wise guidance to the Party and the masses for their implementation. The revolutionary strategies and lines of the working class can be worked out only by their leader, and realized only by his unified leadership. His thinking and activities are always closely related to the problems of strategy and line that are fundamental and decisive to the destiny of the revolution. One of the major reasons why the leader holds an absolute position and plays a decisive role in the revolution and construction is that he grasps the problems of strategy and line that determine the destiny and future of the revolution and construction, and solves them.

Of course, it is impossible to show in one literary work the whole of the leader's history of revolutionary activities. The writer should not try to set the scope of the work in a grandiose way without real substance on the plea of dealing with an important problem related to the strategy of the revolution. The size of the descriptive task has nothing to do with that of the literary work. The weighty historical task that is related to the destiny of the revolution can be embodied in the artistic portrayal of the leader in a work of small size. The writer can select one part of the leader's revolutionary activities and portray it in his work. For example, he can deal with the leader's on-the-spot guidance to a small local-industry factory or his edification of an individual official. In the first case, the writer can depict the leader who perceives the actual conditions of the local industry across the country through a local-industry factory and grasps a profound issue related to the economic line of the Party, and in the second case portray the leader who solves a social problem connected with the strategy of human transformation through his work with an individual official, however small the scope of life dealt with in the literary work. The point is whether the writer has the power to inquire into a weighty problem related to the strategies and lines, and solve it.

A literary work that portrays the leader must comprehend a profound philosophy. As history shows, the working-class leaders were all great philosophers. The leader reviews the preceding

philosophical thoughts in an all-round way, advances a new philosophical thought to meet the demands of the times, and regards it as the guiding idea of the revolution and construction. His ideological and theoretical activities are the course of establishing and developing the theory for applying the philosophical thought, the guiding idea, in all fields of politics, the economy, culture and military affairs, and the philosophical thought underlies his guidance of the revolution and construction.

The great leader Comrade Kim Il Sung created the immortal Juche idea, which holds the highest and most brilliant place in the history of human thought. Today the revolutionary peoples and the political and social figures across the world, awe-stricken by the authenticity of the Juche philosophy, express their warm sympathy with it and look up to our leader as the greatest thinker and teacher of mankind. Every phrase of the leader's instructions has a profound philosophy, and the whole course of his thinking and activities shines with a prominent philosophical wisdom. Only when literature produces a deep portrayal of his unusual philosophical world can it show his excellent traits and exploits in a correct light. *The Arduous March*, a volume of the cycle *The Immortal History*, could have become a tedious enumeration of events as it set as its theme the course of the Arduous March the Korean People's Revolutionary Army made for over 100 days. But the novel deeply wove the confrontation and struggle between the KPRA and the enemy into a course of serious confrontation between the man-centred Juche philosophy and the bourgeois philosophy of life, thereby bringing the greatness of the leader into relief in philosophical depth.

In order to create the artistic depiction of the leader on a high level, it is also imperative to pay due attention to the portrayal of other characters. The characters in the works that portray the leader must be typical men representing definite social sections. Literary works can fully show the position and role of the leader as the top brain who controls and guides the social community only when the artistic portrayal of the leader forms a relationship with the typical

characters who represent the aspirations and demands of certain socio-political sections. The leader's authority can be sustained in these works when the characters around him are portrayed in the way of elevating, not lowering, their status. Even when depicting the negative characters who are hostile to the leader, literary works should portray their power as being great, so as to produce an impressive picture of the greatness of the leader who defeats them.

That the work of portraying the leader has its unique physiology is also related to the fact that it depicts a great man who really existed in history.

An ordinary work can set as its hero a character based on an archetype who really existed or a fictional character of the writer's own making. Setting an archetypal man as the hero is aimed at showing the typical man of the given class or section through him, not at making him stand out. In this case there is no rule that only one archetype should be the basis of the portrayal of the hero or only his real life should be dealt with. An ordinary work, while based on a prototype, can make the hero embody several people who existed or contain fiction on the principle of typification.

But because of its characteristics, literary works that portray the leader regard an archetype as absolute, and bring him into relief, unlike ordinary works that are based on generalized typical people. To all intents and purposes, these works should represent as it is the image of the leader who actually existed. This is all the truer in works that describe the leader who is alive and on active service.

As these literary works portray a great man who existed in history, they must place the image of the leader at the centre of portrayal, and concentrate all constitutional elements of portrayal on showing his greatness. The seed is the core also in this type of work, so the general physiology of the course of creative work—subordinating all the elements of portrayal to the seed—should be maintained. But the seed is selected from the revolutionary career of the leader and cultivated in the direction of bringing his great traits into relief on a high plane. It is the same case with the themes and ideas of the works.

The themes should be related to the features, revolutionary activities and exploits of the leader, and the ideas should be expressed as the ideological and aesthetic assertion of the creative workers who try to sing the praises of his greatness.

In ordinary works the characters of the heroes are important, but in view of their contents it cannot be said that the characters occupy a greater proportion than the seeds, ideas and themes in them.

For works of literature that depict the leader, the writers should select their seeds and clarify their ideas and themes in the direction of showing the image of the leader more deeply and significantly.

Since this type of work produces a direct portrayal of the leader who existed in history, its content must be faithful to the historical facts.

The leader's revolutionary activities are handed down through generations and registered in history. The revolutionary career of the great leader Comrade Kim Il Sung is the history of our Party and of our revolution. In a work that portrays the leader there is no need to fabricate what did not exist in history. The leader's revolutionary career is, by nature, a great history in that it moves the people. A work that portrays the leader is significant as a historical document that hands down the great traits and exploits of the leader to posterity. In order for its characteristics as a historical document to be sustained, the basic plot of the work, including the relationship between the major characters and the storyline, must be consistent with the historical facts. The depictive system of the work must not deviate from the basic current of the historical facts; in particular, the leader's course of revolutionary activities and the characters and events, which the leader remembers, must be represented as they were.

When creating a work that depicts the leader, a writer may find that the materials have disappeared or are insufficient owing to these or those conditions; this is just when his artistic vision and imagination are required. The scene of Comrade Kim Il Sung's house in Xiaoshahé in *The Year 1932* of the cycle *The Immortal*

History shows quite vividly the life in those days on the basis of the actual facts and through the fecund artistic vision of the writer.

The artistic imagination in the work that portrays the leader must be realized in the direction of producing an artistic depiction of the leader's greatness on the basis of historical facts, in the direction of reconstructing in a comprehensive way the facts which were not recorded in history and in the direction of polishing the work in a humanistic way to enhance its artistic appeal.

Another reason why a work which depicts the leader has its own physiology is also related to its creative objective.

The objective of producing an artistic portrayal of the working-class leader is to give the people a deep understanding of his greatness and get them to respect and support him loyally, cherish his ideology and intentions, and remain faithful to his cause.

A work that depicts the leader presents it as an important demand to reflect the utmost augustness of the leader and loyalty to him. Producing an august depiction of the great traits of the leader and his glorious revolutionary career is an iron principle of creative work.

The mood of the work must be bright and sublime. To portray the mentality of other characters in a heavy and dark light on the pretext of arousing ardent admiration for the leader is not consonant with the physiology of a work that delineates the leader. The leader of the working class is the sun that illuminates the hope-filled future of the revolution and the centre that leads the people to victory, glory, happiness and prosperity. The people always approach their leader with bright and noble emotions. Describing the mood of the work that depicts him as bright and sublime is a creative principle that accords with the emotions with which the people approach the leader and his artistic image.

In the type of literary work that depicts the leader it is important to properly depict the personalities of the characters who assist the leader.

In such a work loyalty to the leader should be the core of all the characters. The relations between the leader and his revolutionary

comrades in the socio-political organism are characterized by trust and loyalty, by love and filial piety. The figures close to the leader in a work that portrays the leader must be described as living models of loyalty to the leader.

The work must portray the typical loyal people who share weal and woe with him, being near him. The history of our revolution records the names of many loyal people who, from the dawn of the revolution, supported the revolutionary cause of Juche as a human shield for defending the leader, sharing the same destiny by the side of the great leader. The work must depict the images of the loyal people whom the leader is not forgetful of, alongside that of the leader. Through their images it must clarify the truth that the socio-political integrity granted by the leader is immortal though man is mortal, and call upon the people to follow the living example of supporting the leader with loyalty and filial piety.

An important consideration in portraying the characters of the figures around the leader is to sustain their character traits. Loyalty to the leader must always be the core of their characters. When the various aspects of their characters are combined harmoniously on the basis of this, their personal distinctions can be sustained.

Studying the artistic portrayal of a literary work that depicts the leader with a good knowledge of its physiology is a prerequisite for achieving the greatest ideological and artistic success in a work of this type.

It is misguided to neglect the general requirements of literature as humanics in a work that portrays the leader on the plea of its unique physiology. Sustaining the unique physiology in an idiomatic way while meeting the general requirements of literature thoroughly is an expression of the writer's skill, and the secret of making the portrayal a success.

In such a work the leader should be placed at the centre, and the seed of the work must be developed mainly through the portrayal of the leader. The work should deal with the historical events developing under the leader's guidance as its main storyline, establish the human

relations with the leader at the centre and mainly show the revolutionary work planned, organized and led by the leader. For all that, the leader should not be portrayed as appearing in every scene or dealing with all matters, large and small. In an ordinary type of work the hero appears in almost every scene, and all the large and small lines of characters and events are linked to him. But in a work that portrays the leader it will do if only the main lines are linked to the leader.

A work that portrays the leader should also plant the seed deep and set the theme properly. There are certain reasons why the seed of this type of work is not clear and its set task is dim. One reason is that the writers copy existing materials on the principle of recording, saying that they are being faithful to historical facts, and the other is that they do not devote heart and soul to the study of the seed and theme, with the one-sided attitude that an excellent description of the leader is all that is needed.

The means and techniques of description should be used in various ways in a work of this type to fully ensure the truthfulness and vividness of the portrayal. Lack of richness in the depiction of the leader in a literary work is also ascribable to the fact that the means and techniques of description are not applied in a diverse way. Human life in such a work should be described in depth either from the point of view of the writer, a third person or the leader. Direct description of the mental world of the leader should be freer, and his great image should be represented in more varied aspects. Some works of this type are still monotonous and stiff in their linguistic expression and detailed portrayal. Our language has many words that express laughter. But our writers repeatedly use a few easy expressions like “A bright smile spread over his face” or “He laughed heartily.” For the development of literature that portrays the leader, a revolution should be made first in linguistic expression. In the creation of this type of work, writers should be allowed to display their individuality and skill to discover and use ingenious linguistic expressions. Their use of linguistic expressions should not be brought

into excessive question. The augustness of the work should be expressed in ensuring the high level of quality of depiction in conformity with the dignity and authority of the leader.

Since creating an artistic image of the revolutionary leader of the working class requires that unique physiology be sustained and at the same time the general principle of literature be maintained, a writer should make redoubled efforts compared to when he writes an ordinary work. Only a writer whose intelligence and emotional experience have reached the height of the world of the great man and who sustains the physiology unique to a work that depicts the leader can produce a work that will be handed down to posterity.

4) THE GREATNESS OF THE PARTY SHOULD BE PORTRAYED DEEPLY

Depicting the greatness of the Party as well as the greatness of the leader is an intrinsic demand and most honourable task of our literature, whose mission it is to contribute to the development of the socio-political organism and the accomplishment of the revolutionary cause of Juche. The Party is the backbone of the socio-political organism; it organizes and guides the revolutionary cause of Juche to completion.

An important consideration in depicting the greatness of the Party is to correctly reflect the characteristics of our Party.

The Workers' Party of Korea is a revolutionary party of the Juche type guided by the Juche idea. It is an invincible party united on the basis of the Juche idea; it is also a militant party which is fighting vigorously for the completion of the revolutionary cause of Juche.

Realization of the integral whole of the Party and the masses is one of the important characteristics of our Party. Our Party serves the people faithfully under the slogan, "We serve the people!"; the people in turn support our Party with loyalty with the faith that "When the Party is determined, we can do anything!"

Our Party is a promising party that has solved most brilliantly the problem of succession to the revolutionary cause and a most steadfast party that invariably maintains the class standpoint and the revolutionary principle. The road we have traversed was beset with trials and difficulties, but our Party has stoutly defended the revolutionary principle at all times. Thanks to the struggle our Party conducted in defence of this principle, the banner of socialism has been firmly defended even in the unprecedentedly complex and acute circumstances in which the imperialists and reactionaries concentrated their attack on us. Even today, when complicated events are taking place in the communist movement, our revolution is following an unbroken line of victories without the slightest vacillation.

Literary work should depict the characteristics unique to our Party in philosophical depth, and thus emphasize the idea that our Party is the best in the world.

Describing the achievements of our Party in the revolution and construction is an important task arising in the process of showing the greatness of the Party. The agrarian reform and other democratic reforms, and the building of the State and the armed forces after liberation, the victory in the Fatherland Liberation War, the laying of the foundations of socialism, the socialist industrialization, the struggle for national reunification and other brilliant successes achieved in all stages and fields of the revolution and construction would be inconceivable apart from the activities of our Party.

It is a most brilliant achievement of the Party that it has built rock-firm organizational and ideological foundations on which to complete our revolutionary cause and develop our Party into an eternally revolutionary and militant party of the Juche type. Literature should present an artistically profound depiction of the struggle and activities of the Party to lay down its organizational and ideological foundations.

Literature should also portray realistically the exploits of the Party which made our people a great people, powerful and dignified. No

other people in the world are as good as our people. Our people are the strongest in esprit de corps and will in the world, they have a high spirit for revolution and struggle, and they are unstained, diligent and dutiful. Just as there is a good mother behind a good man, it is thanks to the sagacious leadership and warm care of our Party which leads our people to the road of victory, glory, true life and happiness that our people, who were long downtrodden under exploitation and maltreatment, have become the most dignified people in the world.

Literature should represent the exploits of the Party, which has built the most excellent people-centred socialism of our own style in the world. At present our socialism, the embodiment of the Juche idea, is the most politically stable in the world, and every aspect of life is full of vigour.

In depicting the greatness of the Party it is important to clarify deeply its position and role in the light of the unity between the leader, the Party and the masses.

The working-class Party is the political General Staff for implementing the ideology and leadership of the leader, and it is a political body that fights for the realization of the independence of the masses. The ideology and leadership of the leader is realized through the Party, and the aspirations and demands of the masses are likewise realized in the embrace of the Party.

In literary works the Party should be described as having established blood-sealed ties with the masses, with the leader at the centre. If the Party is described outside its relations with the leader and the masses, it will be described as merely an individual collective, and in the final analysis its position and role as a revolutionary party of the working class cannot be shown properly. Only when the Party is portrayed in its relations with the leader and the masses can it be depicted as a party that materializes the ideology and guidance of the leader and as a party that is united with the leader at the centre, has struck its roots deep among the masses and arouses the masses to the revolutionary struggle and construction.

When portraying the Party in its relations with the leader and the

masses, it should be stressed that no political organization can replace the position and role of the working-class Party as a guiding force, and that only the working-class Party, upholding the ideology and plans of the leader, takes care of the destiny of the masses to the last with full responsibility. The correctness of the Party's policies, its exploits, its organizations and its officials should be described on the principle of the unity between the leader, the Party and the masses. Portrayal of the Party on this principle is a prerequisite for showing the greatness of the Party in a profound manner.

Another important thing in describing the greatness of the Party is to enhance decisively the ideological and artistic level of paeans.

Literature can portray the greatness of the Party through novels, poems and dramas. But paeans are also used in many cases for portraying the Party. The main poems that extol the Party directly are paeans. Paeans comprise a very great proportion of our literature, and their ideological and artistic qualities are on a relatively high level. Now that the greatness of the Party is being demonstrated clearly with each passing day and the people's loyalty to the Party is being enhanced incomparably, it is natural that paeans that sing the praises of the Party are being created in great numbers.

Paeans should sing of the outstanding leadership of our Party in a weighty manner.

Paeans, by nature, are a genre of literature that sings of gigantic historical objects and events in a grandiose and solemn epic manner. Paean literature should depict the Party with an unusually strong degree of emotion, and its world should give a feeling of solemnity.

The appearance of the Party portrayed in such a work depends on the poet's experience of the Party and the depth of his thinking. All our people live under the sagacious leadership of the Party and its warm care, but the degree of their feelings about them varies. Depending on the degree of their feelings and their cultivation, some of them will feel the greatness of the Party keenly and others will not do so. The benefits they enjoy without knowing them are greater than those they know they are enjoying in the embrace of the Party. Our

literary work should bring the people in time to be grateful for the benefits they enjoy unconsciously, and feel more keenly their warmth even when they know what they enjoy.

The long poem *People Say* is excellent because it sings of the greatness of the Party with gravity in a world of deep meditation. Particularly impressive are the phrases about the Party advancing the farming-first policy throughout the country in order to ensure that the people eat their fill, and defining a part of history as the year of construction in an effort to enable the people to live in better houses, and the part that lauds the benevolence of the Party that called weaving cloth and producing footwear for the people also a revolution.

The greatness of the Party should not be portrayed in a set pattern. It is wrong to sing of political contents straightforwardly, beautify facts or use empty words, overusing bombastic modifiers and flourishes on the pretext of showing the greatness of the Party in an imposing way.

Since poems dedicated to anniversaries and made public on those days are also poems, they should show the characteristic faces of their lyrical heroes and the unique world of which their composers alone can sing. "Lyricism" derived from a sense of duty will fail to move the people.

It is not true that political expressions lower artistic quality, and it is not true, either, that political expressions improve political quality. If the political content is made lyrical without direct use of political terminology, it can give a poetic feeling, and through its overall portrayal its idea can be felt true to life.

A paean to the Party does not require embellishment and exaggeration in the least. Poets should weave the stirring events and the laudable deeds of the people that are taking place around them into their poems as simply and realistically as they see and experience them. Our people like the lyric poem *Mother*, because it reflects unaffectedly the simple feelings and attachment they feel in their lives. Paeans to the Party, as *Mother* does, should be unfolded true to

life and give all people genuine emotions that evoke their deep experiences of the past, without any affectation or flowery expressions. Only then can they portray political contents in an artistic way.

Many of the paeans to the Party directly personify the Party. Personification and other methods of figuration and symbolization may be effective in giving a vivid delineation of the Party, but prudence is needed in using figuration. It is now common for literary works to allegorize the leader as the sun and the Party as a mother. But this figuration is not a rule. A tendency that should be guarded against is likening the Party to anything without any consideration under the pretext of allegorizing the Party in a unique way. The figuration of the Party should be idiomatic and characteristic, and at the same time it should be used with prudence so as to be convincing. Natural phenomena and other objects to which the Party and the leader are likened in their delineation should be used only when they are deemed appropriate politically and artistically after the impressions they give the people and the several colours of their original meanings have been fully examined.

Artistic portrayal of the Party is realized also through depiction of Party organizations and typical Party officials.

The Party's ideology and intentions are conveyed to the masses through Party organizations and the activities of Party officials, and are carried out by these organizations. The main thing in man's life is his political and organizational life for exalting his socio-political integrity. Political and organizational life is conducted under the guidance and care of the Party organization. Therefore, how to set the functions of Party organizations which take care of the people's political integrity on their own responsibility and how to portray the functions artistically are an important task to be tackled by the literature that depicts the greatness of the Party.

Literature describes artistically the functions of Party organizations in order to give the people a deep understanding that the Party establishes the ties of kinship between the leader and the

masses and protects their political integrity, taking care of them and leading them so that they may burnish their integrity ceaselessly. The Party, a political organization which was founded for the realization of the ideology and leadership of the leader, can be likened to a mother, adding lustre to the political integrity of the people granted them by the leader. Therefore, the functions of Party organizations serve as the lifeline that enables the people to brighten their political integrity on the road on which they share their destiny with the leader. Literary works should set out the functions of political organizations like the functions of Party organizations, and present them properly; only then can they show impressively the greatness and beneficence of the Party that allows the people to glorify their political integrity and leads them to happiness.

The functions of Party organizations can be described overtly or covertly, in accordance with the characteristics of the seed and the requirements of the theme. But it is wrong to unfold the relations between the hero and the administrative worker without portraying his relations to the Party organization even in the case when the guidance of the Party organization and its influence have to be emphasized as an important line of presentation in the light of the requirements of the theme. Whether the work portrays the functions of Party organization overtly or covertly, the people see the image of our Party directly through this depiction, so this matter should be treated with prudence.

Literature should portray typical Party officials efficiently.

People call on the Party officials not only when they are in joy but also when they are in sorrow, because they know too well through life experience that all the problems arising both on and off the job can be solved creditably only through the organization. Of course, the individual officials who are responsible for their respective Party organizations do not represent the Party organizations. The people call on individual Party officials and speak frankly about their problems because they have keenly experienced that their view of and attitude towards the Party organization is precisely their view of and attitude

towards the leader, and that the Party organization links them with the leader, the centre of the socio-political organism, organizationally and ideologically and leads them so that they maintain the political integrity given them by the leader with purity and exalt it. Our literature should closely describe the characteristic features of Party officials of our times proceeding from this view and attitude.

The most important feature of the Party workers of our era is loyalty to the Party and the leader, loyalty that has become an article of their faith, and the spirit of devoted service to the people. Literature should represent typically genuine Party workers of our era who cherish the Juche-oriented outlook on the revolution, whose core is the revolutionary outlook on the leader, as their revolutionary outlook on life. The fidelity of our Party workers towards the Party and the leader is inconceivable apart from their spirit of devoted service to the people. A man who is faithful to the Party and the leader is also faithful to the people, and a man who devotes himself to the people devotes himself to the Party and the leader. Party workers described in literature should be portrayed as typical people faithful to the Party and the leader and to the people. The chief secretary of the Party committee at an industrial complex who appears in the novel *Warm Heart* is portrayed as a typical Party worker of our era. The novel shows through his presentation that only when a man cherishes loyalty to the leader and has affection for his fellows can he become a true revolutionary of the Juche type and a true official of our times. Writers should write many good works of this type, which can serve as work manuals for Party workers.

There should be no stereotype in portraying Party workers. In our literary works almost all Party workers are represented as being gentle, imposing and experienced in all aspects. As a matter of fact, this is also a rigid pattern. Some of them are gentle, others keep their men on the move, and others have this or that demerit which they correct through their work. In the situation today, when all officials are required to eliminate senility and stagnation and work full of vigour and zeal, it is not consistent with the times to delineate our

Party workers always as gentle and imposing characters. The Party worker in our literature should be represented as a human being before being a Party worker and his individual characteristics should be depicted in various ways and in a fresh manner.

Literary works can give a correct understanding of our Party through the portrayal of Party members and other working people.

Our Party has its concrete appearance in the life of Party members and other working people, and the benevolent solicitude of our Party reaches every Party member and other working person. It is said that the appearance of a man reflects that of his mentor. The looks of the Party are reflected unaffectedly in the proud looks of the people brought up by the Party. How a nation is prepared and how it lives and struggles give a full picture of the party of that country. Writers should delve deep into the life of the typical men of our times, the typical Party members in particular, so as to make the people feel the greatness of our Party through their portrayal.

Works that sing the praises of the greatness of the Party enhance our people's feeling of trust in and admiration for our Party, and encourage our Party greatly. Our literature takes a really great share in rallying the masses around the Party and promoting the cause of the Party from generation to generation. By creating many excellent works that depict the Party, writers should make a positive contribution to getting all the members of the society to trust the Party infinitely, and devote themselves heart and soul to the accomplishment of the Party's cause.

5) ARTISTIC IMAGES OF TYPICAL PEOPLE OF THE JUCHE TYPE SHOULD BE CREATED

Our literature should produce, together with the artistic portrayal of the leader and the Party of the working class, portrayal of the typical communists of the Juche type so as to strengthen the single-hearted unity between the leader, the Party and the masses and inspire

the masses to the accomplishment of the cause of independence.

The typical people of the Juche type in our era are boundlessly faithful to the leader, the Party and the masses.

Faithfulness to the leader is the main trait of the communists of the Juche type and the basic factor that ensures the solidity of the socio-political organism. It can be said that a man who thinks and acts in step with the ideology and plan of the leader and finds the worth of life in sharing life and death, joy and sorrow with the leader is a man of this type who values the socio-political organism. Literature should direct efforts to depicting the traits of the faithful man who devotes his all to realizing the ideology and leadership of the Party and the leader invariably regarding the leader as his mental pillar.

The communist of the Juche type keeps true loyalty to the leader as an article of faith.

This loyalty is a noble trait of a communist who firmly believes in the victory of the revolutionary cause pioneered by the leader, accepts the leader's ideology and leadership as being the most correct and fights for their realization by devoting his all.

True loyalty to the leader is not manifested in flowery words or solemn pledges. It is easier for everyone to express in words loyalty to the leader than to put it into practice. On the road of supporting the ideology and leadership of the leader, one must overcome severe trials and may even have to sacrifice one's life. The history of the international communist movement and that of our revolution show that, among the people who spouted the finest words and cheered more loudly than anybody else when things were peaceful and happy, quite a few turned traitor when things became complicated and trying. Genuinely loyal people are those who do not speak gaudy words but cherish loyalty in their hearts without wavering under any circumstances, who speak little but work quietly devoting their efforts and wisdom, and who feel ill at ease from remorse and anguish when they commit the slightest error in the way of supporting the leader, and keep in step with the guidance of the leader, living as required by his ideology.

Loyalty to the leader which has been cherished as an article of faith does not change but remains eternal. This loyalty is formed on the basis of a deep understanding of the greatness of the leader and the confidence that the revolution will emerge victorious and the destiny of one's own and the people will be carved out when the leader is honoured and held in high esteem. It enhances the people's self-consciousness and determination to honour the leader and follow him to the end, and firms up their will to support the ideology of the leader and his leadership invariably in all circumstances. The revolutionary predecessors registered in the history of the revolutionary struggle of our people were without exception communist revolutionaries of the Juche type, who kept loyalty to the great leader Comrade Kim Il Sung as an article of faith. They trusted only the leader and followed him invariably no matter which way the wind blew, with the unshakable faith that the destiny of the people could be saved and the country and nation become prosperous when they held the leader in high esteem. Our literature should produce a profound description of this boundless loyalty to the leader, the ideological and spiritual qualities of communists of the Juche type, in the context of its relationship with their revolutionary faith.

The communist of the Juche type keeps true loyalty to the leader as an article of conscience.

Only loyalty to the leader that is kept as an article of conscience is sincere and pure, free from affectation and selfishness. Conscience is a feeling with which one feels responsibility for one's own actions before the country and nation, and before the society and community. Conscience is the mirror of action, and a criterion for judging between falsehood and truth. An honest man lives full of pride even though he has forgone meals and sleep for days, but he does not feel at ease even for a moment when he has abandoned his conscience. The core of the conscience of a communist of the Juche type is the revolutionary conscience with which he feels the sense of responsibility for his own actions with regard to supporting the leader. Only faithfulness to the leader that emanates from the

revolutionary conscience can be impeccable and pure. Underlying the loyalty based on forcible demand or sense of obligation is selfishness seeking career, fame and reward; this type of loyalty can easily change according to the circumstances and conditions. When they were left alone on a deserted island or they were mounting the scaffold, the anti-Japanese revolutionary fighters lived up to the pledge they had made before General Kim Il Sung, picturing him in their minds. These noble features mirror their revolutionary faith as well as their flawlessly pure and clear revolutionary conscience to honour the leader of the revolution from the bottom of their hearts. A communist revolutionary of the Juche type regards loyalty to the leader as his revolutionary duty, and, at the same time, displays it with revolutionary conscience.

The communist of the Juche type keeps true loyalty to the leader as an article of morality.

It is impossible to invariably demonstrate loyalty to the leader only with conscience. Loyalty to the leader should become a part of morality based on revolutionary conscience; only then can it be displayed at a noble level at any time and in any place, even when it is unnoticed. Loyalty, as a part of morality, is a trait of a man who regards it as the unbreakable ethics of life and code of conduct and observes it voluntarily to live and work as required by the ideology and intentions of the leader.

Loyalty to the leader, as a part of morality can only be noblest when a man regards it as a natural obligation to worship the leader as his own father and remains loyal and dutiful to the leader.

Literary works should describe realistically and deeply true loyalty to the leader as a part of conscience and morality, the noblest moral and spiritual qualities of communist people of the Juche type.

The communist of the Juche type makes true loyalty to the leader his everyday concern.

Loyalty to the leader becomes ingrained and consolidated in life. There is no person who is isolated from life, and beautiful and noble human traits are formed, ingrained and generalized in life. Our life is

a flower garden which makes loyalty to the great leader manifest in practice; it is a place which tempers faith, conscience and moral traits. When loyalty to the leader is regarded as one's everyday concern, it can grow firm, unwavering in any wind.

To cherish loyalty to the leader as an article of faith, conscience, morality and everyday concern is an important standard for judging its truthfulness. These four constituents are closely connected with each other. Conscience and morality cannot be defended without faith, and vice versa. There cannot be genuine life separated from faith, conscience and morality, which are consolidated in life. To make loyalty to the leader a part of one's faith, conscience, morality and everyday concern is a sure guarantee that the communist of the Juche type will lead a genuine life, and our socio-political organism that has achieved the single-hearted unity between the leader, the Party and the masses will develop without letup.

This is a precious truth that I keenly felt and summed up through what I experienced in the course of making revolution in support of the cause of the leader for a long time. When we train all members of the society to be truly loyal and dutiful people who cherish loyalty to the leader as an article of faith, conscience, morality and everyday concern, our Party, our people and our country, in all trying days, will be firm with nothing to be afraid of and nothing they cannot do.

If our literature is to describe true loyalty to the leader of the communist of the Juche type, it should portray it realistically through the course of its becoming an article of his faith, conscience, morality and everyday concern.

For this, the innermost world of the characters should be delved into for description.

Originally, depicting in depth the innermost world of the character is an intrinsic demand of literature, a branch of humanics, but it is all the more urgent in works that portray loyalty to the leader, a most fundamental trait of the communist of the Juche type. An in-depth description of the innermost world of the hero will make it possible to correctly clarify the characteristic qualities of a loyal person, a most

beautiful and noble typical person of the Juche type in the world, and show that person's human traits vividly and adequately. When approaching the truly loyal man, people admire his laudable deeds; and they are more impressed, and even moved to tears by his firm faith and pure and noble conscience and moral traits underlying his ardent loyalty and filial piety to the leader. Literary works should delve deep into the world of loyalty and filial piety of a typical person of the Juche type, the loyalty and filial piety that have become an article of his faith, conscience, morality and everyday concern and underlie his laudable deeds and brilliant exploits, and portray the world vividly. Such a work will pluck at the people's heartstrings and contribute to training a great number of loyal and filial people through a prototype.

In depicting the innermost world of the communist of the Juche type it is important to describe the course of loyalty to the leader becoming an article of that person's faith, conscience, morality and everyday concern in a unified context. Only when a man cherishes loyalty to the leader as an integral part of his faith, conscience, morality and everyday concern can he support the leader's ideology and leadership loyally, fight devotedly for their realization, and lead a true life. The genuinely loyal people in our era are those who make the revolution unswervingly to the last even though they have to work at arduous and difficult posts or live all alone on far-flung, isolated islands, those who keep their loyalty unstained and mount the scaffold proudly and without hesitation after they are arrested by the enemy.

When portraying the innermost world of a communist of the Juche type, it is necessary to show profoundly loyalty which has been built up as a habit, together with the loyalty which has become an article of faith, conscience and morality. For a man whose loyalty to the leader has been built up as an integral part of conscience and morality, it becomes an article of conscience and an inviolable moral rule and code of conduct before being a part of obligation. For a man who keeps loyalty to the leader as his everyday concern, loyalty has become ingrained as a habit; this type of man does not feel

comfortable if he has failed to perform a task however arduous and difficult it may be if it is what the leader intends and wants to be done. When he is restrained or prevented from doing it, he feels uneasy and displeased, and is not free from the thought that something is missing in his mind. He finds the joy and happiness of genuine life in holding the leader high, and feels the pride and worth of life most keenly when he has carried out the task assigned by the leader. Works of literature should delve into such innermost world of characters and describe it in a profound way.

The innermost world of a character is based on life and is manifested in life. Our literature should depict life well in order to portray the genuine loyalty of communists of the Juche type vividly.

The life of a true revolutionary is most worthwhile in that it begins and ends with loyalty to the leader. Life and struggle are carried out in the midst of loyalty and filial piety to the leader, and loyalty and filial piety to the leader germinate and grow in the course of life and struggle. Proceeding from this view and standpoint, literary works should describe life and struggle.

What is important in representing the typical people of the Juche type who possess true loyalty is to find out a section of life which embodies most vividly the loyalty, which has become an article of their faith, conscience, morality and everyday concern, and describe it in detail. If life is treated in sections on the principle of equalitarianism on the plea of portraying in toto the demand for such loyalty, it will be impossible to show deeply even one aspect of what is demanded. Among the hallmarks of a character's genuine loyalty, a part of life that embodies the characteristics of his personality in a most concentrated way should be delved into; only then can the description of life be sustained and his personality be stressed.

In order to produce a wide and profound picture of the loyalty of a typical person of the Juche type, which has become an article of his faith, conscience, morality and everyday concern, it is necessary to describe it in the context of the process of the formation of his outlook on the world.

The process of loyalty to the leader becoming an article of one's faith, conscience, morality and everyday concern is inconceivable apart from that of the formation of the revolutionary outlook on the world. This type of loyalty to the leader is not formed in a few days or all at once. It is formed, developed and consolidated only through the actual revolutionary struggle beset with difficulties and trials, and through the uninterrupted ideological and revolutionary training for revolutionary transformation.

Some literary works, instead of portraying the hero's loyalty to the leader true to life and profoundly by combining it closely with the process of the formation of his revolutionary outlook on the world, show his loyalty through some of his apparently believable dialogues and some dramatic scenes. This method of description cannot show vividly the features of the true loyal men of our era. Such literary works of an extended form as novels, medium-length novels, scenarios for full-length films and long plays should weave and develop their storylines with the main emphasis on the process of the hero's cherishing loyalty to the leader as an integral part of his faith, conscience, morality and everyday concern. This should be a principle to be adhered to by our literature, which contributes to implementing the cause of modelling the whole society on the Juche idea, in portraying the process of man's formation of his revolutionary outlook on the world. It is wrong to describe the process of its formation and consolidation as a sequential one on the plea of representing the process in close relation to that of the formation of the revolutionary outlook on the world. Whether a person has cherished loyalty as an article of faith, conscience, moral obligation and everyday concern is an important yardstick for measuring that person's true loyalty, and each process of this loyalty becoming an article of these four qualities is interconnected. So the process should be described as a unified process and in a three-dimensional way, not in a way of explaining it step by step, and in a comprehensive way, not in a one-sided way.

To depict vividly and realistically, widely and deeply, a typical

man of the Juche type who endeavours to cherish genuine loyalty to the leader as an article of faith, conscience, moral obligation and everyday concern is the way to make our literature become a Juche-oriented revolutionary literature that satisfies the requirements of the times and the aspirations of the people.

In creating a typical man of the Juche type of our era, it is necessary to portray impressively the loyalty to the leader on the principle of the unity between the leader, the Party and the masses. Loyalty to the leader comprehends loyalty to the Party and to the people. For a literary work to depict loyalty to the leader which a communist of the Juche type has acquired, his revolutionary outlook on the leader should be represented in close combination with his revolutionary outlook on the organization and on the masses.

Loyalty to the leader, the Party and the masses is based on the collectivist outlook on life that regards the life of the socio-political community as the lifeline for its every individual member and that the life of the community is more precious than an individual's. Literary works should delineate such a collectivist outlook on life on the part of the people of our era. This is an important characteristic of our literature. The unsung heroes and merited people whom our literary works have portrayed in the main since the 1980s are models of true communists; they quietly devote their all for the good of the Party, the leader, the country and the people, not for their own fame or interests. Writers should continue to present images of these people properly, and at the same time pay great attention to creating the images of the typical heroes of a new type, who are being found one after another in our era, so as to show deeply their collectivist, revolutionary outlook on life.

Mass heroism displayed by the communists of the Juche type should also be portrayed.

People of the Juche type represent the heroes of our era who pioneer the untrodden path of the revolution beset with all sorts of difficulties and trials. Even in the acute situation in which the anti-socialist manoeuvres of the imperialists and reactionaries have

reached an extreme, they cherish a firm faith in socialism, and, under the slogan, "Let us all live and struggle like heroes!" are accelerating the vigorous advance, bringing about world-startling miracles and innovations day after day, so as to complete the revolutionary cause of Juche. Literature should impressively depict their mass heroism and creative feats on a high plane.

In portraying the heroes of our era it is necessary to show them not as extraordinary persons who were born with the disposition of heroes but as working people of common origin, as ordinary people who work and live in their workplaces and homes with other working people every day. In addition, it is imperative to emphasize the idea that if one is determined to dedicate one's body and soul to the Party and the leader with boundless devotion to the revolutionary cause one can perform valuable exploits and become a hero. Writers should clarify realistically and in a lifelike way how a simple and ordinary person can grow up to be a hero. It is important to portray in bold relief not only the simple character of the hero but also his exceptional spiritual height and outstanding feats.

The heroism of the people of our era is mass heroism, not individual heroism. No one can become a genuine hero separated from the society and community. To live and struggle like heroes means fighting devotedly for the revolutionary cause of the masses, not for one's individual interests and fame. Literature should create a vivid and deep delineation of the essence of mass heroism the men of our era possess, and the characters of the heroes in our literature should be portrayed in the typical circumstances in which all the people live and struggle like heroes. Literary works should stress the idea that the mass heroism of the people of our era is based on the collectivist outlook on life and can be displayed only through the guidance of the organization and active assistance from the collective.

In creating the image of a typical man of the Juche type, it is important to depict in depth his ennobling communist humane traits.

The man should be portrayed as a genuine man who values his fellows most, and loves them and works sincerely and

conscientiously for the society and the people, whether this is appreciated by others or not, regarding it as the greatest honour to serve the people, and being possessed of rich emotions, passion, noble ethics and morality.

In literary works the humane quality of the hero should be combined with his political quality. To combine the former quality with the latter quality in the characterization of positive figures is a fundamental principle to be maintained in the Juche humanics. Juche humanics should portray the humane quality of the hero not as an inborn quality but as a quality that is formed and consolidated by his conscious efforts on the basis of the Juche outlook on life. Emphasis only on the hero's humanity will fail to clarify the social nature of his character, and emphasis only on the hero's political principles will also fail to show the humane traits of his character. Stressing only one of the two qualities will end up lowering the ideological and artistic qualities of the work of literature.

What is particularly important in creating an image of the typical man of the Juche type is to describe properly the new spiritual and moral traits displayed among our people who have entered the 1990s.

Today, the spiritual and moral traits of our people are being displayed at an unprecedentedly new height.

Recently under the slogans, "When the Party is determined, we can do anything!" and "Let us become the Kim Jins and Ri Su Boks of the 1990s!" the officers and men of the People's Army have been working in most difficult and arduous fields of socialist construction, and are performing miraculous feats unprecedented in the history of construction of our country. In this peaceful period, such heroes as platoon leader Kim Kwang Chol, who sacrificed his life by covering a hand grenade with his body just before it exploded to save his comrades-in-arms, are being produced one after another. Meanwhile, the demobilized girls, who devoted their beautiful youth to the military service, volunteer in groups to be assigned to difficult and arduous jobs.

The beautiful deeds of the people of our era can also be found

without interruption among Party workers, public security men, intellectuals, young people and students in all parts of the country. Young people volunteer to work in the glorious places which have received the leader's field guidance and are associated with the Party's revolutionary history, and in difficult and arduous sectors. Girls marry honoured disabled soldiers to become their life companions. And students of senior middle schools on graduation become road sweepers in classes, a job that was regarded as lowly in the past. These have become a pride and irresistible current of the 1990s.

Amid the stories about the beautiful deeds performed by the people who devote their all to the leader, the Party and the masses being told one after another, the story about the manager of the Jonchon County Commercial Agency who showed boundless loyalty and filial devotion to the leader moves the people greatly.

Embodied in all these laudable deeds performed in the new vibrating reality of our era is the new outlook on beauty, the Juche outlook on beauty, which has been formed among the youth and other people of our era.

An important characteristic of the new spiritual and moral traits of the people of our era is that they regard it as their revolutionary duty and obligation to remain loyal and dutiful to the Party and the leader, to the country and the people by devoting their all. The high degree of self-consciousness about their social obligations to the leader, the Party and the masses and the spirit of devotion to sacrifice themselves for them mirror the most beautiful and noble humanity our people alone possess. They also reflect the philosophy of life of the people of the 1990s and their Juche outlook on beauty. Because our people keenly feel through their lives that they cannot live even a moment separated from the embrace of the leader, they always think about what they can do to repay the leader for his great benevolence and love for them, and regard it as being most beautiful and ennobling to remain faithful to the leader.

This outlook on beauty of our people has not been formed only

today. The noble humanity, displayed in a fresh way day after day in our society where the single-hearted unity between the leader, the Party and the masses has been achieved, has deep roots historically. Our socio-political organism was formed and defended by the first and second generations of our revolution, and it is being developed ceaselessly by the third and fourth generations. No force can break the will of our people, who are determined to entrust their fates to the socio-political organism forever and share their life and death with it even though the world may change dozens of times.

The beautiful and noble spiritual world of the people of our era, who are highly aware of their noble obligations to the socio-political organism, will be displayed ceaselessly on a higher level in the future, too. Literature should explore and portray this ever-developing, beautiful and noble spiritual world of our people from the revolutionary view of beauty based on loyalty and filial devotion to the leader.

For the creation of a correct image of a typical man of the Juche type, it is necessary to solve the problem of typifying the characters.

What is important in typifying human characters is meeting the requirements of individualization and generalization. The writer should sustain the essential part of the characters by cutting out or emphasizing what should be among the materials related to real people. If he is captivated by the details of little importance, rather than by the essential qualities of the characters of the archetypes he will deviate from the principle of typification. It is wrong to neglect the real facts on the plea of presenting the essential and lawful things. Typification of characters must not allow introducing at random fiction that cannot exist in reality and fictionalizing the work as a whole without ever relying on archetypes and materials based on facts. Our literature should regard it as its principle to create typification on the basis of archetypes and real facts. Otherwise, writers are apt to resort to fictionalization at the desk without experiencing reality. To rely on archetypes and facts conforms with the present situation in which a great number of people of the Juche type are appearing, and it is of

great significance in establishing a close relationship between literature and reality and between literature and the masses, and in strengthening the writer's experience of reality.

An important thing in creating the image of a typical man of the Juche type is to present his characteristic features vividly. It has always been stressed that individualization of characters is a fundamental principle of typification. If the character's representation is stiff and drab, one cannot feel the breathing of real people. Lifeless characterization makes the whole work dry.

The writer should discover the character of man for literature. The writer, who has not discovered the exceptional character of the hero, has no right to start writing. He should produce in every work new characters which he can say are his own discoveries.

Representation of the people will become vivid when their characters and life are portrayed in three dimensions from various angles. It is wrong to neglect the aspect of their nature at the expense of paying attention to the aspect of their outlook on the world. Man's nature is an important element in defining his character. It is different in most cases. It is solid relatively and does not change easily in his lifetime. Though identical in their outlook on the world, people will become distinguishable in their characters if their outlook on the world reflects different natures. It is contrary to the principle of typification to stress only the inborn nature or the deformed nature that does not accord with the characteristics and tastes of our nation or to describe nature in a simple way or within a rigid pattern.

The writer should not stress only the positive aspects in creating a typical person. Paying high tribute to the positive prototype in our literature is itself criticism of the negative, but it is wrong to stress only the positive. There are not only positive aspects but also negative ones among the people of our society. In order to transform all the members of society as required by the Juche idea it is necessary to conduct a strong ideological struggle against the negative while conducting education through the positive examples. To pretend not to see the negative phenomena existing in reality is

not a communist attitude, and it also runs against the conscience of the writer who represents the voice of society. The writer should acquire the spirit of defending the positive ardently and criticizing the negative sharply.

Criticism of the negative is a struggle to correct the misguided ideology which is based on an outmoded outlook on the world, so it should always be uncompromising, staunch and thorough. Literary works deal with the negative characters in our society mainly to teach people the lesson of life through the portrayal of the characters who transform themselves thanks to the principled criticism of their comrades and collective, and their warm love. If the negative characters give people a serious lesson of life that can never be forgotten, then it is a successful representation.

When depicting the positive prototype, the tendency of stressing only his positive aspects or idealizing him should be guarded against. There is no one who has no demerits; the point is that there is a difference in how quickly one corrects one's demerits. If the writer is to present a positive character as truthfully as in reality, he must produce a true-to-life portrayal of the developing man who ceaselessly cultivates and trains himself in life.

5. LIFE AND DESCRIPTION

1) A CORRECT UNDERSTANDING OF THE SEED OF THE WORK IS ESSENTIAL

We advanced the theory on the seed of the work of art and literature long ago. Since then, this theory has fully demonstrated its truthfulness and vitality through the practice of creative work. The theory played an important role in bringing about a revolution in the field of art and literature and in ushering in the historic heyday of this

field. We should thoroughly apply this theory to creative activities in the future, too. For this purpose, we ought to have a correct understanding of the essence of the seed.

The seed means the core of a work. It is the ideological life-essence which contains both the writer's main subject and the soil in which the elements of the image can strike root.

Some writers, still steeped in conventional concepts, misunderstand that the seed is something identical with the theme or the idea; they do not see it as a category that was newly discovered. The theme and idea have been discussed in literary theory for many years, in the course of which the view that the theme and idea are the most essential elements in the literary work has become solid. Those who entertain this conventional view mistake the seed for something like the theme or the idea.

The misunderstanding of the seed is ascribable partly to the fact that they did not have a correct understanding of the essence of theme and idea in the past. In a literary work such individual elements as the theme, idea and characterization are inseparably related to each other, and their concept can be defined properly only in the context of the overall system of artistic portrayal. In particular, proper clarification of the categories, which constitute the core of literature, must precede the clarification of the individual elements. The core of the work is the most essential element that can germinate and make all the individual elements of the work grow.

In the past, some people justly viewed the theme as the social problem reflected in the work, but most of them regarded it as the writer's assertion in the work or the idea that gave impetus to the creation. This is the view that the theme is almost the same as the idea or is the core of the work.

Since the core of the work was not clarified and the concept of the theme was not defined properly in the past, people did not have a correct understanding of the idea of the work. With a view that the basic idea of the work is the theme, some people defined the idea of secondary importance as the idea; others dealt with the theme and

idea as being identical, not separately.

Of course, there were quite a few people who regarded the theme as a social problem and the idea as the writer's ideological and aesthetic assertion. But, beclouded by this or that fallacy, their view did not receive recognition. The establishment of the theory of the seed, the kernel of the work, produced a proper solution to the problem of the constituent elements of representation of the work.

The seed differs both from the theme and from the idea.

In order to have a correct understanding of the essence of the seed, it is important first of all to comprehend what the ideological essence of life is.

Man transforms society and conquers nature purposefully and consciously, proceeding from his aspirations and demands. So this or that phenomenon in life has, without exception, a certain ideological meaning, and this is inevitable. Certain ideological meanings are embodied not only in historical incidents or events of great social importance, but also in man's daily life. The natural phenomena which are associated with man's activities, to say nothing of the social phenomena, all have certain ideological meanings. Enjoying themselves in a beautiful flower garden, people not only feel keenly the gardener's devotion but also understand his view on beauty and ennobling tastes.

What sort of ideological meaning is contained and to what degree are different according to the phenomena of life. In reality, some have a simple ideological meaning and others have various ideological meanings. Generally speaking, life phenomena are not simple; they are complicatedly entwined, embodying various ideological meanings. Among these ideological meanings, there is a most essential and regulatory one that governs the phenomena and restricts other ideological meanings. It is the basic factor, the core that guarantees its own existence. The core is the very ideological essence of life.

However, it is not true that the ideological essence of all types of life becomes the seed of literature. Some can be dealt with in literature and some cannot; and some that cannot be handled in

literature can be dealt with in other fields of humanism. Though literature is the encyclopedia of life, it cannot contain the ideological essence of all types of life. This is because there is a law that governs artistic representation unique to literature, the law that life should be reflected realistically in an emotional form.

Some of our writers wrestle for several years with the ideological essence that cannot be handled in literature. The main reason for this is that they mix up the idea with the seed, thinking in a one-sided way that the seed is only the ideological essence.

The seed is the ideological essence of life, but it is distinguishable from the idea expressed in general. The seed is understood both by reason and sense and sympathized with by emotion. And it inspires not only logical thinking but also artistic thinking.

The idea is subjective and it manifests itself, in general, in an abstract form. But what is ideological and embodied in life is objective and finds expression in a vivid form in a concrete object. It is embodied in the nature of man, in the events and in the phenomena of life. It finds itself in a concrete and vivid object. The seed, which is also the ideological life-essence, is embodied vividly in a concrete object. This object is the life that contains both the writer's main subject and the soil in which the elements of the image can strike root.

As such, the seed enjoys ideological and emotional sympathy. The ideological life-essence that motivates the writer's brain, agitates his heart, gives him the idea and inspires emotion in him is the true seed of a literary work.

The ideological life-essence that has neither the main subject for the writer nor the soil in which elements of the image can strike root and, accordingly, cannot captivate the writer's heart and arouse his emotion, cannot be the seed of a work, no matter how great its social significance is. To be forgetful of this leads the writer to be engrossed in what is purely ideological from the thought that the seed is the ideological essence. Only the ideological life-essence that ignites passion for creation in the writer's heart, fans that passion, leads him to the world of emotional experience and offers him creative vision

can be the seed of a literary work.

It is also necessary to have a correct understanding of the relations between the seed and idea of the literary work.

That the seed is the ideological essence of life does not mean that it is identical with the idea of the work. The idea of the work is formed on a wide scale. It consists of the integral whole of the seed, the ideological contents that such various elements of image as characterization, events and conflict defined by the seed have intrinsically in life, and the writer's view of them. In short, the idea of the work is the assertion the writer wants to make in the course of nurturing the seed, his appraisal of life depicted in the work and his conclusion of the characters' fates. This shows that the seed cannot replace the idea of the work though it is the ideological essence. The idea of the work is derived from the seed and is determined by the seed.

The seed of a literary work is the ideological essence of life that contains the writer's main subject.

The main subject contained in life is deepened to be the theme of a work to be created. The theme is the main subject the writer wants to develop in the work. The main subject, as the social question and human question, comes into being in life that embodies the seed.

The theme of the classic masterpiece *The Fate of a Self-defence Corps Man* is the question of the destiny of the ruined nation, the vital question of the nation in distress that is at a crossroads whether to obey the oppressors or resist them. This was a fundamental question raised by the actual situation of our country in the 1930s that embodied the ideological essence that one could not avoid being killed whether he joined the "self-defence corps" or not, and to be concrete, by the life related to the "self-defence corps," a puppet organization of the Japanese imperialist aggressors. The poor Korean people could not find a place for living in the land ruled by the Japanese aggressors with the bayonet. Nor had they any place where they could be buried after death. Those who were drafted into the "self-defence corps" had to serve as cannon fodder for the Japanese imperialists, only to be killed like dogs. And those who did not join it

had to die from grinding toil and hunger. This dark and tragic situation gave rise to the question of the fate of the Korean nation.

The seed and theme are inseparably related to each other from within life. Whether the ideological essence of life can become the seed of a literary work or not is determined by whether the life contains a human question or not. The ideological life-essence that does not bear on the human problem cannot be the seed of a literary work. Notwithstanding this, the theme by no means determines the seed. That which governs life that contains the writer's main subject is the ideological essence embodied in it. Since the main subject has struck root in none other than the ideological essence of life, the theme is restricted by the seed.

The seed to be dealt with in a literary work is the ideological essence of life that contains the soil in which the elements of image can strike root.

The seed enables the writer to discern the outline of the image he is going to create. The seed gives him the outline of the preliminary picture of the personalities of the hero and other major characters, the relations between the characters, and the main elements of the image like events, conflicts and storyline.

This presents the question of how to consider the relations between the seed and the material. The material is about life that serves as the basis of the artistic image of the literary work, whereas the seed is the ideological essence of life. Both the material and the seed are based on life, so they are closely related to each other. Frankly speaking, the writer can discover by chance the ideological substance of life in the course of gathering the materials about life in reality and take it as the seed of the work he is going to write. For this reason, he often thinks that the material and the seed are similar or identical, and in the worst case he mistakes the material for the seed. If the ideological essence he discovers by delving into the materials about life which he gathers in reality can be contained in the literary work, then he can of course say that he has discovered the seed. But if there is no ideological substance that can be dealt with in the literary

work or if the writer fails to discover it beforehand, the data of life is no more than the material.

The material is the data of facts in life. It is always concrete. In case of material about a man, it must be such a one that can give answers to the question of when and where he did what and how, and in the case of the material about an event, to the question of when, where, and how it happened and for what reason. Therefore, when he has chosen the material, the writer can have a concrete and vivid picture of the individual figures or events. Nevertheless, the material cannot give the overall picture of the image of the work and, moreover, it can neither determine such elements of image as the personalities of characters, the relations between them, events and conflicts, nor indicate how and in which direction they should be depicted.

Unlike the material, the seed does not give a concrete picture of the elements of portrayal. The seed only makes people imagine the elements through association. But the seed, unlike the material, determines the selection of the individual elements, gives a hint to how to make use of them and in which direction, and gives an integrated picture of the image of the work to be written. The material itself is also determined by the seed. This is because the seed is the ideological essence of life that contains the soil in which the elements of image can strike root.

In order to have a correct understanding of the essence of the seed of the literary work, it is necessary to understand that the seed is the core of the system of image of the work.

To clarify the core of the work is an important matter in the course of creative activities and the theory of art and literature. Successful creative activities and the ideological and artistic qualities of a work depend on what is seen as the core.

In the past some writers took the theme, the idea or the characterization as the core of the work, and some playwrights regarded the conflicts as the life of the play. This misunderstanding of the core of the work led to the production of works with a bare idea but without the characterization of real people, works with

characterization but without a significant idea, and works full of useless tension but devoid of sustained idea and characterization. It is true that the theme, idea, characterization and conflicts have important places in the system of portrayal. But none of them can occupy the same place as the seed.

The seed which was selected from life and cultivated artistically constitutes the core of a work. This means that the seed is the main substance that forms the centre of all aspects of the image.

In order to have a correct understanding of the fact that the seed is the core of the work, it is important to grasp the factor of the core. The essence of the seed cannot be clarified if the seed is defined as the core of the work on the basis of its function in the system of portrayal. Of course, the function is an important reason why the seed becomes the core of the work, but there is also the main factor that guarantees even the function. Writers must know this. Only then can they grasp the essence of the seed.

The main factor that the seed is the core of the work is that it is the ideological substance that embodies the most profound essence of life reflected in the work. Without this substance, the life reflected in the work will become dry, and its artistic image will be deprived of its colour. The ideological substance is the soul and core of the life reflected in a work. As such, the seed constitutes the one and only centre that determines, unifies and leads all the constituent elements of image of that work.

Practical experience proves how great a role the seed plays in the creative activities of a writer and in the artistic system of a work. All the constituent elements of the image of the work form a unified picture as they come into gear to cultivate the seed. The content and form of the work are unified on the basis of the seed and its ideological and artistic qualities are combined with the seed as the foundation. The seed is the very core of the work.

The course in which the seed becomes the core of the work from the ideological substance of life is the course of the writer's creative work and of a new artistic world coming into being. Only the seed

and none other can unify the course of creative work and artistic portrayal and serve as the standard in solving the demands raised in this course. For this reason, the seed is associated with only one work, and it becomes dead apart from the work. The main reason why literary works differ from each other is that they have sprouted from the seeds peculiar to them.

Choosing the right seed and cultivating it properly in a creative work is the fundamental problem that decides the fate of the work. Choosing the right seed and creating an artistic image on the basis of this must be the physiology and iron rule of literary creation.

The writer feels an urge to create on various occasions in life. The discovery of a significant idea or characters, an interesting event or details may motivate him to write. Regardless of what he has discovered first or what captivated him first, the writer must plan his work and write it only after he has grasped the seed. When he has chosen the seed, he must review all the characters and events in the light of the demands of the seed, and discard what does not conform to the seed, even though he discovered them first.

Where there is life there is a seed that can be realized in a work. In our worthwhile life seething with creation and innovation, there are countless valuable seeds that excite the writer and give him creative inspiration. But the seed to be contained in a literary work is not grasped easily at any time and at any place. The course of discovering the seed in life is accompanied by the course of delving into the essence of life. The writer studies life anatomically, racking his brains to find out its essence and the human problems in it, so he can grasp the essence of life better than anybody else. But some essences are difficult for the writer to depict accurately, and others, even though their exact meanings are expounded, do not cross his mind again at any time. The essence of life, which he has already discovered, flashes across his mind the moment he witnesses again a meaningful phenomenon of life. It is because the phenomenon of life acts as a stimulus for depicting the essence of life he has in his mind. Just at this moment he can grasp the seed. It is not that the writer can take

the seed only by remembering at a certain moment the essence of life he has already found; he can find out newly the essence of life he is not aware of in the course of witnessing a phenomenon and studying it deeply. This essence can become the seed of the work.

The seed is not on the surface of life; it is hidden in the deepest part of life. It is not revealed easily in a normal life devoid of excitement and change. It makes its vivid appearance when the regular mode of life is broken owing to the upheavals in life caused by a certain shocking impulse or when a serious change takes place in the destiny of man. The fundamental factor that changes the current of life or brings about a dramatic change in man's destiny incorporates the seed, the ideological substance of life. The writer should not be enthralled by the upheavals taking place on the surface of life; he must explore further and study the fundamental factor of the upheaval. By so doing, he will pick out the seed of his work.

The course of exploring the ideological essence of life is the course of delving into the essence from the phenomena. The writer should not confine himself to examining the phenomena of life, but have the ability of philosophical thinking and studying with which to delve into the essence of life from the phenomena to the last by going deeply into it. Only the writer who thinks about life philosophically can discover a meaningful and profound seed. All the valuable artistic discoveries registered in the human history of literature are precious fruitions of profound philosophical thinking by famous writers who delved deeply into the life of their era.

Having chosen a good seed, the writer should concentrate all the artistic elements on it and develop its narrative potential in depth.

The proper choosing of the seed does not mean the completion of a good work. The discovery of the seed only serves as the prerequisite condition and basis of literary creation. A good seed is apt to lead to the production of a good work. But poor works are sometimes produced with the seeds discovered after a painstaking effort.

The seed should be cultivated in an artistic way so that it can sprout naturally through a realistic and vivid depiction. A literary

work can become valuable when it is clear in its ideological intention and profound in philosophy, and exerts a lingering effect on life.

The ideological essence of life should not be expressed crudely in disregard of the logic of life under the pretext of developing the seed, nor should the seed be shown as it is in a direct way through speeches or narrative as some novels and plays do. Of course, words or narrative can emphasize the seed. Some of the works produced recently stress the ideological substance through the hero's words, thus making their ideological contents clear. If the seed has been fully developed through the process of artistic presentation of the work, its ideological substance can be expressed in words or in narrative in the sense of stressing it once again. Writers should not think that it is an effective method of developing the seed to add it later after investing less effort on concentrating the depictive elements and cultivating them in keeping with its requirements or to stress the ideological essence at an important part. The seed must be revealed unaffectedly through the main line of depiction.

The writer must not attempt to create an artistic image with an abstract idea that does not give an artistic picture. If he falls into subjectivism, the seed dies. For the writer, the seed should be a discovery of discoveries. Meanwhile, the characterization, events, details and episodes that are depicted on the basis of the seed should also be new and original.

Writers must find valuable seeds capable of meeting the aspirations of the times and the requirements of the masses, thereby creating truly realistic and revolutionary works in which high ideological and ennobling artistic qualities are combined.

2) WHAT IS DECISIVE IN LITERATURE—CHARACTER OR EVENT?

How man is observed and described is the starting point of literary creation.

In literature man should firmly stand at the centre of portrayal, leading positively the complicated and various currents of life. It is man who creates life and enjoys it. All social phenomena occur by his action, and change and develop due to his positive role. Literature that observes and describes reality from the viewpoint of Juche should place man at the centre of portrayal and depict him in strong relief.

Man cannot exist separated from life, but man and life are not in the same position. Man holds the position of master of life. There can be life only where there is a human being. In literature all the phenomena of life should take place with man at the centre and be subordinated to portraying man.

That literature depicts man means it depicts his character. That literature should place man at the centre of the portrayal means portrayal should be created by putting the main stress on his character. Literature should create representation by laying the main stress on the character, not on the event.

Dealing with man as part of the material world, literature in the past did not draw a principled line between man and other objects. As for the character and the event, it put the main stress on their unified relationship and dealt with them in the framework of the portrayal of man. As a result of emphasizing this relationship between the character and the event without drawing a line between them, it failed to set it as the principle of creative work to especially emphasize the character.

If the main stress is not put on the character, the literary work will not suit the true nature of humanics. Even though the work depicts the character, the event does not become subordinated to it in all cases, nor does it follow it smoothly. If the work resolves the relationship between the character and the event improperly, the event might overwhelm the character.

The character and event are related to each other organically and at the same time they have different characteristics. That the event takes place and develops due to the action of the character and the

character is revealed and developed through the event means that there is an organic relationship between them. But sharp distinctions exist between them. The character is more internal and essential, whereas the event is more external and phenomenal. The character is more active, whereas the event is more passive. Whether one regards as the basic problem the character or the event is the result of what one considers and stresses as the main thing—the essential or the phenomenal, the active or the passive. To view the character as the main thing in the relationship between the character and the event is to view man as the main being among objective beings, and to give priority to the essential over the phenomenal.

To attach fundamental significance to the character over the event in literature is the just requirement of the development of literature and the development of the masses' aesthetic consciousness.

At the low stage of the development of human being, whose abstract thinking ability was yet to be developed, man perceived the world surrounding him only visually, and the artistic works that mirrored the consciousness of those days were simple imitations of the things and phenomena of the surrounding world. The more the times developed, the higher man's ability of understanding the things and phenomena grew. But it grew very slowly and gradually. So the traces of the art that reflected the surrounding world as it was remained in human culture for a long time.

The people of our era, who have sound consciousness, try to study the essence of everything; they do not see it visually. They read literary works as they are attracted to the characters' personalities, not to read the story which is woven with incidents in an amusing way. Literature can satisfy the modern sense of beauty only when it puts the main stress on the characters.

In order to give priority to character over event, it is essential to decisively enhance the level of characterization of literary works.

The problem of putting emphasis on characterization is not solved even though character is relatively more conspicuous than event in a literary work. Slighting event on the plea of emphasizing character is

the way to make a mess of the work itself. A great effort should be channelled into improving the portrayal of character so as to make people attracted to the characters rather than to the events.

In order to give the first consideration to character rather than to event, it is imperative to concentrate the requirements of the seed on characterization.

Since the seed leads the main line of portrayal of a work, the character can be depicted on the main line of the work only in close relationship with the seed. The seed, by its nature, develops through the portrayal of the characters of the hero and other figures. Therefore, it cannot develop properly if the characters of the figures are not sustained, in spite of an interesting story and closely blended drama. For all that, characterization is not the means of developing only the seed. As the centre of the image, it has its own share and acts positively on all other aspects of the image, attaining its unique informative and educational purpose. It must embody the demand of the seed in a concentrated way to stand at the centre of the picture and play the leading role in clarifying the theme and idea of the work.

The immortal masterpiece *The Sea of Blood* describes the “punitive” operations the Japanese imperialists committed in Jiandao, an operation the anti-Japanese guerrillas unfolded to attack a walled city, an uprising organized by the underground revolutionary organization and various other events. Of course, these events are depicted sincerely and meaningfully on the basis of the historical events which took place in those days. But its characterization gives a deeper impression than the events, largely because it embodies in a concentrated way the demand of the seed that the “sea of blood” of trials should be turned into the “sea of blood” of struggle. This work clearly shows that when characterization embodies the demand of the seed in a concentrated way, not only the seed but also the characterization can be sustained.

In order to put the main stress on character rather than on event, the plot of the work should be composed so that it becomes the history of the development of character.

Now some people think that the storyline is the same as the line of events, but they are wrong. The story of a work consists of the events, episodes, details of life and psychology and careers of the characters. In other words it can include all the contents forming the flow of life. The process of the initiation of the events, their development and conclusion is no more than an aspect of the storyline. The storyline is not a simple grouping of this and that events, but the inevitable course of the development of the characters' personalities and life. The storyline is woven along with the formation and development of the human relationships in the course of the start and development of the story. So the plot should be worked out so that the relationships between the characters and the course of the development of their personalities are woven into a storyline. The storyline of a work should be woven according to the process of the development of the personalities of the characters with the hero at the centre, and its plot designed so that the events, conflicts and episodes arise and develop through the relationships between the personalities.

That the organization of emotions should be the main thing in the plot is derived from the demand that the plot should be designed by putting the main stress on characterization. The organization of emotions is a method of description to reveal the essence of a character emotionally. Since the emotion forms the innermost world of man, together with idea, it is impossible to properly clarify the innermost world apart from the emotion and accordingly, to create a lifelike portrayal of his character. Well-organized emotions can sustain the personalities of all characters and render them as truthful as in reality. Event-centred literature hangs on to events, considering the organization of events to be the main element of the plot. This being the case, it fails to depict in depth man's idea and feelings, and in most cases weaves the story with events mainly for amusement. The organization of events only lays the foundation of life that forms human relationships and conditions characters' actions. Only when it becomes the basis of the organization of emotions, can the organization of events contribute to characterization and move the people.

The hero is the first character that needs effort in depicting figures. Since the hero represents the group of the characters portrayed in the literary work, the overall quality of characterization depends on how his or her character is described. However hard it is tried to compose the plot according to the course of the development of human character, characterization as a whole can be obscured by the course of events unless the hero is brought into relief.

The hero must stand at the centre of the plot, linking and leading the characters. In order for the hero to be sustained, he must play the leading role in solving the main problem of the work and stand at the centre in human relationships so that other characters follow him as he moves.

The problem of composing the plot by giving first consideration to the character is raised all the more urgently in the novel and other works that have a great number of epic elements. Historically speaking, the problem of what is decisive in literature—the character or the event—was raised seriously in the genres of novel literature and drama literature. It is necessary to pay greater attention to solving the relationship between the character and the event in novels and plays that deal with many more incidents than other genres of literature do.

It is also important to handle the events efficiently in literature while laying the main stress on characterization.

Literary works deal with the events of first and secondary importance, large-scale events like historical ones, and events related to slices of life. That the first consideration should be placed on the character never means that events can be neglected. Events are an element of life in which the character is manifested. Ignorance of events may give rise to the loss of the foundation of life for the character. Events can show the essence and law of life and give knowledge and education of various kinds to the people. In particular, when a certain historical event or historical incident is dealt with, it is of great importance to depict the event properly in order to give a deep knowledge of the given history. The novels of the cycle *The Immortal History* that record the revolutionary career of the great

leader Comrade Kim Il Sung with historical events as their storyline produce a realistic and profound portrayal of each event while putting the main stress on the portrayal of the characters. In this way they enable the people to deeply understand his revolutionary career.

In a literary work the events assume great significance, but they are of no value unless they are connected with characterization. They are a means for the portrayal of character. They must be socially meaningful and also be described so as to contribute to characterization. The character should be depicted as growing and developing along with the current of the significant events and life. The tendency to jumble together the great historical events is owing to the fact that the main stress is put only on the organization of events at the expense of characterization. Man is the master of life, and at the same time the master of events. Since the events take place through the relationships between people and by their activities, the personalities of characters must always be placed at the centre of the depiction of events.

3) THE POWER OF INTERPRETATION CONSISTS IN ITS TRUTHFULNESS AND PHILOSOPHY

Truthfulness is an intrinsic requirement of literature. Only when a literary work reflects human life truthfully can it survive forever in the cultural history of mankind, retaining its eternal vitality. A work without truthful representation of life, though refined in its description and tight in its plot, is of no use. A most important problem in producing literary works is truthful representation. Even a work in which the political principle is embodied and its writer's ideological intention is well manifested will be unable to enjoy people's love if its interpretation is not lifelike.

Truthfulness of a literary work is a criterion with which to measure whether or not and how far its representation of life is true to reality. When lifelike, it is truthful, and when different, it is not.

If a literary work is to sustain its truthfulness, it should reflect the essence of life in its interpretation. If the presentation of the work is contrary to the essence of life, though identical with it superficially, it cannot ensure truthfulness of the work. It is only when the interpretation fully accords with the essence of life and overflows with its essential details that a work can become truthful.

In order to ensure accordance between the interpretation of work and the essence of life, it is important to acquire a correct understanding of the interrelations between essence and phenomenon. Of course, it cannot be said that our writers do not know them, as well as the way to ensure the truthful interpretation of the work. They know them quite well theoretically and yet fail to create a lifelike interpretation of life in their actual work, the fact of which can be explained by both their attitude to their work and their qualifications.

Whether or not a truthful picture of life can be created is a problem of greater importance bearing directly upon the writer's conscience, before it is a problem of practical creative work.

Just as only a true man can speak the truth, so can only a true writer write a truthful work. The writer must take a conscientious attitude to society and influence the masses by representing the conscience of the times. A writer who has soiled his conscience cannot sympathize with reality sincerely, and consequently will adorn his work with mere hypocrisy and falsehood. The writer must become a model true person, representative of pure conscience, unaffected and unchangeable, so as to create a true picture of reality with a correct viewpoint on it.

The writer's conscience with regard to his work finds expression in his attitude of taking responsibility for his work before the people. He should think deeply of the effect his work may produce on the people. If his work is not true to reality, it may have a negative influence on the people. He should bear deep in mind that ensuring the truthfulness of a literary work is not a problem of merely improving its ideological and artistic qualities but a problem related to his revolutionary transformation and the education of the masses.

Truthful representation of life depends largely on how much experience the writer has gained in life.

What is important here is to eliminate the practice of doing literary work only in the study or like a reporter. The interpretation in a work made in ignorance or defiance of reality cannot accord with actual life. He who is reluctant to mix himself in the thick of things and only collects materials at the very most just like a news writer, instead of experiencing reality firsthand, would just sit at his desk, working out his writing plan as to which character should be dealt with in what way and through which channel, and which event should be settled through what sort of ups and downs, before fitting it with the materials about the reality. Any reader may easily know, as far as this kind of work is concerned, what would become of which character and event, even without reading it through to the end. The writer may foresee how his figures and events would end up, but must not determine it concretely beforehand. After deciding on the figures and events, he should persistently delve into the process of their development according to the logic of life and characterization, so that they reach their destination of their own accord.

Literary work should be not only truthful in its representation but also profound in its philosophical quality.

Today the ideological and spiritual world of our people is at a very high level, and their sentiments of life are also rich and noble. The people demand excellent works in which they can emotionally visualize the profound world of beautiful and noble human life and think continuously about the true meaning of life. In order to cater to the people's aesthetic demands and lead them to acquire correct viewpoints on the revolution and life, works of philosophical profundity should be created.

Ensuring the philosophical quality of interpretation is originally an essential requirement emanating from the nature of literature. Literature is a philosophy of life giving an answer to the question of human destiny through artistic portrayal. The question of human destiny is what should be dealt with by literature and at the same time

by philosophy. Any question of human destiny cannot be dealt with apart from the philosophical viewpoint and attitude towards man. For this reason, literature that gives an answer to the question of human destiny assumes a philosophical character.

In order for literature to become a philosophy of life that finds a solution to the problem of human destiny, it should be naturally profound in its philosophical quality.

The philosophical quality of a literary work is the profundity of the truth of life newly discovered and developed in depth through its interpretation by the writer.

The term philosophical quality can be used in literary work either for a certain work as a whole or in such a way as “philosophical detail” or “philosophical word” for a certain detail and word. Philosophical quality of either a whole work or a certain detail or word, is indicative of both the meaning that either of them contains a new discovery of the writer and the meaning that the truth of life discovered by the writer is profound. Only a work in which the question of human destiny it raises is serious, the idea that gives an answer to it is profound, and the interpretation makes it possible to understand ten or one hundred things through one, can be said to have philosophical quality.

The philosophical quality of a work does not come into being just because the work has a philosophical content or a philosophical mood. In previous days many writers and theoreticians in the field of art and literature called works that either dealt with philosophical problems or contained philosophical contents “philosophical works” and “works of philosophical quality”; hence, there appeared at one time in Europe even a form of novel called the “philosophical novel.” Of the works they called “philosophical works,” however, there are few that give truly great artistic emotions to the readers and draw them deep into the world of philosophical speculation.

The screen play *The Family of Choe Hak Sin* is a work that neither deals with philosophical logic nor assumes a philosophical mood. However, it gives a clear philosophical elucidation of the profound truth

of life that we cannot breathe the same air with the US imperialists, through its description of the tragic destiny of the family of a priest, who believed in US imperialism like God throughout his life only to end up in ruin. Philosophical quality is the profundity of philosophy of life explained in a work.

The philosophical quality of a literary work is closely related to the quality of truthful interpretation. In literary work, the more truthfully life is described the more profoundly the philosophical quality is represented, and the more the important and profound idea is embodied in the representation, the more thoroughly the truthful quality is ensured.

To embody philosophical quality in literature, the seed of profound philosophical quality should be selected and cultivated well. Selecting the seed of philosophical profundity is a precondition for ensuring the philosophical quality of a work, which depends on the depth of the idea and interpretation that elucidate the essence of life and its law-governed process. The philosophical depth of a work is ensured only when it raises the keen and serious question as to what is the true life of man, wherein lies genuine happiness, and how man should live and struggle to hew out his destiny, and gives a profound answer to it at a high artistic level. The seed is precisely the ideological kernel of life the writer has discovered and implanted in his work. Therefore, what kind of seed the writer has selected determines the philosophical depth of his work.

The profundity of human question is a major factor for ensuring the philosophical depth of a work, which depends largely on how important and profound is the human question dealt with by the work concerned.

All the elements of interpretation ranging from plot and details to speeches should be developed profoundly and idiomatically. Only then is it possible to ensure philosophical depth throughout the whole course from the selection of the seed to its flowering and fruition.

The writer should become a philosopher, energetic researcher of life, and specialist in art vocabulary. Only a writer who is possessed

of profound political knowledge and philosophical insight can produce excellent works full of lifelike representation and philosophical profundity bringing the readers to deep thought about the genuine life and the way for hewing out their destiny.

4) THE INTELLECTUAL WORLD OF LITERATURE SHOULD BE ENRICHED

Literary work is intellectual creation by a writer. It does not merely reproduce the objective world passively but reflects the writer's viewpoint and attitude towards it. The qualities of works dealing with the same phenomena are determined by the level on which the writers judge and represent them. A work in which the writer has analysed and interpreted reality well at a high degree of his intellectual qualification can reach a high level in terms of its ideological and artistic qualities, and inspire the people more positively.

The degree of intellectual quality of literature is an important criterion for expressing the level of civilization of the country and nation it is produced in. It is indicative of the cultural level of a certain era and of the level of civilization of a certain country and nation. Literature not only expresses the level of man's cultural attainment and civilization, it also plays the vanguard role of improving them continuously. When the intellectual level of literature is elevated it can develop man into a civilized and noble being possessed of high intellectual faculties.

Enriching the intellectual world of literature is an urgent aesthetic demand of the people in the present era. Man's ideological consciousness and cultural attainments develop continuously along with the times. The development of man's ideological consciousness of independence and creative ability means the equal development of man's intellectual level. In our reality where the three revolutions—ideological, technological, and cultural—and the intellectualization of

the whole society are making vigorous progress, and science and technology are developing rapidly, man's intellectual level is improving unprecedentedly. Man's interest in art and literature is also increasing remarkably. Now that literary and artistic activities are popularized and works of art and literature are disseminated widely through TV, not only young people but also the old and children are able to enjoy these works every day. As is witnessed by all, even the ordinary children and old people can now appreciate films shown on TV, pointing out which is good or bad. By their old, conventional methods of interpretation and with low level of their intellectual faculty, writers are unable to interpret the intellectual world of our contemporaries suitably and satisfy their high demand for intellectuality. Improving the intellectual level of literature is, in the long run, a law-governed requirement of the developing times.

The intellectual level of literature means, in short, a reasonably high level of interpretation. In general, what is intellectual is inconceivable apart from what is reasonable. Literary interpretation is made up of unity between something reasonable and sensible. Needless to say, literature, for aesthetic nature in itself, sets extreme importance on sensuous elements, which, however, cannot make any contribution to improving the ideological and artistic quality of a work without the principal action of the reasonable elements. The height of what is reasonable that performs an important function in ensuring the ideological and artistic quality of a work is precisely the intellectual level of a work.

The high or low intellectual level of a work is determined by how much deeper and richer the knowledge it contains is than the knowledge of ordinary people, whether or not it opens up a world of elegant beauty that can evoke great admiration from the people, and how high is the level of its interpretational skill and cultural attainment, that is, by whether or not the world of the work is rich.

The intellectual world of a work is expressed comprehensively through all the elements of its content and form.

As a basic feature of an intellectual is his noble aim, a literary

work, too, can ensure its rich intellectual world only when its ideological content is deep and noble. Enriching the intellectual world of works is the trend of modern literature, but the modes for the purpose are very different from one another according to the class attitude and outlook on beauty. The bourgeois reactionary writers strain every nerve to weave their works in an artificially complicated and obscure manner, on the pretence of elevating the intellectuality of their works, trying to derive intellectuality from their interpretation, which is separated from the content and hard to understand. They claim that only the complicated and obscure contents of the works can cater to the tastes of highly “intelligent” people and such works alone can become intellectual works that are understandable only by the “intellectuals.” Works which are incomprehensible to the masses are worth nothing and an intellectual world of such works is out of the question. They deliberately make up the contents in a complicated and equivocal manner just because the idea they intend to show through their representation is vulgar and reactionary. Whatever artifice one may use with formal beauty, the intellectual world of the works as a whole is naturally poor when the contents are cheap. When the form of a literary work is poor it is impossible to properly transmit the noble idea contained in the work or ensure even the intellectuality of the work. A literary work should at least surpass common sense in terms of its level of representation of life, and be sound ideologically and elegant artistically.

To enrich the intellectual world of literature, a new world of philosophy and beauty should be opened up.

Whether or not a literary work is pregnant with the new philosophy of life discovered by the writer is a question bearing upon its philosophical quality and at the same time an important criterion of its intellectuality. Philosophical discovery is the crystallization of the reasoning activities of man. It is only when the work deals with a profound and original theme on the valuable truth of life that the people can feel its high intellectuality. A work full of profound and new philosophy of life draws readers into speculation. Every work should

contain a serious question capable of drawing all the people into the world of deep meditation. That the work contains a philosophy of life means that it carries the reflection of the writer's thought, the depth of which precisely decides the intellectuality of the work.

A world of elegant and sublime beauty should be unfolded in a literary work. Literature is a form of social consciousness that discovers and interprets the beauty of human life. Which thing the writer thinks beautiful out of reality and how high is the level at which he interprets it is a major criterion of the intellectuality of his work. The Juche-oriented outlook on beauty advocates that man, possessed of high sense of consciousness of independence and creative ability, should be regarded as the most beautiful being in the world and his independent and creative life should be considered to be the most beautiful. Our literature should take independent man and his life for the object for its aesthetic study, and interpret it as an ideal of high aesthetic quality. The writer's aesthetic ideal reflected in a literary work should be lofty and noble enough to evoke a positive response from all the readers, and so high as to satisfy the aesthetic demand of our era.

In order to enrich the intellectual world of literature, profound and rich educative contents should be contained in literary works.

Literary works should be packed with knowledge which is fresh and acceptable to man. While reading literary works, man not only receives ideological and emotional education, he also acquires a fresh understanding of what he had been ignorant of with regard to human beings, society and nature, and furthers the accumulation of his knowledge in depth. The higher level a work has reached in its intellectuality the more fresh knowledge one can gain from it. Only when man comes to know the intellectual world in a work, a world whose level is higher than his, can he be attracted to it.

The writer should not commit such deviations as transcribing pieces of information he has gleaned here and there about the ancient history of the world or scientific information in his work on the excuse that he intends to infuse rich knowledge in his work. Parading one's

knowledge has nothing in common with improving intellectuality. Boasting of one's scholarly attainments itself is evidence of one's ignorance; it only impairs the intellectual quality of one's work. The knowledge about the world which is dealt with in a work should be revealed unaffectedly as an integral element of the content.

In order to enrich the intellectual world of literature, the intellectual personalities of the characters should be sustained properly. This is a requirement more essential for portraying contemporaries.

Improving the intellectuality of literary works and what type of man is taken for the object of interpretation do not correspond in all cases. Literary works may portray either a character of high intellectual quality or a character of poor intellect. What is important is the writer's standard of appraisal and ideal in relation to whatever type of character he portrays. Even though a character of low intellect is portrayed, it is possible to ensure the intellectual quality of the work to the full if the character is represented at a high level of the intellectual world of the work.

However, it cannot be said that selection of character and the level of intellect are quite irrelevant to each other. Realism requires that a typical man of the times be portrayed in literary works. Highlighting in works characters that cannot show the characteristics of the times and the essential features of society means, strictly speaking, the writer's low-key attitude and ignorance, resulting in causing fatal damage to the intellectual quality of the works.

When making typical examples of contemporaries, the writer must naturally emphasize their intellectual aspect. In the period of democratic reform after liberation such a man as Kwak Pa Wi, a character in the full-length novel *Land* was considered to be a typical peasant of those days, and during the period of socialist transformation a man like Kim Chang Hyok, a character in the novel *A New Spring in Sokkaeul* was regarded as the image of a typical peasant of the times. However, the typical peasant of the 1980s or 1990s, scores of years later, should be an intellectual person whose

level of ideological consciousness and technological and cultural attainments is far higher than that of either Kwak Pa Wi or Kim Chang Hyok. It is the same case with the negative characters that may appear in our society. As for the negative characters appearing in the interpretation of modern life, the aspect of their intelligence should be highlighted, and the process of their transformation through education should be described more seriously and characteristically.

In order to enrich the intellectual world of literary works, the writer should also think deeply in elaborating and developing interpretation.

Making use of the means, methods and skills for interpretation at a high level is an important condition for improving the intellectuality of the works. Works retaining clumsiness, works written by commonplace methods, and works betraying no extraordinary talent of the writer are, without exception, judged by the people as works of low quality in terms of intellectuality.

The intellectual world of a literary work cannot go beyond the writer's intellectual qualifications. It is determined by the writer's intellectual attainments.

The writer teaches the audience. Therefore, he should know more than the people. He should know one hundred things to teach one thing and should not attempt to teach one thing when he knows only that and nothing more. Superficial knowledge shows its shallowness immediately.

A wealth of knowledge alone is not enough. It is not true that well-informed people are all high in their intellectual quality. Rich knowledge should be combined with high ideological and cultural attainments. The writer with great knowledge and a high standard of cultivation produces only good works of intellectual quality.

The writer should become a man of rich knowledge about life and a man of culture with great will and cultivation, and acquire a philosophical insight into the essence of life, a faculty of intellectual thought and a great ability for interpretation, so as to render powerful contributions to further improving the intellectual level of our literature.

5) A WELL-KNIT PLOT SUSTAINS A WORK

People form close relations with one another in the thick of things and live on in the flow of constantly changing and developing life. In a literary work that is to present life as concretely and vividly as in reality, close attention should be paid to planning the plot that shows the interrelations of men and the process of their change and development.

A writer's ideas about his work are integrated and developed into a framework in the process of composing the plot. Sometimes the writer commits a deviation of rewriting his work from the beginning, as his previous work has turned topsy-turvy; this is because he has not planned the plot properly, the plot which forms the backbone of the work in the main. A house on leaning pillars will fall down. However good the seed of a work is and however excellent the interpretation is, if its plot is not composed well the work will crumble just like a tower built with painstaking efforts sometimes crumbles.

It is extremely important in literature not only to compose the plot correctly to meet the requirement of the seed, but also to develop the plot in accordance with the physiology of the artistic interpretation.

Suppose a literary work is a living organism; the seed that makes the descriptive elements sprout as well as the characterization that constitutes the centre of the artistic image have their own inherent physiological qualities of living and breathing as if in reality. The inherent physiology of artistic interpretation is applied not only to the seed and characterization but also to the plot.

Developing the plot as suited to the physiology of artistic interpretation means working out human relations, conflicts and storyline to accord with the flow of life inherent in the artistic interpretation, a living organism.

One should not attempt to compose the plot subjectively, in

disregard of the concrete physiological quality of a work required by the seed. Inquiring into solid logic alone, arrested by subjectivism, will result in disaccord of the plot with the physiology of artistic interpretation and in poor interpretation of work as a whole.

The physiology of artistic interpretation has a certain logical support. Physiology is inconceivable apart from logic. The only difference is whether the logic is abstract or inherent in lifelike interpretation that can be likened to an organism.

The logic of the composition of the plot of a literary work depends on its formal characteristics. Each work is based on its own principle inherent in composing its plot governed by the characteristics of its form. The plot of a novel is different from that of a poem, and even in the same literary style of novel, the short, medium-length, and full-length novels are different from one another in terms of plot.

Logic in constructing the plot is also related to the characteristics of the seed of a work and its content—human life. The seed is the basis on which to work out the content of the work and coordinate the formal elements in keeping with the content. There is only one optimum form of plot as required by the seed. Even in the case of constructing the relationship of a single character and an episode, the writer should study in detail whether or not they are in accord with the requirement of the seed. Works are different from one another in terms of the logic basic to them, according to the different human lives they deal with. Each and every personality or life of various forms in reality has its own peculiar quality as well as the general law common to society and the collective.

Because of all these requirements, the logic of plot cannot be decided by the writer's subjective viewpoint.

The writer should compose the plot so that he can achieve harmony between his own ideological and aesthetic intentions, the characterization in the work and the requirement of life, and resolve these problems in an integral way. In working out the plot in the course of creation there can arise a case in which the writer wants to portray his principal character as dying according to his own

ideological and aesthetic intentions but can never do it in view of the logic of the character's personality. In this case the character should not be portrayed in this way, unless an alteration is made in the establishment of the principal character. The requirements for composing a plot are rigorous and objective. However great the writer's ambition is, it will be useless unless it accords with the physiology of the artistic interpretation.

Plots can be different from work to work only when they correspond with the physiology of the artistic interpretation. The physiology is different from work to work. However talented the writer may be, he is unable to move even a step forward in composing the plot unless he has acquired knowledge of the physiology of the artistic interpretation inherent to the work concerned. The human relations, conflicts and storyline woven to meet the physiology peculiar to the work are what make the plot original.

Plots can be lifelike only when they correspond with the physiology of the artistic interpretation. Bringing the plot into harmony with the interpretational physiology is, in the long run, making the plot fully meet the requirements of concrete life contained in the work. Only when he works out the plot to suit the physiology of interpretation, free from his subjective viewpoint, can the writer present life authentically.

A well-knit plot as suited to the physiology of interpretation is characterized by a tight organic link so that even one element of it cannot be removed or replaced. Whatever reasonable opinion there may be out of examination of the works, it cannot be forced arbitrarily just because each work has its own peculiar physiology. The writer must bring his work into tight gear organically so that even a single element and part can never be replaced or removed.

The plot of a literary work should not only accord with the physiology of interpretation, it should also be properly knitted.

It is only when the plot is profound that the content of the work can also become profound. Some writers compose the plots of their

works along a thin line of misunderstanding. Most of these works lack truthfulness and depth. The method of presenting misunderstanding can be effective, provided it is used suitably. However, when the whole work is run through with a series of misunderstandings its content will usually become flimsy, making the readers displeased. The first few pages of some literary works give away their ends. This means that the depth of their plots is shallow. The philosophical depth of a literary work is also related to the depth of its plot. A profound plot presents just as much profound ideological content.

It is important in ensuring the depth of the plot to make a deep study of the relations between the characters as relations of their outlooks on life.

The relations between characters in a literary work should not be relations out of their routine business but relations formed by their ideology and destiny. To this end, their relations should be established deeply on the basis of their outlook on life. In actuality all people have their own outlooks on life, which manifest themselves spontaneously in the course of their mutual relations. It is only when the relations between the characters are shown profoundly so that their individual outlook on life can be brought to light that it is possible to make a profound elucidation of the problem of their destiny.

Our people are now living and striving on the basis of a single ideology and ideal, solidly united behind the Party and the leader. Be that as it may, the works of the themes treating reality should not fail to make a deep inquiry into the essence of personality distinguishable from one another, considering people's outlooks on life to be identical. Even people who are getting education in the same idea are different from one another in the depth of their outlooks on life, depending on their preparedness.

Works that deal with hostile conflicts between friend and foe should also delve deep into the political opinions and attitudes of the enemy. Needless to say, caricatural interpretation can be made of the

enemy in the creation of works. However, it should not be made to underestimate the enemy nor be formalized as a stereotype. In portraying the hostile negative characters, there is a tendency to caricature their interpretation as indecent or as animals. Our people did not win victories in the fight against weak and indecent beings or animals. Underestimation of the enemy will do nothing for the interpretation of the victors. The enemies our people encountered historically were not weak. Even the enemies have their own outlook on life and philosophy of life. They also love their own parents and wives and children, and are ready to fight at the risk of their lives for their class. The two wars our people fought were unprecedentedly grim and the road our revolution followed was rugged, because the enemies we confronted were all strong. Literary works should necessarily reproduce such historical facts as truthfully as they were. Not only should the meanness and vulnerability of the enemy be emphasized, deep inquiries should also be made into the process of confrontation between us and the enemy in their outlook on life and philosophy of life.

It is important in ensuring the depth of the plot to plan it in such a three-dimensional way as to present its formative beauty.

The composition of a one-way, flat plot is devoid of formative and three-dimensional beauty, and therefore unable to ensure its depth. The plot of a literary work must be constructed so that it follows a taut and distinct main line, and at the same time the secondary lines overlapping visually and spatially should be closely linked to the main line.

The deviation of failing to devise a three-dimensional plot finds expression in simplifying the relations of the characters. Such a tendency as dividing characters into positive and negative from the beginning, or giving the positive ones good names appealing to the ear and the negative ones queer names should be avoided. As positive and negative characters are revealed in the works, what will be their end is clear from the beginning. In actuality, however, human relations between the positive and the negative are by no means as

simple as that. Strictly speaking, even the positive ones betray negative aspects, while quite a few of the negative ones have more than one positive aspect. In our socialist society, in which social relations are characterized mainly by comradesly unity and cooperation, a man is not fixed as being positive or negative from birth, and even defective persons are not predetermined as negative elements. If the writer is blind to this actual situation of society and defines the relations between the positive and the negative as a fait accompli within a certain framework or simplifies the relations, his work will become drab and end up distorting reality.

The greater efforts the writer makes for his composition of the plot, the more excellent result his work will achieve.

6) LANGUAGE INTERPRETATION IS A KEY TO LITERARY SUCCESS

Literature is an art of language. Only through language does literature describe man and his life, and transmit his ideological and emotional feelings. For this reason, literary work should be written in such a way as to drive the people to read it sentence by sentence and keep the sentences in memory, attracted by the writer's art of words. However great idea a work is implanted with, it will still be unable to grip the readers if its sentences are not worth reading.

Not a single writer who is poor in language interpretation has ever written a successful work in terms of ideological and artistic qualities. The noted writers of all ages were all experts in words and pioneers of the development of their national languages. In our country, too, are found many writers who have left behind brilliant wealth of treasure as artists of language.

The immortal masterpieces and other works created in the period of the anti-Japanese revolution constitute a shining model that embodies the Juche character and national identity of our language, and has developed the function of language originally in keeping with

the demands of the masses for independence. The speeches and verses of the immortal classics are the precious linguistic heritage our literature should carry forward and develop down through generations. The writers must carry on the brilliant traditions of our literary words to effect a decisive turn in improving the level of the linguistic interpretation of literature.

Holding fast to the Juche-oriented attitude is of paramount importance in the inquiry into and interpretation of language.

Language is a powerful means of human life. As human activity is impossible apart from language, so are the interrelations of mankind as social beings inconceivable separately from the role played by language. Language serves as a powerful weapon in the struggle to achieve the independence of the masses. Only with spoken and written language is it possible to efficiently educate the people as Juche-type men and women and transform nature, society and man as required by Juche through the development of the economy and culture, science and technology. Language plays a very important role in maintaining and developing the national character. A people can be said to be one and the same nation only when their language as well as their blood are the same; only the nation that carries on the purity of its own language can develop independently. National language is vital to a nation. For this reason, the imperialists' aggression against other countries is always followed by their pursuit of a policy of obliterating the native language of the latter. We must launch an active struggle to smash the US imperialists' attempt at national heterogeneity between the north and the south, and keep up the purity and community of our national language.

Bearing deep in mind that linguistic problem is not merely a problem of the artistic interpretation of their works but an important problem related to the independence of their nation and their people, writers must choose words and polish sentences always from the Juche-oriented attitude.

In order to maintain the Juche-oriented attitude towards language interpretation, it is important to study and sustain words that accord

with the will and demand of the masses.

Speaking and writing to cater to our people's emotions and aesthetic tastes means establishing the Juche orientation in language. Literary interpretation of language is different from the individual people's manner of speaking. Since the words of literary works are intended for the masses, writers should always study language with an attitude of speaking to the people.

Literary language should be easy to understand. Literary works should be written in plain and easy words understandable to the broad masses of the people with different cultural attainments. Simplicity of language is a major criterion of the popular character of literary works. The people love and admire a writer who can express the truth of life in easy terms.

Literary language should be cultured. If a literary work is to cater to the tastes of the masses, it should be highly cultured as well as easy to understand. The cultural quality of literary language is manifested in various respects.

The language used in literary works should be exact in its expression. In literary works the most appropriate expression for a particular object is one alone. Finding it among many other similar ones is exactly the writer's skill. The writer's efforts to dig out the appropriate vocabulary item that pinpoints the essence of a certain object are sometimes likened to the work of finding a grain of gold among heaps of refuse in a gold mine. Only the writer who works heart and soul to polish his sentences can find the correct words and expressions that shine like gems. Our literature should set an example in observing the rules of cultured language. The rules of our language define the principles to be adhered to by all the people in common in the use of words, by generalizing the characteristics and requirements of the national language. Incorrect words that are in discord with the rules of language render a harmful effect on establishing the standardization of language throughout the society.

Literary language should be correct, concise and clear. To this end, the practice of adding unnecessary explanations to sentences

should be avoided. Both the verse in the revolutionary opera *The Flower Girl* that one moon shines in the sky but different people gaze upon it, and the speech in the scenario *The County Party Chief Secretary* that both loyalists and knaves are around us are succinct in expression and yet meaningful. Literary language should be carried through with condensed and clear expressions, each of which can hardly be replaced by ten or one hundred words.

In order to enhance the cultural quality of language, it is important to discard uncultured words left over from bygone days. As a heritage handed down through generations from the remote past, language retains quite a few old vestiges. Old linguistic customs die hard. Sweeping away the old refuse remaining in language and building a new culture in this field is a revolution. Writers should be standard-bearers of the revolution in language, taking the lead in removing all manner of vulgar and uncultured words.

What is important in embodying the demands of the masses in language interpretation is to make wide use of the spoken language used by the people every day. Making wide use of the good aspects of the spoken language of the people in writing so as to narrow the gap between written and spoken language is an important task for developing our language in a Juche-oriented way. National languages originated in spoken languages. Written languages developed on the basis of spoken languages. In the past, writing was the exclusive property of the exploiting class. As a result, the written language in the hands of the ruling class became different by far from what the people at large spoke. Now that the masses have become the masters of letters and writing, the great difference between the spoken and written language, a vestige of the old society, is no longer tolerable. The men of letters must actively accept the rich and excellent elements of the popular words to further the development of the written language, and induce the written language to play the vanguard role in improving the cultural level of the spoken language. Colloquialisms created and polished by our people throughout their long history are an inexhaustible source of enrichment for our literary

language. Writers must mix with the people and continually learn from their language with all sincerity and seriousness. Only when noble and beautiful expressions are found in the popular language is it possible to create excellent language interpretation comprehensible and acceptable to the masses.

In order to maintain the Juche-oriented attitude to language interpretation, efforts should be channelled into sustaining and using our native words as much as possible.

A nation's native words are a language retaining its most distinctive national quality that characterizes its creation and development by the nation concerned down through generations, without getting affected by any exotic language. Native words constitute the core of a national language. As linguistic elements that mirror the peculiar psychology and emotions of a nation, they are effective in sustaining the national shade of words and the emotional feelings of the nation. Our native words are the optimum linguistic means of sustaining the interpretational and lyrical qualities of a literary work because their euphony retains rich and delicate emotional tones, their expressions are varied, and their sounds are beautiful. Most of the literary works written on the basis of our native words are all rich in lyricism, giving a refreshing flavour of portrayal. *Nostalgia*, an immortal masterpiece, is a model musical work that has raised the rich interpretational beauty and highlighted the beautiful lyrical feelings about one's native place by making use of our native words. Both its first stanza, *When I was leaving my home, my mother told me in tears in front of the house to make a good journey, and her voice is still ringing in my ears*, and the second stanza, *Not far away from my home runs a small stream and my younger brothers and sisters were playing there, and their images are still fresh in my memory*, arouse the people's cherished feelings of attachment to their dear hometowns and the landscape of their motherland, because they are based on our native words. Our literary works should all be genuine Korean-style ones sustaining the real flavour of our native words.

At the same time as sustaining our native words, it is important to change and polish loan words.

Few countries in the world have been unaffected by the influx of foreign words. In particular, the former colonies of the imperialists and the small countries sandwiched between the big countries are more exposed to the influence of foreign words. In such countries it is impossible to preserve the purity of their national languages unless they remove the remnants of foreign words from their spoken and written languages.

Our country is now making a positive effort to sustain our native words on the one hand, and on the other to revise exotic words, including Chinese ones, that have found their way into our language. This is an important way not only for maintaining the national characteristics of our language but also for preventing our language from becoming heterogeneous in the north and the south. Now that the development of our national language is being handicapped extremely in the south and fellow nationals in the north and the south cannot make linguistic exchanges easily due to their long separation from each other, there arises the danger of our language losing its community. In this situation, if both the north and the south leave the people to their own devices in their linguistic practice, even the uniformity of language, a basic criterion of a nation, might be lost. Even without linguistic exchanges, it is still possible to prevent such an occurrence, provided both the north and the south adopt a single standard and a single principle, and develop their language on this basis. When both parts of the country develop the language by establishing the basic principle with unique Korean words as the standard and on the principle of revising the loan words to replace them with the Korean words, it will be possible to prevent linguistic heterogeneity from occurring, and maintain linguistic purity. In the past, native Korean words were extensively used in both the north and south of Korea, but the situation has changed since the division of the national territory by the US imperialists. Today our language in the south is losing its purity gradually; it is changing into a

hotchpotch language. Even the Seoul dialect that had been regarded as the “standard language” till the liberation of the country, has degenerated into a hotchpotch of words borrowed from English, Japanese and Chinese, and its manner of speaking and intonation have become alien to the traditional aesthetic taste of our nation. Only in the northern half of Korea do the native Korean words that have been used from the remote past remain in their pure form, developing to meet the requirements of the times, thanks to our Party’s correct policy on language. Pyongyang, the capital of the revolution, is the centre of cultured language that has ensured the preservation and development of the national characteristics of our spoken and written language in their purest form. If the present Pyongyang dialect, a new development, is taken as the standard, it will be possible to sustain the purity and Juche character of our language and develop it in a sound way. The cultured language of Pyongyang is the crystallization of the excellent linguistic elements of our national language that have been created and polished by the concerted efforts of the entire people in the northern half of Korea, a development that has also absorbed the good elements of the traditional national language, including the Seoul dialect, which have been used throughout south Korea. It is not fortuitous that our fellow countrymen in south Korea and abroad, on their visits to Pyongyang, sing the praises of the excellent cultured language of Pyongyang. The writers must understand the validity of our Party’s policy on language more deeply than anyone else, and sustain the cultured language of Pyongyang actively in their works.

The tendency of making wide use of loan words in creative work is due to the writers’ old conception of language. In the past, the high-ranking officials of the successive feudal governments of our country undervalued our Korean language and gave prominence to words from Chinese, regarding only those conversant with Chinese words as educated persons. Such an outdated conception has hampered the development of our national language considerably since liberation, and its remnants are still persistent.

In order to use fewer loan words, it is important to acquire a full

knowledge of their Korean counterparts. The words of foreign origin are now being revised systematically and replaced with Korean words. The writers' position is important in disseminating the revised words among the masses. The writers must lay up a store of revised words for wide use in creating works. As soon as a new revision is adopted, writers must use it first in their works.

In order to hold fast to the Juche-oriented attitude towards linguistic study and interpretation, it is imperative to learn from the revolutionary writing style of Comrade Kim Il Sung.

The great leader created the most revolutionary and popular writing style of our era in the course of his incessant ideo-theoretical and writing activities. His style is the epitome of the revolutionary and popular writing style that has satisfied at the noblest level the principled requirements for developing our spoken and written language independently to meet the demands of the masses.

If they are to learn from his writing style, the writers must equip themselves with his original idea and theory on language, and read his instructions and works, acquiring a deep theoretical understanding of the nicety of every sentence, every word and every expression. While studying his instructions and works, the writers must actively embody in their works the aspects in which the national characteristics of our language are brought into fullest play, aspects in which problems have been raised and resolved profoundly from the point of view of the Party and working class, the aspects of profound meanings expressed in easy terms understandable to the people, and the brilliant example he set in the free use of words through his study of original and new vocabulary.

It is important in linguistic study and interpretation to embody the principle of realism to the full.

Language constitutes a major demarcation line between realism and anti-realism, progressive literature and reactionary literature. The advocates of art for art's sake and formalism of all ages set the linguistic problem as the major issue and advanced sophistry, asserting "pure form" separated from content. Even today they are

persisting in their metaphysical claim about content and form, thought and language. Our writers must pay special attention to maintaining the principle of realism to cope with the mounting offensive of the bourgeois reactionary writers against realistic literature with regard to the problem of language.

The main aspect of the principle of realism in the use of words is to ensure organic unity between content and form.

Euphemistic work of poor content is merely formalistic. The writers who have scanty ideological feeling and content of life with which to write their works, a situation resulting from their lack of deep inquiry into life, tend to cling to their poor skill in words. Covering up the scanty content with skilful use of words and embellishing it, is just mockery of the masses. Conversely, the writer who is unable to express what he wants to say for lack of words, though he may have many things to narrate and may try to relate a significant idea, is not qualified to be an artist of words. A work that is written without painstaking linguistic efforts is insipid also in terms of its content. Good dishes stimulate appetite for the food they contain. Both a work of poor content written in bombastic words and a work written with poor vocabulary are equal in their lowering the ideological and artistic qualities of literature.

Deep study and speculation of life are requisite for ensuring organic unity between content and form in the skilful use of words. Life offers the writer the content, which requires a corresponding form. Excellent linguistic expressions are not gained from nothing, but discovered in the course of deep study and speculation about life. Meaningful and tactful expressions can never cross the minds of writers who have poor knowledge of life, dry ideological feelings and indistinct assertions. The writers, instead of thinking about playing with their skill in words, should be able to see through the objects about which they intend to narrate, and acquire extraordinarily deep knowledge about their essence and significance. Man can express only as much as he knows. There is a saying that the total amount of vocabulary a man possesses is tantamount to the total amount he

understands and thinks. An object a writer has not seen and an essence he has not understood cannot be transmitted to the people, whatever flowery words are used to express them. Therefore, the first process of his study to create excellent language interpretation should always begin with gaining rich experience and understanding of the object he is going to describe.

Profound meaning should be contained in language interpretation. Making the language interpretation meaningful means in itself combining the content and form at a high level. The basic feature of excellent passages, expressions and speeches consists in the profound meaning they carry. For this reason, it is said that written words and speeches have connotations beyond their obvious meanings. Literary language should be composed of excellent sentences, expressions and speeches, all with profound meanings. The talent of making sentences and expressions carry profound meanings can be found only in a writer who is capable of acquiring a profound and extensive knowledge of the significance of life, and expressing it succinctly.

Writers must direct special attention to the interpretation of speech. There appears such a tendency as making excessive use of speeches in filmscripts and novels, which is due partly to an incorrect attitude of the writers to the basic means of cinematic and fictional interpretation, but mainly to their attempts to show their ideological intentions not through the line of events in the film or through the description in the novel, but in a direct and easy way just through speeches. Such a practice results in too many unnecessary speeches and few meaningful words of philosophical depth. Random and excessive use of speeches should be avoided.

Study should be made of the expressions congruent with the circumstances and objects concerned to ensure organic combination of the content and form in the free use of words. The principal characters of our literature represent the people who possess both political principles and humanity. Speech should mirror the character's political ideas and individuality in a concentrated way, and at the same time fully agree with the atmosphere and

circumstances in which the conversation takes place. This is the same case even with the writer's descriptive words, narration of his emotions and explanation. Each and every expression of the writer should all accord with the object and its circumstances as well as the writer's ideological feelings and the mood of his writing. If the writer enumerates words as he pleases out of subjectivism, on the ground that it is his own speech, it may exaggerate or dwarf the object and its circumstances, and, in the long run, lead to discord between the content and form.

In order to present a clear and truthful picture of the life and phase of a given era, the linguistic practice of that era should be reflected accurately. In the case of the writer's words in a work devoted to historical facts, the words of the particular era cannot be used entirely the same as they were. As far as works about history are concerned, the writer's words should be written mostly in the present Korean cultured language, while the conventional vocabulary and manner of speech of the corresponding historical times are used only to the extent of creating an image of the times. What needs special concern for reflecting the manner of speech as suited to the times is to select and use appropriate expressions that represent the corresponding socio-political system, economic relations and cultural and moral standards. It is true that previous life should be understood and described significantly from the viewpoint of the present times, but creating something new or presenting what was available in the past by arbitrarily rewriting it apart from the principle of fidelity to historical facts should never be allowed.

Next in importance in embodying the principle of realism in the free use of words is to study fresh, idiosyncratic expressions.

Just as man's ideological feelings, cultural and moral standards, occupation, intellectual attainments, interests and hobbies are expressed mostly in words in everyday life, so are the writer's outlook on the world and creative idiosyncrasy revealed through language. Language can be likened to a "window" through which man's innermost thoughts can be seen or presented to the outside.

Unlike the formal language used in office work, news coverage and scientific and technological fields, literary words assume the interpretational characteristics of vividness, emotionality and idiosyncrasy. Of these characteristics, idiosyncrasy is the main thing. Only idiosyncratic words can make the interpretation lifelike and emotional. Idiosyncratic linguistic interpretation is made not by one's intention to speak or express more distinctly than others, but in the course of making efforts to express one's firsthand experiences, and ideological feelings as truthfully as they are, as well as more accurately and clearly. The more idiosyncratic literary words become, the more vividly and truthfully they can interpret life. How idiosyncratic the linguistic interpretation is decides the originality and freshness of a literary work to a great extent. If the words of a literary work are not fresh, the content cannot be new either.

In principle, writers should not use again expressions they have used in their previous works. However artistically polished it may be, an excellent sentence or speech can have value no more than once; it is not the absolute standard to which all writers should adhere. The writers should, to the best of their ability, conceive something novel, and select fresh expressions and vocabulary. A good example of idiosyncratic speeches can be found in the scene of the three ministers bickering with one another in a scramble for a high position in the immortal classic *Three Pretenders*. Pak insists that integration of the armed forces belonging to three factions is the one and only way to withstand aggression from the country Paengma and to save the country. In the meantime, Mun asserts that the weak and the strong are predestined and, therefore, asking a big country for reinforcements is a wise measure, while Choe persists in his opinion that in case of emergency they should take a step backward to cope with the situation and foster their strength. Their speeches all contain idiosyncratic words that express their individual personalities, thus presenting a vivid picture of their treacherous images—scrambling with one another fiercely for the royal seat, each clinging to appeasement and trickery, deception and

fraud, perfidy and treachery to the nation. Upon reading their speeches alone, people can vividly visualize, even without directly seeing the scene on the stage, the personalities of the three ministers—Pak, a large-built and officer-looking man, always flying off the handle and drawing out his sword at a moment's provocation; Mun, a crooked man, though superficially putting on airs, always flaunting his position as a member of the royal family; and Choe, a cunning and extremely ferocious man.

For writers to develop their own unique writing style is the decisive way for fully ensuring the idiosyncrasy of language interpretation in our literature. Few of our writers have their own idiomatic writing style at present. He who does not have his own characteristic writing style is not a real writer. He who claims to be a writer should have his own distinct linguistic idiosyncrasy and always create for each of his works peculiar linguistic interpretation different from all others'. Jo Ki Chon, who wrote the epic *Mt Paektu*, can be said to be a talented poet who had his own writing style. His poetic expressions are too idiomatic and extraordinary to be imitated. Even small alterations, though not plagiarized, soon betray that his original poetic expressions have been imitated. The writer should win literary fame with his own face, his own peculiar linguistic soil, that defies imitation.

Whether or not writers work with their own unique writing style and fresh linguistic interpretation depends on their qualifications and skill.

The secret of the skilful use of words is conditioned entirely by the writer's talent. The strength of the linguistic vehicle that has the possibility of sufficient expression and generalization is determined by how and at what level a writer makes use of words. Only when they are conversant with the interpretational means and methods can the writers make the best use of them as they intend, and develop their own peculiar writing style. It is none other than the writers who should be the owners of a colossal wealth of vocabulary and experts in the use of words.

6. FORMS OF LITERATURE AND CREATIVE PRACTICE

1) POEMS SHOULD BE THE BANNER OF STRUGGLE THAT LEADS THE AGE

Progressive poems strongly encourage the masses' struggle for independence. From the first period when it launched the struggle to break the chains of capital, the working class has regarded poetry as a powerful, militant weapon that stirs the hearts of all people like a drum or bugle that rings out on the battlefield. Today, when the masses' struggle for independence is being waged vigorously and their level of ideological consciousness and cultural qualifications have been improved beyond measure, the militant function and appealing role of poetry are being enhanced more than ever before. A revolutionary poem can take the place of millions of spears and swords. Our revolution urgently demands that such revolutionary poems be created in great numbers.

Our revolutionary cause of Juche is now advancing towards a new higher goal and calling our people to ceaseless exploits and innovations. The present situation is different from that of yesterday, and the people's way of thinking and working is changing with each passing day. Our poetic literature must sensitively reflect the reality which is making remarkable progress and be the banner of struggle that leads the age.

In order for poetic literature to fulfil its militant function and play its role as the banner of struggle, lyricism must be decisively improved.

Lyricism is the fundamental characteristic and lifeblood of poetry. Novels capture the people's hearts with interesting and graphic

stories, and plays with dramatic attraction, whereas poems pluck their heartstrings with rich lyricism.

Lyricism is an artistic representation of the emotions stimulated in life. The word “emotion” is widely used in everyday life, but the word “lyricism” is used mainly in artistic interpretation. The latter word is sometimes used in everyday life, i.e., in cases when an object is described in an artistic way.

The emotions people express in their everyday lives do not directly present themselves as lyricism in literary works. Of the emotions which people feel in life, some reflect the essence of the times, and some do not. Even an emotion that contains the essence of the times can either conform or not to the seed of a work the poet is going to write. The poet selects the typical emotion and represents it in keeping with the characteristics and requirements of his work; this is lyricism.

Life emotion is based on a certain outlook on the world. People feel emotions in their relation to reality. Even though real life is the source of emotions and emotions are a special form of reflection of reality, not all objects in reality arouse emotions. Different people feel different emotions from the same object, and their level of experience of it is also different. The fundamental factors that decide the nature of emotions people feel in their relation to reality and the level of their experience are their outlook on the world and their spiritual preparedness.

Emotions and ideas are closely related to each other. An emotion is always formed together with a certain idea and is revealed through that idea. Therefore, lyricism in a poem must not be viewed as a simple product of emotion. It is a product of artistic thinking that combines emotion with ideological aspiration.

In order to improve lyricism in poetic literature, the leading emotions of the times must be depicted profoundly.

The leading emotions must reflect the main trend of the times and the emotional aspirations of the masses. They consist of rich and diversified contents; loyalty to the Party and the leader possessed by

our people, their ardent desire to cherish the Juche idea as an article of their faith and to thoroughly embody it in all fields of the revolution and construction, their boundless pride in living in the people-centred socialist country of our own style, their enthusiasm to add lustre to their socialist system without fail, their hatred of the enemies of every description who are trying to trample upon the independence of their country, their burning desire to reunify the country, and other typical emotions revealed in their struggle for carrying out the revolutionary cause of Juche. What is particularly important in representing the leading emotions of the times is to create a profound image of the fervent emotional world of our people who are sensitive to the urgent problems which the great leader Comrade Kim Il Sung endeavours to solve at present, and to the requirements of the Party policies, and who are working hard to solve them in a timely fashion.

The lyric *My Motherland*, an excellent poem that sings of love for the motherland, is a model of the profound portrayal of the leading emotions of the times. We have many poems that sing of love for the motherland, but there are few which do it as excellently on the basis of the leading emotions of the times as this lyric. The lyric does not simply sing the praises of the land where we were born and grew up, but the land where man's independence and the independence of the country and nation are guaranteed. It depicts love for the motherland deeply and in a lifelike way based on the revolutionary outlook on the leader. Only this kind of poem can satisfy the spirit of the present times and the aesthetic sense of our people.

Poets must become singers and buglers of the times. Only those who always burn in their hearts with the aspirations of the times and make strenuous efforts to breathe with the spirit of the times can be true poets.

In order to improve the lyricism of poetry it is necessary to reveal the poet's individuality vividly.

By nature, lyricism is the detailed and delicate emotions of life, so it is inevitable that it has its own peculiarities. The lyricism of a poem

is distinguishable from that of works of other genres of art and literature. The lyricism of a poem is an emotion of the poet which he himself expresses. The poem directly reveals the individuality of the poet, who appears as the lyrical hero of the poem. A poem that is devoid of its composer's individuality is a failed work. A poem must reveal the face of its hero vividly, and unfold a unique emotional world which others cannot.

In this sense, the lyric *Forgive Me* can be said to be a good poem. It unfolds the poet's life experience accumulated from his school days, and earnestly expresses the solemn pledge he has made to the motherland after summing up his lifetime. The poet asks forgiveness for mistakes he made in his young days, but he asks the motherland never to forgive him if he betrays the great care with which the motherland has brought him up. He continues that he will never betray the Party and the motherland, but repay them at the risk of his life. The poet sings of this idea with rich and fresh emotions. A poet must unfold the lyrical world through his original individuality, even if he writes only one poem. To sing of the leading emotions of the times in the characteristic and idiosyncratic world of experience is a fundamental requirement for improving the lyricism of poetry.

A strenuous effort is needed so as to enhance the musical character of poetry.

Poetry originated in the art of song, and musical character has always been regarded as an attribute inherent in it. If music is a song of life, poetry can also be said to be a song of life. In a poem lyricism flows along with refined and beautiful rhythms, and the poetic words and phrases fit the musical rhythm and time. For its rich musical emotion, beautiful sound and elaborately refined rhythmic beauty, a poem is a musical piece written in letters.

A poem written in the style of prose cannot sustain its musical character. Musical character is a main attribute of a poem. A poem must be written so that it can excite the people to recite it or learn it by heart, like a good song which people feel drawn to sing

immediately on hearing it. Poems must be elegant, clear and fluent, like musical pieces.

The musical character of a poem must be sustained both in its content and form. Whereas beautiful and rich lyricism that excites the people is the content which guarantees the musical character of poetic literature, rhythm can be said to be the form which sustains the musical character.

The lyrical quality of poems is distinguishable from the lyricism of the works of other genres of literature because it has rhythm. If there is no rhythm in poems, there will be no musical character, and emotion devoid of musical character cannot be the lyricism of poems. In writing poems it presents itself as a very important problem to have a clear understanding of the essence of rhythm and the method of its formation, and apply them in keeping with the rules of the poetic forms of our style.

Rhythm in a poem is a concept that shows the musical flow of the vocal sound. The flow and time are the main components of rhythm. Musical flow of the vocal sound in a poem consists of the flow and time just as the melody in music does. The flow and time are inseparable, organic relations with each other. The time provides the units of rhythm with regular counterparts and repetition, and the flow provides rhythm with varying paces and trill. The rhythm of a poem must flow fluently and harmoniously on a regular basis as the time is regulated and moderated.

The rhythm of a poem cannot be sustained through a mere arrangement of the words and rational breaking of the lines when it is written. Of course, it is important to regulate the syllables of the poetic words and the length of the lines of a poem in preserving its rhythm. Rhythm can be formed only when the poetic words are selected and arranged in consideration of the number and colour of syllables and the length of lines of a poem are regulated for easy breathing. However, what is more important is the poet's strong emotional experience of life and the highly heightened emotional content of the poem. Rhythm proves its value only when it greatly

enhances lyricism. By nature, man feels the beating of his heart and his breathing, which he cannot feel in an ordinary emotional state, when he feels excited and impassioned. The lyricism of a poem can also be harmonized unaffectedly with rhythm only when it is highly enhanced. If he has not a deep emotional experience, the poet cannot produce rhythm; he only produces mechanical repetition however hard he tries to arrange the number of words and regulate the lines. This is a sort of formalism in writing poems. When the poet tries to explain something without representing lyricism he will produce descriptive sentences excessively, and accordingly destroy the rhythm.

In order to make a poem rhythmical, diverse means of the national language must be used skilfully. The method of arranging rhythm depends largely on the characteristics of the national language. By making maximum use of the excellent characteristics of our language, poets must arrange fluent and beautiful rhythms that meet the aesthetic tastes and emotions of our people, and continue to create original rhythms, vigorous, noble and lively, that accord with the revolutionary era.

While making effective use of the characteristics peculiar to poetry, it is necessary to develop in a comprehensive way the diverse forms of poetry.

Not only lyric poems but also epics and lyric epics must be written. When writing lyrics, not one or two forms but various forms must be used, including long ones and such short ones as sonnets. Poems can be either long or short. Even short poems can perform their function properly. Although it is a short form, *Sijo* (Korean traditional lyric poem—Tr.) has all the characteristics which a lyric poem must have. From its origin, it has been one of the main characteristics of the lyric poem to contain a profound and deep content in a short form. In fact, the shorter a lyric is, the better.

Writing poems of the form of telling a story like a lay must also be encouraged. There is a large stock of poetic and dramatic topics in life, and lay is a suitable form for depicting these topics in a poem.

Also needed are poems of a political character with a strong sense

of didacticism, poems that give meaningful lessons, and poems that sing of the beautiful nature of the country. It is harmful to laud in poems pure nature separated from human life, but it is good to reveal the depths of the human world by means of depicting beautiful nature. As there is a form of landscape painting, there must also be a form of landscape poem.

Deep attention must be paid to writing lyrics for a song.

Revolutionary songs play a very great role in guiding the times onto the right path and arousing the masses. Where there is struggle, there are songs; and where there are songs, it will always be full of revolutionary optimism and militant passion. Our revolutionary songs inspire the people with militant enthusiasm at every socialist construction site and are making a great contribution to creating a revolutionary atmosphere in the whole society, encouraging the advance of our times.

In order for our songs to be a powerful means of revolutionary struggle and for educating the masses, a radical innovation must be brought about first in writing the words of songs.

The text of a song must be a refined poem.

The text of a song is not a dependant of the song music, and it must not be so. As a field of poetry, it must have perfect ideological and artistic characteristics of its own. It must contain an original seed, the poet's clear assertion, its own characteristics and fresh and rich lyricism of the poet's own finding. The text must be written in such a way that it can excite the people, even though it is not set to music.

That the words of a song must be a refined poem means that they must be full of emotions. The song *Urban Girl Comes To Get Married* was written with the simple material of a city girl marrying into a family in the socialist countryside, but it depicts excellently the idea that the rural villages are developing so that they are not envious of the cities thanks to the theses on the socialist rural question set forth by Comrade Kim Il Sung. The text of a song like this, which sings of a profound idea through concrete and vivid emotions, can be said to be a genuine one that has become a refined poem.

In creating a song, setting music to lyrics must be a normal process in every case. Sometimes a good song is composed by setting lyrics to music, but in this case the poet, restricted by the demands of the composer, cannot give full play to his creativity, nor write a good text for the song as he concentrates his efforts on providing syllables with rhythms. The composer is responsible for this kind of irregular practice in the creation of songs as he sticks only to his view. But he is not the only one who is to be blamed. The poet who writes the texts of songs must naturally know music. The text of a song written by a poet who has a knowledge of music can be understood by the composer and develop his melodic idea. It is because the poet does not write the lyrics of a song full of rich emotions which can satisfy the composer that the composer composes the music before the poet writes the lyrics.

The words of a song must be such that they can be soon put in the mouths of the people and be remembered for long.

We still readily remember the texts and melodies of the songs which were produced after liberation like *Song of Ploughing*, *Triumphant May Day* and *Let's Go to the Mountain and Sea* as well as the immortal masterpieces like *Song of Korea* and *Nostalgia*, songs that were written long ago. Reminded of the lyrics of *New Spring*, before they know it people sing softly to themselves any time: *Spring has come, Spring has come*. Songs must be made so that anyone can find himself singing them.

For this, the text must be written in a lifelike way. The words of a song that reflect the practical life which a man can witness and experience and contain life emotions intimate with him can be loved by the people.

In order for the text of a song to be put in the people's mouths soon, it must be easy to sing and understand. Plain words can fully express a profound philosophy of life. The text of a song is a poem to be sung by means of melody, so complicated expressions must not be used in it. When writing the text of a song, composers rack their brains to discover fantastic expressions as if they are competing for expressions. It is

important to discover fantastic words and expressions for the lyrics, but it is not essential. By nature, the content of the words of a song set to music must be easy to understand on hearing it once. They are a short poem of a few lines. Frankly speaking, it is foolish to attempt to depict a profound idea by putting various difficult expressions in a short poem. The expressions of the text of a song must be such that they can be understood easily by anyone and, though they are in plain words, make people ponder them over for a long time with a certain feeling of impact on reading them. The text of the song *The Snow Is Falling* describes nothing special other than its hero hearing a story about the anti-Japanese guerrillas sitting by the window in a quiet snowy night, but on hearing it once, one feels the feeling of rich association and long-term effect. Poets should not attempt to overemphasize the expressions of the lyrics of songs. They must write them so that they can show a vivid integrated picture through an overall portrayal of the lyrics and thus produce rich associations and long-term effects.

The direction of the production of our poetry is clear. The point is how deeply the poets cherish the mission they have assumed for the times, full of enthusiasm. When poets deepen their emotional experience of life and improve the level of their contemplation, they can bring about ceaseless innovations in poetry and produce plenty of famous poems and song lyrics.

2) NOVEL LITERATURE MUST BE DEVELOPED TO MEET THE REQUIREMENTS OF THE TIMES

The novel is a typical form of literature. The level of literature and its development of a country is measured mainly by the ideological and artistic qualities of novel literature.

The novel is a most popular form of literature. Not only young people, who are sensitive to the new and have rich emotions, but also children and old people enjoy reading novels. While reading a novel, people realize the truth of life and the principles of revolution, and

beautiful and noble emotions are fostered. Novels exert a great influence on the people's formation of the revolutionary world outlook.

The social value of novel literature is decided by the estimation of the masses. In the past our novelists produced the cycle *The Immortal History* and many other novels which are popular among the people. But, we are yet to say that our people read with relish all the novels written by our novelists. Novelists must think deeply why people do not read some of their works with interest.

The difference between the life depicted in the novels and actual life is one reason why some novels are not read widely. Readers are attracted to a novel when they feel something lifelike and intimate with them from the life of the hero of the novel.

A major reason why some of our novels are felt to be less intimate and do not delve into the life of man is that their characters are described mostly as ideal ones. The image of a character who is on a height incomparable with that of an actual man cannot draw sympathy from the readers. Novels must always go ahead of reality, but fictitious characterization beyond reality will end up idealizing man and life. The heroes of our novels must be real people, friendly people, who are close to the lives of the readers. Novels must show the essence of ordinary life which can be witnessed at all times in everyday life and produce a typical portrayal of the noble spiritual world in the depths of the minds of ordinary people. Artistic interest comes into being from a fresh understanding of the profound meaning embodied in everyday life and unconscious attraction to the noble world of life.

Some novels are not popular among the people also because there is no life in them. If it is difficult to read about life even in novels, which have a practical and powerful strength for depicting diversified life from various angles and in a wide scope, there is no room for speaking about their value. The life described in novels comprehends various aspects of life—political, economic, cultural and family—as well as past and future life. Novelists must have a deep experience of

all these aspects of life and describe freely these various aspects of life as suited to the seeds of their works. People do not say that there is or there is no life in the works not taking into consideration any particular life. The life we mean is the typical life that reflects the essence of the times and society, as well as new, characteristic life of the novelists' discovery. Even if a novel jumbles together all the details of everyday life, it will be condemned as devoid of life if the details are not truthful. Every moment man lives in life. Every man has a profound experience of life and his own knowledge of it. As the masses create and enjoy it, they are well versed in it. No writer can argue with the masses about the truth of life depicted in the works he has written for them. The smallest distortion of life has no appeal to the people. Worse still, if people fail to find worthwhile life in the novels they read, such novels cannot cater to their tastes.

Today our novels must be a new type of literature that challenges all sorts of old things. Our Party requires that a new change be brought about in novel literature in step with the masses' demand for independence and their high cultural attainments. In response to this policy, writers must eliminate all manner of outdated elements and rigid patterns lingering in novel literature, and create a great number of novels of our own style as required by the Juche era.

What is important in creating novels is to make the best use of their characteristics.

A novel has advantages of making a comprehensive use of the means of representation which are used in literature. There is no human life that cannot be represented through language, the main means of representation of literature; with language, writers can produce description, conversation, narrative and explanation. Unlimited ability of expression of language is not fully displayed in all forms of literature. Poetry expresses the emotions of man mainly through the narrative and words, whereas drama literature expresses mainly human life which can be seen visually by means of words and the stage directions in the playbook. Only novel literature can delineate all that can be expressed with language by making an

extensive use of such descriptive means as description, speech, narrative and explanation. It can not only show the images of characters that can be seen visually but also their inner psychology and the unseen aspects of their lives as fully as intended by writers. It can also describe the overall picture of man and his life without being restricted either by time or space. As it weaves life stories with relish by making full use of the means of language, the novel excites the people to read it in spite of themselves, and has the advantage of being read at any time and at any place, unlike stage works.

Although the novel is advantageous in that it can make a comprehensive use of the means of language compared to other genres of literature, it is not easier to write than plays or poems. But the novel still has the possibility of representing life freely in all respects.

The comprehensive use of descriptive means of literature is both the advantage of novel literature and its characteristic. Novelists must concentrate their efforts on showing the whole aspects of man and his life in breadth and depth by making a comprehensive use of these means.

While making a comprehensive use of the descriptive means of literature, novel regards portraiture as its foundation in all respects.

A novel must not be written so that one can understand its storyline after reading speeches like dramatic literature. It is true that speeches are important and used much in the novel, but they are not a basic means of representation. The storyline of a novel must be woven mainly through the connection of portraiture; speeches, narratives and explanation must have only a supplementary effect on it.

What is most important in the depiction of the novel is psychological portrayal. In-depth depiction of the course of thinking of the characters is the main thing in showing their innermost world. This will represent in a concentrated way the essential characteristics of personalities and their way of thinking. The characters' appearances, their behaviours and the circumstances in the novels

must be portrayed so that the mental states of both the characters and writers can be seen. The portraiture of the appearances of characters, their behaviours and the circumstances must mirror the mental states of both the characters and writers, be imbued with their ideas and emotions and interpreted by the yardstick of emotion. Only then can they be harmonized with the characteristics of novel literature and attract the attention of readers.

Detailed description of man and life is the basic form of realistic description. Detailed description is fundamental in novels whether characters or circumstances are described.

Describing life in the way of telling a story is another main characteristic of novels.

The novel is a form of literature of description, and at the same time a form of narrative literature. The word “novel” originated from the word “story.” The human history of literature shows that in any country the novel originated from the works of the style of a story. In the course of its development, the proportion of description gradually increased, and the portrayal of character became its central element. In this way the form of telling a story changed into the form of describing, and the content developed into a literary story with characterization as the axis. However, that man is represented and life is unfolded always through a certain story is an unbreakable promise.

There should always be a certain literary story in a novel.

The story in a novel must be interesting and attractive. Novels should not only reflect sensitively the problems most urgently required by the masses to be solved in actual life and solve them in conformity with their aspirations, their story should also flow in an interesting way. The story should flow interestingly all the way, attracting and moving the readers without interruption, alternatively tightening and relaxing their attention.

Stories in novels must flow along with well-knit emotions. The organization of emotions is an important way to draw the readers into the descriptive world unaffectedly by weaving the story emotionally. It can be said to be an artistic work to organize the emotional

relations between the characters and between the works and the readers.

For tightly-organized emotions, the emotional relations between the characters must be established closely. Man's emotions, unlike his ideas and will, are quite changeable and fluid. The emotions of a character in a novel are replaced by one another and change, forming a certain line of development. This line is woven as a course of development, generally from accumulation to denouement. These lines are linked closely and interact with each other. Writers should study these interactions in step with the logic of life so as to organize the emotional connections between the characters clearly.

Forming emotional relations between the descriptive world of works and readers is also important in organizing emotions. The true purpose of organizing emotions is to stimulate the emotional interest of the readers. If the readers do not understand or sympathize with the excitement which makes the characters in the works laugh or shed tears, then such excitement will be of no significance. When the writer, captivated by his subjective excitement, neglects the emotional state of the readers, there will be continual disagreement and contradiction between the emotional lines of the characters and readers and, in the final analysis, the organization of emotions will come to naught. Writers must always be well-versed in the psychology of the readers, gain a deep knowledge of their emotions and depict the emotional relations between the characters as demanded by the logic of life.

Emotional organization is linked to the lyricism of works. The novel's lyricism is ensured by detailed emotional description of the objects concerned and narrative, but, before that, it can be improved only when the story itself has a deep emotional content. The lyricism of the storyline of the novel depends on the organization of emotions. The writer must weave the lines of emotions of all characters and the relations between the lines in keeping with their personalities and the logic of life so that rich emotion can overflow in the works.

The formation of emotions is also linked to dramatism. Dramatism

is, naturally, an attribute peculiar to drama literature, but it is also essential in a novel that has a certain story. Of course, there can be novels of sharp dramatism, a gentle, quiet and lyric mood or a prominently light and lively mood, as the case may be. However, it cannot be said for sure that the two latter types of novels are dramatic or not. According to their moods, novels can be dramatic either outwardly or inwardly. The organization of emotions will be flexible and attractive in the novels with dramatic stories, drawing the readers into the world of artistic representation. Novels must go beyond the limitations of common sense, and contain something that surpasses the people's expectations and various aspects of fresh and characteristic life.

What is important in writing novels is to escape from rigid patterns.

Writers must be bold in conceiving ideas and creating artistic images. They cannot discard stereotypes if they only think about how people will look at them, as they are afraid of the consequences. Now the correlations between characters in a number of novels are represented as educating and being educated, but this should not be a rule for all cases. Literature is aimed at edifying the people, but this purpose is not always realized only through the way of such representation of human relations. People are educated either as they are moved by the noble examples of the heroes or as they are stimulated by sharp criticism of the negative characters. Education of the people conducted by various methods in several respects will be effective.

It is also a stereotype to develop the storyline only through the system of introduction of circumstances, the initiation of an event, its development, climax and conclusion. The storyline must be woven in a free and diversified manner according to the seed of the work and the writer's originality. The writer must make use of the form of plot that reflects life truthfully and caters to the aesthetic taste of the times among the forms that have been refined historically. On the other hand, he must consistently discover new forms that agree with the

developing situation and the nature of art, and perfect them.

A love theme is frequently included in works on the plea of sustaining emotions. This itself is not wrong. If the love relationship is depicted well, it will provide a correct understanding of the ethic of love of our times and make the works emotionally characteristic. But a problem arises if this theme is shown in an awkward and drab way, and in a rigid pattern. Love is generally depicted in such a way as a girl and a boy falling in love with each other, falling out with each other for some reason such as a misunderstanding or different aspirations, and then restoring their relationship. Writers attempt to depict their getting acquainted with each other as something inevitable, but they should not necessarily do so. The first acquaintance between the lovers may be quite accidental, and their relationship can break down in the end because of a disagreement on ideals.

Stereotyping is a barrier between literature and the readers. Writers must create original works of their own free from all stereotypes.

The methods of representation in novel literature must be diversified.

Man's aesthetic taste changes and develops with the passage of time. It is impossible to create the artistic image of a novel that caters to the new aesthetic taste of our contemporaries with the methods of representation that were used in bygone days. Once the orientation is set for a novel or a poem, there is no need to resort to a stereotype for the method of its representation. Writers must find the method of representation to the best of their ability for each work.

Among the methods of representation there are those liked by the masses and those liked by the reactionary class. We must categorically reject the vulgar methods of representation that cater to the tastes of the reactionary class, establish the Juche orientation and adhere to the working-class stand in using methods of representation.

The methods of literary representation are effective methods for creating an artistic image generalized over a long period of time.

Writers must not resort only to the methods of representation recognized in the past; they must make active use of the new and effective methods of representation to meet the aesthetic sense and requirements of our people so as to boldly widen the extent of the artistic image.

The method of setting several heroes in a novel can be used effectively. There is no rule that there should be only one hero in a novel. So long as the seed of the work requires it, several heroes can be presented. Works with several heroes can be rational in showing the gigantic picture of the times and life in three dimensions. Since they are different from the novels with a single hero, the question as to who is the hero in each of them is not raised.

The method of creating a portrayal with the hero hidden can be applied in writing a novel. When the hero is not presented directly, his image will be interpreted in various ways to be shown indirectly. This method of portrayal might be more difficult than the method of showing his image directly, but it will heighten the interest in and expectations of the image of the hero, exciting dramatic zest for the work.

The novel can set a negative character in our society at the centre of portrayal. The works of the type of such filmscripts as *Wedding Day* and *The Problem of Our Family* can be written in the field of novels. When the negative characters of our society are presented as heroes, their ideological nature must be clarified so as to give the people who have similar mistakes a serious lesson of life, criticism of them must be sharp and their communities' consistent and sincere efforts to lead them along the right road of society must be shown clearly. Writers can also produce works that expose the inner world of the enemy with an enemy at the centre of representation.

The method of describing life with the main emphasis on the psychology of the writer and the characters can also be used in writing a novel. This method of representation gives rein to the analytical description of the psychological experience of the characters and the writer's inner monologue. Proper use of this method can be effective in improving the philosophical character of the works, as the writers can

study more deeply the internal things than the external things, and the essence than the phenomena. This is quite different from the subjective method of representation. When writing novels, writers must never enumerate or jumble together incoherently at random the amorphous and dim thoughts that flash across their minds on the pretext of giving emphasis to psychological description. To all intents and purposes, this method must be used in the direction of showing the spiritual world of man in a sincere and diversified way in keeping with the logic of life, and presenting the essence of life and the writers' thoughts in a philosophically profound way.

Writers must also apply in a creative way and as suited to the requirements and aesthetic tastes of modern life the romantic methods formed in the course of the development of human literature, and at the same time create fresh romantic methods.

Along with the methods of representation, various forms of novels must be developed.

It is misguided to think that one can be recognized as a novelist only when one has written medium- or full-length novels. Among the writers recorded in history, there are a considerable number of novelists who wrote short stories all their lives. The social value of a novel is not decided by its size. Even a short story can fully become a masterpiece if it has high ideological and artistic qualities as suited to the requirements of the times and the aspirations of the people.

The developing situation also urgently demands short stories of a concise form, like those for a wall newspaper, which are a good means of mass education for their mobility and militant appeal. No other forms of novels are equal to this in reflecting in a mobile way the miraculous successes and innovations that are being achieved ceaselessly at the sites of grand construction. *Munhak Sinmun* often carries stories that cover one or two of its pages. However, this is not advisable in view of the character of the newspaper, which demands mobility, and of its limited space. It will be desirable for *Munhak Sinmun*, *Joson Munhak* and other literary newspapers and magazines to carry many concise stories.

Epistolary, diaristic, mystery and detective novels must be written in great numbers. Of course, these forms of novels have some limitations. In case of the epistolary novel, it is difficult to depict the disposition of the characters and their lives freely in breadth and depth from a third person's point of view. If writers overcome these limitations and make the best use of this genre's advantages, they will be fully able to produce excellent novels of this form.

Real-life stories play a very important role in educating the people by means of positive examples. Our present life is full of significant materials for real-life novels. Such laudable deeds that are unprecedented in history as saving one's collective and comrades at a critical moment by sacrificing oneself without hesitation and donating one's skin and bones for one's comrades who are at the jaws of death are precisely the aspects of the worthwhile life that can be witnessed only in our society. Nowhere in the world can writers find a worthwhile and great reality that is filled with significant and abundant life like our society, where people are transformed into new men and women and which vibrates with fresh life. Our reality is indeed an inexhaustible source of material for real-life novels. Our people try to see, through literary works, their new aspect in the new era. They also try to see as it is the vibrant spirit of the new society and the new life they have built by their own efforts. Both historical and real-life novels must be thoroughly humanics, and at the same time faithful to real people and facts. They must not be a literature which only records facts one after another on the pretext of basing themselves on archetypes and historical facts.

Novels based on imagination must also be written. If the extent of portrayal in this type of novel is enlarged, even social life can be depicted by way of imagination. Now the entire people of our country are working full of confidence picturing in their minds the future of their reunified country. If writers produce works that describe in imagination the day when the emotion of national reunification will be brimming over, they will instil great delight and hope in the hearts of the people, and encourage them in their work and lives. The future face of our motherland, where the building of an ideal communist

society and the modeling of the whole of society on the Juche idea have been achieved, and of the world that has become independent can be represented also in imagination. This type of novel is more effective than a public lecture on the bright future. The imagination in the novels must not be a preposterous dream. It must be based on the laws governing the development of history and science, and on the truth of life.

Novels written by means of personification are needed in great numbers. Our classical literature has an ample stock of this type of novel like *A Rat on Trial*, which is excellent. Personification is advantageous for satirizing the enemy's life and for showing the present life of our people figuratively and in an interesting way.

Verse novels and intelligence novels can be produced.

We must introduce from the standpoint of Juche other excellent methods of representation and various forms of novels developed by modern literature, and use them in a diversified way.

Our novels must stand firmly at the centre of literature, and brilliantly represent the requirements of the times and the developing reality. Writers must make redoubled efforts so as to bring about fresh innovations in novel literature free from all sorts of outdated patterns.

3) CHILDREN'S LITERATURE MUST BE CREATED IN A WAY BEST SUITED TO CHILDREN'S PSYCHOLOGICAL FEATURES

Bringing up children to be communists of the Juche type has bearing on the future of the country. Children are the flower buds of the country and masters of its future. The future of the country and the destiny of the nation depend on how they are brought up.

Artistic and literary works play an important role in educating children in a revolutionary fashion.

Sensitive to the emotion and thirsty for learning, children enjoy reading literary works. Revolutionary works of literature present a

good example of studying and living for young readers and give them various spiritual nourishment for their growth in a revolutionary way. Literary work enables children, who see the human world from within the narrow boundaries of their home, their village and their school, to enlarge their horizons on the world and improve in various aspects the knowledge they have gained at school.

Children's literature is similar to adults' literature in many respects, but it has some characteristics peculiar to it as it deals with children.

Children's literature creates an artistic image for children from their point of view. Its characteristics find expression in its approach of representation rather than in the objects it represents. Its basic feature is that it approaches, appreciates and depicts man and his life from the children's point of view. It mostly sets children as the main characters and portrays their life, and sometimes adults' life is represented from the children's point of view. Every aspect of life depicted in children's literature should be a reflection of the children's understanding of it and their experience of it from their point of view. Its readers are children, and so its artistic value is decided by how well it depicts the children's world. A work of children's literature that does not agree with their psychology has no literary value. Children's literature must represent the revolutionary content in keeping with the peculiarities of their age and psychology, and their level.

Writers of children's literature must be well aware of our children's characteristics, and create artistic images accordingly.

The level of ideological awareness of our children is very high.

The great leader Comrade Kim Il Sung always regards our children as kings of the country, and gives them the best things in the world. Our children live under the warm care of the leader and the Party from the cradle, and they sing that their father is Marshal Kim Il Sung and their home is the bosom of the Party. Indeed, our children's feeling of loyalty and filial devotion to the leader and the Party is incomparably higher, deeper and warmer than that of the children of any other country in the world.

In our country everyone receives revolutionary education through the organizational and collective life from childhood. Therefore, our children have a strong sense of organization, discipline and collectivism. Though young, they are deeply aware of their political integrity, the process of their formation of the world outlook is quick and their consciousness of being successors to the revolutionary cause is high.

Children's literature ought to create artistic images in conformity with this high level of the mentality of our children.

Singing of things red, blue or yellow, as some people did in the past, does not cater to the ideological and aesthetic tastes of the children. Prevalent in the current world children's literature is a tendency to sing the praises of a supraclass "pure disposition," trying to find the children's characters in something inborn. To neglect acquired nature and to regard inborn nature as being absolute in representing children's characters is the way to building a barrier between the rising generation and society, and making them incompetent beings for the times and revolution and prisoners of reactionary fatalism. Our children's literature must keep up its guard against infiltration by the reactionary tendency of creative work that contradicts the nature of revolutionary literature and clashes with the mentality and demands of our children.

Children's literature must create a profound portrayal of the loyal and filial minds of our children, who revere and follow the great leader and the benevolent Party. Their loyalty to the Party and the leader has not yet become an article of their outlook on the world and life. Children's literature must represent truthfully the greatness of the Party and the leader, so that the children can feel keenly that our leader and our Party are the greatest in the world. It must also portray the vivid archetypes of the Children's Corps members who fought bravely under General Kim Il Sung's leadership during the anti-Japanese revolutionary struggle, of the children who fought heroically during the Fatherland Liberation War and of the true Children's Union members these days who are boundlessly loyal to the leader,

so that our children can follow their examples.

Children's literature must produce a lifelike representation of the high sense of organization and collectivism displayed among our children in their revolutionary organizational life. It must truthfully show children how great the strength of the collective is and how precious and grateful their collective and friends are, and depict artistically the fine examples of true Children's Union members who are good in their organizational life.

Our children's literature must also direct efforts to awakening children to their position and mission in inheriting the revolutionary cause of Juche. Writers must create works through which they give children a clear understanding of how arduous were the difficulties our revolutionary cause had to surmount to advance, and what the source of justice, greatness and invincibility of the cause is, and bring them to their due position and role in carrying forward the cause. Children's literature must produce for the rising generation a moving picture of the developing reality of the socialist motherland and the lofty spiritual world and struggle of their fathers, mothers, brothers and sisters to give them a deep impression and revolutionary influence. As the fighting experience and exploits of the Children's Corps members during the anti-Japanese revolutionary struggle and the young guerrillas during the Fatherland Liberation War show, children are able to make an active contribution to the revolutionary struggle. Children's literature must arouse deep interest among children in socialist construction and the cause of national reunification, and lead them to bear a share in the efforts for the country and people.

The general intellect of our children is high.

They all grow up enjoying the benefit of the educational system. None of them do manual labour at school age or are forced out of school because of tuition fees. A school is built for a few children on a small islet and a school train runs for a dozen pupils in a mountainous village. In our country, which is covered by a well-established network of education from a remote village to an islet

village, all children of school age study to their heart's content under the universal 11-year free compulsory educational system. The readers of our children's literature are none other than the students of the senior middle schools and primary schools and kindergarteners, who receive regular education.

As its readers are the children who have learned their alphabet early and acquired systematic knowledge, children's literature must create an artistic portrayal in keeping with the level of their intellect. Writers must not come up with something of common knowledge without deep study, or enumerate base and insignificant things in their works on the plea that the children's level of understanding is generally lower than the adults'.

A student's first and foremost duty is to study well. Children's literature must put emphasis on establishing among the students a proper view and habit of studying, and encouraging their zeal to learn the new, so as to ensure that they channel their efforts into studying, their main duty. Writers must pay particular attention to making sure that there are no elements in their works that run counter to pedagogy or hamper the intellectual development of the students; on the other hand, they must establish a relationship with the schools on their own initiative so as to reflect in their works in good time the urgent problems arising in school education.

The children of our country are pure in their hearts.

Our country has no social foundation that might contaminate the children with unsound elements. As the whole country is united as a socio-political organism and a wholesome way of life is prevalent, the children receive unstained influence everywhere, be they at home, at school or in society. No children in the world are as pure and sound as our children.

Children's literature must realistically represent the pure minds of our children. It must guard against infiltration by the enemy's reactionary influence and outdated ideas lest they stain to the slightest degree the children's minds that are as white as snow.

It must pay due attention to the fact that our children have no

conception of the outmoded society and they have not experienced the ordeal of the revolutionary struggle as they live happily in an excellent social environment with nothing to envy. They have to tread the thorny path of the protracted revolution. The path might be beset with unexpected hardships and trials. If we are to enable the rising generation to fight to the end, always cherishing pure loyalty in any trying circumstance, children's literature must depict in artistic depth the revolutionary career of Comrade Kim Il Sung, who has traversed a long, long bloody road, so as to equip all children with the revolutionary spirit of Paektu. Along with this, it must produce a truthful artistic depiction of the tearful history of our people, who, deprived of their national sovereignty, experienced a miserable and hard life in the past, thus making the children firmly resolved to defend today's happiness forever.

Writers must develop children's literature into our style of literature that conforms with our Party's policy and our children's characteristics. Only our style of children's literature can contribute to bringing up our children into pillars of Korean revolution armed with the Juche idea.

What is important in writing works of children's literature is to sustain the general features of their age and psychology.

At their age, they are generally simple in reasoning, honest, lively, prompt in action; and not for a moment do they stay quiet. They absorb everything as it is, as a camera does, and like to imitate others. Though quick in thinking and acting, they lack persistence and patience; though sensitive and emotional, they are weak in thinking in the abstract; though delicate and precocious, they are narrow in their views. Childhood is different from infancy. The level and quality of works, therefore, must be varied according to the characteristics of pre-school children and schoolchildren. The writer of children's literature must become a juvenile psychologist well-versed in the children's world, in fact their intimate friend.

As children's literature caters to children, its contents must be interesting. This is more urgent than it is in adult's literature. By

nature, children are fond of listening to interesting stories. It is a child's general inclination to sit on the lap of an adult and pester him or her to tell a story. Children read books for amusement. Books must be written so that children will read them of their own accord, as bees fly to fragrant flowers. If they are forced to read books, they will harvest nothing particular. If the book they are reading first is not interesting they, simple in thinking and lacking in persistence, soon get weary of reading it, and develop an aversion for books.

Children's literature must not inculcate ideas into children logically; they must be made to accept them with their senses from an interesting artistic picture. A conceptualized idea must not be forced as it is upon children, whose abstract thinking has not matured. It will be more effective for the writer to depict a small idea so that they can digest it immediately with their senses than to attempt to show a big idea. The artistic image in children's literature must be sensible and musically rhythmic as far as possible, in keeping with the characteristics and aesthetic feelings of children, who are sensitive and accept everything in a sensuous form.

Children's literature must produce a feeling of ever-changing action and forceful movement. Children like works filled with diversified changes and animation. It is more rational for children's literature to depict succinctly dynamic details that give an impressive and characteristic concept than to jumble together static descriptions tediously. It is more agreeable to weave entertainingly amusing, changeful line of action than to produce a profound portrayal of the human inner world as adults' literature does.

Children's literature must be written in plain words and expressions as far as possible, in consideration of the characteristics of the children who are learning language, spoken and written. The words must be gentle and plain as well as sensuous. It must explore the words used for communication between children in their life, and colloquialisms which children enjoy using and, if possible, avoid abstract words and expressions that are hard for children to understand. For all that, it must not produce an artistic portrayal by

repeating simple words over and over or by means of a small stock of vocabulary. For children, who are still learning how to speak and write, a work of children's literature is itself a book for side reading, which furthers their learning of the mother tongue. If they face words that they do not know, they consult a dictionary or ask their elders, thus enlarging their vocabulary. Writers must write so as to inculcate into children as many refined and expressive words as possible.

Children's literature must be diversified in its form and content to satisfy the aspirations and demands of children for new things. In the case of novels, writers can write those containing descriptions of a form of comic dialogue, those in the form of verse, real-life stories, fables and various forms of novels based on imagination. The Science Film Studio has produced *The Clever Raccoon Dog* and other excellent films that give children both scientific knowledge and an ideological education. Producers of children's literature should turn out literary works of such types. While making use of the prevailing methods such as personification, imagination, exaggeration and symbolization in a diversified way, they must boldly create new methods and techniques of representation, boldly exploring new forms of literature that are agreeable to the aesthetic tastes and mentality of the children of our times.

Children's literature must properly apply the general requirements of literary creation.

Children's literature must adhere to the principle applied to the creation of literature in general. It must not put stress only on its special features and ignore the principle, on the plea of sustaining its characteristics. In a sense, it can be said that children's literature must be more faithful to the general principle.

Truthfulness is also a more serious problem in children's literature. This problem is not only significant in simply enhancing its artistic value but it is also related to the more serious issue of nurturing uprightness in children. If children, who are inclined to follow others, frequently read ungrounded and unnatural works that contradict the realities of life, they may catch the bad habit of

speaking or writing in that way. We must train them from their young days to be genuine persons, unpretentious and frank.

The issue of originality of artistic representation is also very important in children's literature. Similarity or rigid pattern means the death of literature in general and all the more so in children's literature. Children, who are sensitive to the new and have an inclination towards drastic changes, are averse to repetition and stereotypes. Children's literature must be original and fresh as far as possible.

A writer of children's literature is a dear educator of children in that he trains them to be the heirs to the revolutionary cause of Juche. In the worthwhile effort for carrying forward and completing that cause, our writers of children's literature must perform with credit their honourable responsibility and duty.

4) ALL LITERARY FORMS MUST BE DEVELOPED IN A DIVERSIFIED WAY

As the struggle of the masses for independence and creativity develops, so is the sphere of life which literature should represent being widened continuously. While making an endeavour to conquer nature, transform society and remodel himself, man opens up more and more fields of life. In step with the enrichment of human life, the source of literary description, and the widening of its sphere, the forms of literature develop in a diversified way. In the course of building a new society and new life, our people have rid themselves of the shackles of outmoded ideas and culture, and are growing up to be the true possessors of the revolutionary ideas and culture. Their ever-rising ideological and cultural standards demand various forms of artistic and literary works with high ideological and artistic qualities.

Developing all forms of literature in a comprehensive way is a basic demand. The history of literature is the process of change of its

types including its forms as well as the process of development of its content. Literary forms have been fixed to a certain degree through a long history, but they are not perfect or absolute. In step with the change of content, the forms must also be changed ceaselessly. Only then can literature keep in step with the demands of the times. A variety of special foods can sustain their peculiar tastes and colours only when they are served on different plates. Likewise, all forms of literature must be used in a comprehensive way so that writers can display their creative individuality and literature can come into full bloom.

For this, writers must get rid of the tendency of clinging to a few forms; they must use all the forms that have proved their advantages and vitality through their historical development and that meet the demands of the present era and the contemporaries.

It is essential to develop in various ways dramatic literature, along with poems, novels and children's literature to meet the demands of our reality, full of dramatic events.

An important thing in doing so is to have a profound understanding of what is dramatic.

The films and dramas that are produced these days delineate mainly the struggle in our life between the new and the old. Most of them set as conflicts the direct confrontations and clashes between the positive and the negative. This shows that our writers depict the essence of life truthfully. Life begins with struggle, goes on with struggle and ends with struggle. Life is propelled by the struggle between the developing and the declining, between the progressive and the conservative, and between the active and the passive, that is, between the positive and the negative in general. This conflict is the artistic reflection of the struggle in life between the new and the old. It is basic in dramatic description to define the conflict by means of clashes and struggles between the positive characters and the negative characters and weave the storyline. But this does not mean that only the clashes and struggles between the positive and the negative can become the theme of every drama. Naturally dramatism presupposes

certain contradictions, but it does not come into being only by direct confrontations and clashes between the characters. The theory that dramatism can be ensured only by direct confrontations and clashes between the positive and the negative is a hackneyed one.

The filmscript *We Are the Happiest in the World* is highly dramatic even though it does not represent direct clashes of personalities between the positive and the negative characters. The destinies of the brother and sister who have grown up into fine artists under the care of the Party after being bereaved of their parents during the Fatherland Liberation War and the experience of the hero who travels all over the country for over two decades to find them true to the last wishes of his comrade-in-arms who had died a heroic death in his arms are all dramatic. Underlying his experience are the hero's anxiety at having failed to find them, which he feels whenever he sees orphans growing up happily with nothing to envy in the world under the care of the Party, and his deep-rooted hatred and grudge against the US imperialist aggressors who made them orphans. Although the war was over, the mental wound the aggressors inflicted on him has not been healed. For him, looking for them is a continuous struggle against the enemy. His experience of dramatic feeling is the reflection of a sharp struggle between lofty socialist humanitarianism and reactionary misanthropy. Therefore, the work draws the audience deep into the dramatic world, and gives them a powerful emotion with its strong dramatic attraction.

The screenplay *We Are the Happiest in the World* set a good example of defining and resolving the conflicts. But, this does not mean that all dramatic works that deal with the meeting of once-separated kinsmen must be portrayed in this way. The mode of dramatic development of works must be distinctive according to the characteristics and requirements of their seeds.

Dramatic things are expressed in life in various ways. When they witness kinsmen meeting one another after a long separation, people say it is dramatic. With the trend for national reunification mounting more than ever before, a great number of overseas Koreans are now

visiting their motherland. This has become an uncheckable trend. Among them there are parents who have met their sons and daughters and husbands who have met their wives after decades of separation. They had not known whether they were alive or not owing to the Japanese colonial rule and the US imperialists' scheme for the division of their nation. The moving stories about their tearful reunions are very dramatic. They longed for the day of reunion eagerly since the forced separation, and devoted their all to hasten the day of reunion. Although they were far away from the motherland, their hearts burned with the aspiration for its reunification. Their kinsfolk in the motherland made devoted efforts for reunification, while they fought for the sacred cause of the reunification in the face of threats, blackmail, appeasement and deception resorted to by the divisionists in and out of the Korean peninsula. Their reunions were the precious fruition born on the road of this sacred struggle. This is the very dramatic story our literature must depict. People say it is dramatic when they get a strong emotion from a startling event surpassing their imagination. It was a world-startling event that Rim Su Gyong, a student widely known as the "flower of reunification," heroically crossed the Military Demarcation Line at the risk of her life. The story about the "unconverted long-term prisoners" in south Korea reported recently and widely by the mass media is also unimaginably dramatic. They say it is dramatic when they get an unexpected result by chance or when the result turns out to be a quite another thing beyond their expectation. They also feel that a story of suspense about an affair that seems to be settled but is not resolved each time or a story about the sudden dispelling of a mutual misunderstanding is dramatic.

These dramatic stories have something in common. Dramatic stories come into being from the interruption of the regular flow of life and from the impact of expectations becoming topsy-turvy. Readers do not feel dramatism when the story develops following the regular flow of life or following their expectations. A dramatic story contains some twists and turns. However shocking an incident may

be, it cannot produce a dramatic effect if it appears in the story without any hint of its history before disappearing. A dramatic effect comes from a reasonable premise and certain subsequent ups and downs. A dramatic story must be full of suspense and strongly attract people's attention. People do not feel particularly strained in the smooth flow of everyday life, but when they experience a shocking moment when the flow is broken, they watch it with suspense and tension. In a word, a story that contains twists and turns, arousing the feeling of tension and suspense in people with the interruption of the regular flow of life and the upsetting of their expectations, can be a dramatic story, and an event that has these features can also be dramatic.

Writers should discover dramatic materials in real life from various angles, and delineate them in diversified forms and moods.

They must not stick to the legitimate drama in the field of dramatic literature; they must make a comprehensive use of its various forms. We need revolutionary tragedies like the revolutionary opera *The Story of a Nurse* and the feature film *Wolmi Island*, light comedies like *The Problem of Our Family* and comedies that expose and condemn the crimes against the people committed by the enemies of every description. Literary sketches like comic stage dialogues and skits must be written in a large number. In the past, art teams produced many comic dialogues and skits loved by the people; drawing on this experience, these kinds of sketches must be produced in a large number.

Satirical literature must be developed.

At one time *Naked America* and *Bone General* were produced, but now there are few satirical poems, satirical novels and satirical dramas. Only comic monologues are broadcast by radio now and then. Satirical literature began to disappear around the time feuilletonistic article disappeared from the newspapers. There is a story about why feuilletonistic article disappeared from our newspapers. At the end of the 1950s, capitalist relations of production were abolished and socialist relations of production were established

on a full scale in our country, so that the sources of all sorts of social evils were removed. This made the positive predominant in society. The new reality demanded the bringing of positive examples to the fore in educating people. This is why newspaper articles and literary works of feuilletonistic form that deride or ridicule negative phenomena in real life disappeared of their own accord.

That influencing the people by means of positive examples is the main method in educating them does not mean at all that satirical literature is unnecessary. Today's reality requires satirical literature more urgently. The objects of satirical literature of these days are the reactionary separatist forces at home and abroad who oppose the country's independent and peaceful reunification, the cherished desire of the entire nation, and the imperialist aggressive forces, headed by US imperialism, which tenaciously resort to anti-communist schemes to gain world supremacy. Our satirical literature must lay bare to the whole world their true reactionary and anti-popular colours, sharply condemn the crimes they have committed before history and mankind, and strike them a crushing blow. Satirical literature must become an arrow piercing the enemy's heart and a bomb devastating his den.

Literature based on true life stories and imagination must be developed, and essays and short writings must be produced actively.

The world of imagination of our literature that is based on imagination is not wide, and its genres are not diverse. Creative imagination is necessary not only for writers but also for all the people, who conquer nature and transform society. Literature that is based on imagination constitutes nourishment for their creative imagination.

Writers should not neglect essays. Well-written essays can move the people much more than novels or poems do. A writer should write at least several excellent essays which will remain in the people's memory. An essay must be constructed like a refined and graceful lyric that is written in prose. If it is written in a way of conveying what the writer has seen and heard somewhere without unfolding his feelings, it does not give the taste of an essay. In case a writer depicts his feelings in an essay, it will not be worth reading if he repeats

commonplace words or makes a direct description of the political content. It has become a pattern to quote Kim Il Sung's instructions in essays unconditionally irrespective of their contents, but this is not a rule, as an essay is also a literary work. It is necessary in future to organize something like a creation competition for writing excellent essays that give the impression of their writers' individualities, and contain their deep thoughts and rich and fresh ideological emotions.

What is important in adopting traditional literary forms is to renovate them ceaselessly in keeping with the demands of the developing reality and the aesthetic tastes of the people.

Among the established literary forms and genres, there are those that are handed down historically and those that disappear after a short while. Of the traditional ones, some are used and some are not with the development of the times and life and the improvement of the people's ideals and demands. There is no form or genre that is applicable to all periods and all literature. Even the form or genre whose superiority has been proved throughout history must be developed in keeping with the demands of the new times. Our renovation of dramatic literature in the course of making a revolution in cinema, opera and drama proceeded from the demands of our times. The field of literature must not only actively employ the traditionally established forms but also continuously create new genres in conformity with the demands of the times and the people's modern aesthetic feelings.

Around the time when a revolution was being made in opera, new genres of art like music-and-dance tales, music-and-dance epics and music-and-dance epic dramas were created for the stage. They constitute a form of composite art combining literature, music and dance. Literature, the main part of them, is a special form in which poetic, dramatic and epic elements are combined. Writers should, on the basis of already achieved successes and experiences, create new forms in keeping with the demands of the developing situation.

In particular, it is an urgent demand to develop TV literature in various forms.

Since TV sets came into wide use among the people for their cultural and emotional lives, TV literature has been winning great popularity. TV literature is rapidly enhancing its role in the field of art and literature, drawing the people's attention. In our country, too, with the introduction of television service all over the country, the social function of TV literature has been considerably enhanced and the people's affection for it has increased greatly. TV literature came into being not long ago, but it is cutting a conspicuous figure in the field of art and literature. This is because television has the advantage of making a comprehensive use of descriptive means and methods of composite art, including cinema, to say nothing of the descriptive methods of literature in general, and of being enjoyed every day by every person. We must develop TV literature to be more diversified and weighty.

TV novels, TV films and TV dramas are different in certain respects from the novel, film and drama in general. These genres have some characteristics because of the special features of television in its means of description, the time of broadcasting and the mode of its presentation to viewers. They should take into account the fact that people watch them either individually or in families. And there arises the need for them to employ cinematic methods on a wide scale. Nevertheless, TV novels must sustain the properties peculiar to the novel, a descriptive form of literature; TV films must retain the properties of motion pictures, an art of action; and TV dramas must retain the properties of the art of speech.

The basic means of the TV novel is linguistic description by the reader's narratives, and it is combined with scenes. The linguistic description does not hold an absolute majority as it does in the prose novel; but, by and large, it conveys the story. Reading can be done off the screen by one or several persons, and, as long as the truth of life is not distorted, the reader can appear on the screen as a character, or a character can become the reader. When the reading is done in a diverse way and combined with the scenes in a proper way, the TV novel can become very interesting.

The main means of the TV drama, unlike the TV film, is speech. It is less influenced by the limitations of the stage, time and space than the general drama is, but the location where the main events take place must be fixed.

TV novels, TV dramas and TV films are divided into several parts, unlike the ordinary novel, drama and film, and each part has its own relative conclusion. This is their characteristic.

Along with the improvement of TV literature's quality to a higher stage, new forms must be developed for it in a large number.

In developing the forms of literature in a diversified way, sustaining their characteristics is important. Any work of art or literature has this or that form of its own. Its portrayal becomes detailed and makes its proper appearance in a certain form. The form of art can be said to be a container of its portrayal. All the literary forms and genres have their own characteristics. Although the methods of literary description are mixed and harmonized with each other, each form or genre retains its own characteristics. A poem written in prose form and a drama combined with poetry each has its own characteristics. If the writers neglect the relative border between each form in their creative work or create at random an indefinite form on the plea of developing the forms in a diversified way, it will tend to confuse the development of literature.

We must sustain the characteristics peculiar to each form, be it a conventional one or a new one, and thus make the flower garden of Juche literature richer and more colourful.

5) THE CHARACTERISTICS OF OUR STYLE OF CRITICISM MUST BE SUSTAINED

Criticism is a powerful stimulus to literary development that explores new fields of literary description and orients the process of creative work. The leading role of criticism solves in time the theoretical and practical problems arising in the relations between the

times and the writer, and between reality and literature, and opens up the road for carrying out the Party's policy on the creation of literary works and the development of literature.

Historically, literature has been reviewed and judged by criticism. In the history of human literature, there are quite a number of works that came to be well-known in the world as excellent ones due to correct judgment by critics. A writer who had been unknown to the public became a celebrity, and a work which had been the focus of public attention for a while had its true value revealed and became part of the flotsam of history, in both cases as a result of accurate criticism. With a sharp eye for discovering a new bud that sprouts in literary creation earlier than others and a wide range of power of summing up and popularizing the successful part of a work, criticism propels literary development.

The sound development of literature can never be expected without criticism. Brisk work of criticism puts to right the deviations of literary creation in time, improves continuously the writers' political knowledge and artistic attainments and prevents errors from being committed in creative work.

A steady improvement of the militant role of criticism is also necessary in order to reject the imperialist attempts at ideological and cultural infiltration, and restorationism, and to overcome in time the decadent bourgeois trend and revisionist counterrevolutionary theory of art and literature. If critics cease to be vigilant outmoded tendencies of creative work and every description of unsound literary trends might be revived.

If the critic, captured by the conventional style, writes outmoded criticism, he can neither be heeded by writers nor properly establish the principle of criticism. He should direct all his efforts at building our style of new criticism that meets the developing requirements of the times, and of art and literature.

To this end, critics must have a good knowledge of the nature and characteristics of our style of criticism, and embody them thoroughly in their work.

Our style of criticism was created in conformity with the demands

of the actual situation of our country and the development of our art and literature, and has been developed on the basis of the Juche-oriented idea and theory of art and literature.

The basic mission of criticism is to play the leading role in art and literature. Its main task is to lead art and literature to be created in keeping with the requirements of the development of the times and history. In the past, it was assumed that only critics were responsible for the important work of leading art and literature. However, the leading role of criticism in the revolutionary art and literature of the working class is fulfilled under the leadership of the party and the leader. The party and the leader, by authoring the ideas that guide the creation and development of art and literature, and formulating lines and policies for every stage of revolutionary development, illuminate the directions and ways of their development, and lead writers and artistes to their implementation. The leading role of our style of criticism is firmly guaranteed by our Party's ideas and policies on art and literature.

Our criticism must lead literature in a way of interpreting and explaining the Party's policies on art and literature, and finding practical methods for their implementation. Our Party's policies on art and literature are a compass that indicates the road the art and literature of our times should follow. Therefore, it is an important mission of criticism in its role of leading of literature to defend, interpret and propagate these policies. Supporting them staunchly, propagating them actively and implementing them thoroughly is a basic feature of our style of criticism. Critics must become the vanguard in defending and implementing such policies, and criticism must be a powerful weapon propelling the development of Juche-oriented art and literature.

The main thing in our style of criticism is to prove the justness and vitality of our Party's policies on art and literature, and find detailed artistic methods for embodying them in creative practice. Critics must write many articles that prove in depth the justness of our Party's lines and policies on art and literature, and give publicity to the

brilliant exploits of our Party in the field of art and literature. While giving the writers and people a deep understanding of these policies, our criticism must make an active contribution to thoroughly embodying the policies in creative practice.

Today, when the anti-socialist manoeuvres of the imperialists and reactionaries are becoming undisguised, staunchly defending our Party's policies on art and literature is a very grave problem related to the destiny of Juche literature. The critics must become fighters who staunchly safeguard the Party's policies on art and literature from the attacks and ideological and cultural infiltration of the imperialists and their stooges at the outpost of the cultural front. With keen political insight, they must ensure that not the slightest element alien to those policies infiltrates our field of art and literature. With little knowledge or dull insight, they can neither interpret and propagate in depth the justness and vitality of the policies nor defend them. They must have a broad knowledge of all kinds of theories and trends of art and literature current all over the world, so as to be able to detect immediately the slightest alien element in a writer's creative work, and grasp which reactionary literary or artistic trend it is rooted in.

The vanguard role of criticism is not played only through the propagation of the Party's policies on art and literature. Since the policies indicate the direction for creating and developing literature, criticism must give solutions to the problems arising in creative work on the basis of the Party's ideas and theories on art and literature. Criticism must quickly grasp the demands of the times and the people's aspirations, and indicate the thematic and descriptive directions of creative work in detail.

Critics must give scientific solutions to the problems of principle arising in the theory of art and literature, so as to establish a proper outlook on art and literature among the writers. Criticism can explain in depth from the Juche-oriented stand not only man's aesthetic attitude to the Party and the leader, his motherland and fellow countrymen, and his revolutionary duty and the social labour in socialist society but also the problems of the writer's creative psychology.

Critics should introduce the successes of other countries' progressive and revolutionary literature consonant with our actual situation. We must be always fair and Juche-based in approaching other countries' literature, and learn from their excellent points with an open mind. To claim that our literature alone is best and slight foreign literature is only harmful. Critics should study foreign literatures in profound depth and discover their good points in time, so as to help our writers to apply them in their work in a creative way in keeping with our aesthetic sense.

Our style of criticism must take the stand of valuing writers and their works, and helping them with sincerity.

The character of criticism differs according to the social relations between the critic and the writer. The critic's work is closely connected with the writer's creative activity. The critics and writers in our country are revolutionary comrades who struggle for the common objectives and interests of socialism and communism, and the relationship between them must be a cooperative one based on the revolutionary obligation and comradeship. The critics must help and lead the writers in their creative work with devotion, and write criticism with the attitude of valuing writers and their works, and of feeling responsible for them.

Long gone are the days when the critics wrote criticisms that abused writers or found fault with their works, or picked quarrels with them at the expense of their positive elements. The critics must not take a cold attitude towards the writers—taking their good works as all right and criticizing unsatisfactory ones; nor must they work without definite opinions, being biased by their personal relations with the latter. This style of criticism can make sense only in a society in which individualistic relations between the critic and the writer hold sway. Helping and leading the writer to engage in creative work with a principled and sincere attitude on the basis of revolutionary obligation and comradeship and writing criticisms from the stand of valuing writers and their works and feeling responsible for them is the ethics of our style of criticism.

It is true that censoring is an important part of criticism. But the main purpose of criticism is to help writers to write good works, not to censure only. It is more effective to ensure that writers correct their faults in time than to criticize the faults after they have become serious. True to the Party's intention, prevention must be the main thing in our criticism. This means improving the guiding nature of criticism.

Critics must seek new means and methods of representation needed for creative work, and generalize the good experiences in the creation of works. It is necessary in criticism to find out quickly new attempts and initiatives revealed in a writer's work and give them active support and encouragement. The critic who can discover in a work new and positive points in the bud is a true critic. Critics should be able to grasp not only the good points which the writer has created with ambition and much effort, but also the good points which he has produced without knowing it. Although it is in the stage of invisible bud or it has this or that fault, the critic must support and generalize it if it is favourably oriented and promising.

Critics must not overlook or be magnanimous about mistakes revealed, on the plea of putting the main stress on generalizing positive points. Censuring in criticism must be principled and fair at the same time as being sharp. What is important in criticism is to be impartial in evaluating works. The critics must criticize the wrong points sharply and, when evaluating the whole work they must be impartial and prudent. Criticism must not only be sharp but enlightening—giving the writers a correct understanding of the essential mistakes in their works and their causes, and indicating effective methods for correcting them.

Subjectivism is a taboo in criticism. Critics must not evaluate works either by resorting to a conventional formula or set pattern while slighting the writers' intention, nor bring a political accusation against them without prudence or evaluate the works from a purely sociological point of view. Criticism needed for literature is, to all intents and purposes, literary criticism but not sociological criticism or political commentary. Critics must have artistic sense and vision

just as rich as the writers'. When critics lack artistic sense and vision with which to approach life and literary works artistically, they will follow only abstract general logic. Unlike ordinary social scientists, critics must be well versed in artistic description and logic, as well as in the creative psychology of the writers and the physiology of their works. Only criticism that is conversant with the writers' creative psychology and the physiology of their works and gives solutions to the mistakes can make the writers understand it and agree with it. The mode of artistic description of one object may differ according to writer, and in that case it is impossible to decide which one is good and which one is bad. Critics must not attempt to force their own subjective thoughts of detailed ways of description on writers. They must go deep into the world of the works and examine the writers' creative intentions so as to convince the writers of the points they have failed to think about, and this or that mistake.

Criticism of our style must actively serve for training the masses into the true creators and enjoyers of art and literature.

Generally speaking, criticism deals mainly with writers and artistes, and leads their creative work. But, if it deals only with them, the masses cannot enjoy it in the true sense of the word. It should serve the people and be loved by them.

The masses are the masters of culture, and they carry out the cultural revolution on their own responsibility. In our country today, thanks to the Party's correct policies on art and literature, the people are creating and enjoying art and literature. Criticism that can be understood only by specialists and not by ordinary people could make sense only in the old society. Criticism in our country must satisfy the demands and tastes of the people.

Our criticism must represent the masses' aspirations and demands for art and literature. Sometimes works highly evaluated by the critics cause discontent among the people, and sometimes the works loved by the people are excoriated by critics. These criticisms can be seen as having been written without paying any heed to, or even slighting, the people's opinion. Before giving a final conclusion to a work, the

critic must offer his ear to the people's opinion. The masses are the best critics. A work that is not evaluated by the people favourably cannot be a good work. Criticism must at all times respect and echo the people's opinion. It must become the writers' intimate companion that informs them of the people's demands and leads them to write works in conformity with the people's aspirations and aesthetic tastes.

Criticism in our country is an important means for raising the people's cultural attainments. With the help of criticism the people get a deeper understanding of the Party's policies on art and literature, the exploits the Party has performed in this field, and the ideological and artistic value and educational significance of the works of art and literature, and acquire a rich knowledge of the same.

In order to serve the masses, criticism must be written in plain words. Writing literary criticism in complicated words is a chronic bad habit handed down from the first day of its appearance to the present day. Critics must bear in mind that their writings are for the people as they are, and apply the people's demands in all aspects of content and form.

Our criticism assumes an organizational and collectivist character. Our critics are united organizationally under the unified leadership of the Party and the leader, and their activities are conducted through organizational channels. They read and estimate literary works with the one and only political standard. They embody in their work the principle of collectivism.

Because of this character, our criticism fundamentally differs from the criticism of bourgeois society, where individualistic relations hold sway between critics, and each and every critic stands by his own outlook on art and literature and creative principles. In our country the critics do not work in a club style as their counterparts in other countries do, nor do they create confusion by each of them expressing his own view based on literary views and creative principles different from one another.

The critic's creativeness can prove its worth all the more only when it is supported by an organizational and collectivist spirit.

Desultory criticism cannot give a correct solution to any problem. If the critics' activities are organized, the guiding role of criticism will be improved.

The General Federation of the Unions of Art and Literature (GFUAL) and the Writers Union (WU) must correctly define the main direction and target of criticism at every stage, and address them one by one through concentrated efforts. Along with this, these organizations must always watch the trend of literary development and the writers' creative work, and organize in a flexible way discussions on newspapers and disputes among the critics, and, by relying on their collective strength, solve the ideological and theoretical problems arising in literary creation. It is necessary to organize active theoretical arguments and debates among the critics. Without debate, neither the circles of critics nor literary creation can be lively. The GFUAL and WU must frequently advance for debate worthy points that must be tackled through criticism, draw critics into the debate and lead the debate to proceed in the right direction.

In strengthening the work of criticism it is important to raise the role of the critics on the active list. As they are near the creative workers, they must always push ahead with the work as its masters.

The work must not be organized in a way of dictating in an administrative way to the critics how to work. A critic should have his own view and a distinct aesthetic opinion. If he thinks a work is poor, he must not hesitate to write a criticism explaining his own opinion even if other critics estimate it to be a good work. In the course of this, debates take place, and through the debates not only the writer and the critics but also the readers in general can learn many new things. The work of criticism must be organized in a way that gives active encouragement to the talents and creativeness of the critics, and inspires their enthusiasm. If, on the contrary, the work is organized in a way of repressing their creativeness and forcing something upon them, then it might produce a counter effect.

Our criticism must be guaranteed with a clear ideological and theoretical principle consistent with the demands of the Party's

policies on art and literature and the scientific and theoretical depth of its content, and be able to exert a great influence on the creative work of writers and the people's cultural and emotional lives.

Our criticism must be profound and reasonable in its logic; then it will carry conviction with it. Only logical criticism that is permeated with the ardent enthusiasm of the critic to devote his all to the development of Juche literature will grip the people's minds. The critics should take the stand of bearing a responsibility for the present reality and future development of our literature, and become men of justice.

Criticism is also creative work. Criticism must have the imprint of the critic's original discovery and his own opinion. Criticism that repeats the common theories without any exploration is not criticism in the true sense of the word. In order for criticism to bear the imprint of something new, critics must be daring. Then, criticism will play its mission and role more satisfactorily.

The form of criticism must be changed radically. Criticism is neither a scientific treatise, nor a speech, nor oratory. The style of literary criticism must be logical and artistic as well as polite and interesting. There is no rule that it must be written in the form of editorials; it can be written either in the form of an interview, argument, verse, essay, letter or diary. It is also necessary to encourage analytical commenting on the writers' creative individualities and experience. This will instil a sense of honour and self-confidence in them, and, at the same time, render great help to generalizing the example of originality and individuality displayed in writing.

In developing Juche literature, the authority of criticism must be enhanced. Criticism must hold authority as high as to be called a textbook of writing in literary circles. The authority is decided by its quality. If the critics have poor qualifications, and so the level of their criticisms is low, criticism cannot assert authority. Authoritative criticism will apply the Party's policy on art and literature in literary creation and accelerate the development of Juche literature.

7. THE PARTY'S LEADERSHIP AND LITERARY CREATION

1) LITERARY CREATION MUST BE CONDUCTED UNDER THE LEADERSHIP OF THE PARTY

The Party's leadership over the creative work of literature is an essential requirement for building revolutionary literature of the working class and a basic factor that guarantees its successful development. The historical mission of working-class literature is to make a contribution to the completion of the cause of socialism and communism. The cause of socialism and communism is the cause of the working-class party, and therefore it can be accomplished only under the Party's leadership. The Party's leadership is the lifeline of the revolutionary literature of the working class.

The Party's leadership over the creation of literature is policy guidance, political guidance, for the creation and building of the revolutionary literature of the working class. The working-class party indicates the orientation and ways for creating and building literature that embodies the aspirations and demands of the masses, and leads and helps writers and the broad sections of the masses in a political way to ensure that they take an active part in literary creation. Only under the leadership of the Party can writers perform their responsibilities and role as masters in the building of the working-class literature, and display their creative wisdom and enthusiasm to the full. Outside the Party's leadership, they cannot do their creative work in accordance with the demands of the times and the aspirations of the people.

If the Party's leadership over literary work is negated and if

work is liberalized when building socialist and communist literature, literature will become affected by the trend of reactionary thoughts, lose its revolutionary and working-class nature, and in the end bourgeois literature will be restored. This is a historical experience.

Some people insist that “freedom of creative work” must be ensured, claiming that the party’s leadership binds writers’ hands and feet, and hinders the creative development of literature. Their insistence is nothing other than a sophistry aimed at attacking socialist literature and emasculating the leadership of the working-class party over literary creation. The “freedom of creative work” they advocate is a fallacy. The reactionaries claim that freedom of expression is guaranteed in capitalist society. However, what is allowed in that society is, in all respects, defence of the bourgeois system; the freedom of speaking with conscience and justice against the bourgeoisie and exploitative system is suppressed without mercy. The people, who insist on the “freedom of creative work,” without exception, claim that they are opposed to literature serving politics, but they themselves are speaking for bourgeois politics.

If the party abandons its leadership over literary creation, writers and artistes will become degenerate, and the discontented and those who have been harbouring illusions about Western bourgeois literature will be the first to challenge the party and revolution, clamouring about “freedom of creative work.” The present situation, in which the imperialists are making an all-out offensive against socialism and unusual events are taking place in some countries, demands that the party’s leadership over art and literature must be intensified more than ever before.

The party’s leadership over literary work never binds writers’ hands and feet or forces any set pattern on their work. Our Party always makes every possible effort to give full rein to the creativity and creative individuality of writers. What our Party is opposed to is the introduction of bourgeois literature under the

pretext of the “freedom of creative work,” not the freedom of creative activities and creative individuality. Even though we permit free creative activities, we cannot allow reactionary works that infringe upon the interests of the masses. The Party’s leadership over literary work is aimed at giving the fullest rein to the writers’ initiative and creativity so as to lead literature to contribute more powerfully to carrying out the cause of independence of the masses. It is the highest honour and greatest happiness for writers to be placed under the leadership of the working-class party, which defines the intrinsic nature and historical mission of literature as suited to the aspirations and demands of the masses, indicates the correct road for the development of literature and takes warm care of the political integrity and creative activities of writers.

In order to intensify the Party’s leadership over literary work, a correct system of Party leadership must be established, and the method and style of work radically improved among the officials in this field.

The Party’s leadership system must be firmly established in literary work. There is a saying, “Too many boatmen make the boat climb a mountain.” If the Party’s leadership system is not established, literary work cannot take its right course, like a boat with too many boatmen, marking time or retrogressing, and it may be fooled by people with political ambition and conspirators. Only when literature is created and built under the Party’s leadership can it safeguard and carry out the leader’s ideas and intentions and the Party’s policy on art and literature without the slightest vacillation in any wind, and achieve flourishing development to meet the demands of the times and the revolution.

The Party’s leadership over literary work is, in essence, the leadership of the leader. The leader realizes his unified leadership over the revolution and construction through the Party, whereas the Party, upholding his ideas and intentions and basing itself firmly on them, conducts organizational and political work to

successfully advance the revolution and construction. The Party's policies are all based on the leader's ideas and intentions, and aim at applying his ideas and intentions. Therefore, all the officials in the sector of ideological work and all writers must regard the Party's intentions and policies as being absolute and establish a strict system of solving all problems only with the Party's unified conclusion.

If the Party is to guide literary work properly, it must organize in detail the work with writers, political work, so as to give active encouragement to their creativity.

Efficient work with writers is very important in the Party's guidance of literary work. For success in any undertaking, the political consciousness of the masses, the masters of the undertaking, must be enhanced; this will enlist their inexhaustible strength and creativity. In step with the development of the revolutionary struggle and construction work, the Party must continuously improve the political consciousness of writers; only then can they fully display their creative wisdom and enthusiasm, and produce excellent works with high ideological and artistic qualities.

In the work with writers it is important to increasingly improve the officials' method and style of guidance. Officials in the literary sector must bear in mind that their method and style of work are linked with the prestige of our Party, and thoroughly apply Comrade Kim Il Sung's method and style in their work.

Policy guidance and artistic guidance must be properly combined in literary creation.

Political guidance of literary creation means controlling and leading literary creation to establish a correct political principle in line with the Party's ideas and intentions. Artistic guidance of literary creation means helping writers in their creative process in conformity with the characteristics of literary creation, so that they improve the ideological and artistic level of their works.

The Party organizations and leading officials in the sector of literature must neither impose their subjective views on writers in

disregard of the characteristics of literary works and their writers' intentions, claiming that they are giving political guidance to creative work, nor make the mistake of laying down a wrong political principle on the plea of giving them artistic guidance. The officials in the institutions that guide creative work and examine literary works must not confine themselves to establishing a political standard and defining the direction of literary works, but lead and push writers efficiently so that they can solve at a high level the problems arising in artistic representation. The institutions that guide creative work and assess literary works must be geared to helping literary creation; they must not put a brake on the work. If these institutions are to be helpful for creative work, the officials there must improve their qualifications. More difficult than creating works is to find out their good points and shortcomings, offer counter-suggestions and give guidance, so as to make them successful works. These officials must become teachers of creative artistes, and, to this end, they must be possessed of political knowledge and practical abilities higher than those of creative workers. They must work by means of their practical abilities, not by means of their authority.

Only officials who have deep political knowledge and remarkable artistic and practical abilities can get a correct understanding of the requirements of the Party's policies on literary work, lead writers to the implementation of the policies, give them substantial assistance, and, as a result, enjoy their respect and love.

For the Party's guidance of literary work to be intensified, the function and role of the Party organizations in the field of literature must be improved.

Our Party's policies and instructions on art and literature are communicated to writers and implemented by the Party organizations in the field of literature, and the organizational and ideological lives of all writers and their creative work are also conducted under the concrete guidance of their Party cells and

primary Party organizations. We must build up the Party organizations in the field of literature and improve their militant function and role in every way, to ensure that the Party's policies on art and literature are carried out in all realms of literary creation. The Party organizations must lead writers to defend and add lustre to the achievements our Party has made while directing literary work, and encourage them to strengthen their organizational and ideological lives and studies so as to effect a continuous upsurge in their creative work.

2) THE LITERARY MOVEMENT MUST BE CONDUCTED VIGOROUSLY

It is important to conduct vigorously a literary movement in building the literature of socialism.

Conducting a vigorous literary movement is the natural requirement of socialist literature. Socialist literature is built by the organized and collective effort of the masses under the Party's leadership, and serves the common interests of society and the masses. For a writer, creative work is not simply a profession; it is revolutionary work. In capitalist society every work is treated as a commodity, as a means of money-making, and its writer cannot escape from being a commodity producer who makes money. A considerable number of such writers produce works for their own interests and fame rather than for their society and fellows. But in socialist society a literary work is not a commodity, and so there cannot be any writers who produce works for their own fame. Before being writers, our writers are revolutionaries, and literary creation is for them a socio-political activity, a revolutionary activity. Because of its social character, socialist literature must not take the road of professionalization based on individualism but the road of mass movement, a literary movement based on collectivism.

A literary movement is also needed in order to make literary creation satisfy the requirements of the continuously developing situation. Literary creation must become a succession of creative campaigns to follow the requirements of the daily-changing situations with sensitivity and to satisfy them in a flexible way. To this end, a literary movement must be actively conducted, thus rallying all writers as an organized force, rousing them to action and stimulating the broad sections of the masses to pay deep attention to the development of literature. If the entire community of creative workers rises up as one and the broad masses take an active part in the movement, there is no fortress that cannot be captured in literary creation.

We are faced with the heavy yet responsible task of bringing about continuous innovations for literary creation to meet the requirements of transforming the whole of society on the Juche idea. Stereotyped patterns and outmoded styles of creative work cannot make innovations in literary creation. The history of human literature shows that a literary movement reflecting a new trend of thought was unfolded at a historical turning-point when the outmoded literature of the preceding era was being replaced by the progressive literature of the new era. In order to abolish all manner of remnants of old-fashioned literature handed down for ages and build Juche-oriented revolutionary literature at the earliest date, we must kindle the flame of a literary movement.

We have ample conditions and possibilities for vigorously launching a literary movement. Today the Party and the leader are leading literary work wisely by means of the Juche-oriented idea and theory of art and literature. In addition, the ranks of writers unfailingly loyal to the Party and the leader are solid, and the enthusiasm of the masses for literary work is very high. If we organize this work efficiently we can conduct a vigorous literary movement.

A literary movement is a worthwhile undertaking in that it enlists writers more forcefully into socio-political life and creative

activities, thus improving the social function and role of literature beyond measure. Our literature must not only reflect reality; it must also become a guide for life, a bugler of the revolution, so as to lead the masses forward. We must conduct a literary movement forcefully to ensure that the voices of writers supporting and encouraging the revolutionary struggle of the people ring out all over the country and that our literary works kindle the hearts of the people to passion.

A literary movement is a revolutionary undertaking that makes the creative activities of writers organized and their sense of collectivism displayed to a high degree, thus bringing about an unprecedented innovation in literary work. If writers do their work in isolation on the plea of their different creative individualities, they cannot make a fresh turn in the literary work of their country. A literary movement is an undertaking that gears the entire creative force to a clear-cut direction, and targets and enlists them into the movement. It is a joint operation and a joint action for solving all problems arising in the building of literature through the collective efforts of writers.

A literary movement is an undertaking that arouses the interest of the whole society in literature and converts literature into the work of the masses themselves.

Our literary movement is a Juche-oriented literary movement of our own style, which has reviewed the successes and experiences of the socialist literary movement of the past and developed them on a new footing. It is characterized mainly by the fact that it is solely guided by the great Juche idea and its embodiment, the idea of Juche-oriented art and literature, and it is conducted with the clear-cut objective of building a new, revolutionary literature of the Juche type.

There cannot be any literary movement separate from a guiding ideal. The literary movements of all ages were all initiated on the basis of certain ideas and ideals, and were conducted as a struggle for their realization. The guiding idea and ideal are indicators that

define the character and purpose of the literary movement, and the first criterion that evaluates the progressive character and historical significance of the movement. A social movement is launched when it is deemed necessary that certain aspirations and demands of the society and community should be realized at lightning speed. By nature, a literary movement, too, has ideals and fighting objectives the society and community try to realize jointly through the movement. The height of the literary movement is decided by that of its fighting objective. Our style of literary movement has reached a high stage in the history of literary movements, as it aims under the banner of the Juche idea at building literature that embodies most satisfactorily the aspirations and demands of the era of independence.

It is not true that our style of literary movement started only today. By developing the tradition of revolutionary art and literature of the days of the anti-Japanese revolutionary struggle, the great leader Comrade Kim Il Sung put forward the line of building Juche-oriented national culture immediately after liberation and has strenuously led our style of literary movement. Under the leadership of the great leader and the Party our literary movement has developed as required by the Juche idea, and in this course achieved many miraculous successes that strike the peoples of the whole world with admiration. The heyday of Juche art, when revolutions were being effected in cinema, opera and drama, is also associated with our style of literary movement.

Officials and writers in the field of literature must have a correct view of and attitude towards the literary movement of our style, and take an active part in this movement. They must organize the movement to the last detail as demanded by the actual situation and push it forward. Only then can they usher in another heyday in the field of literature, as they did in the 1970s. A literary movement cannot be accomplished only by lip-service. It must be conducted purposefully and substantially on the basis of clear-cut orientation and concrete planning, and its results be reviewed

properly. With fresh resolution, the officials and writers in the field of literature must take decisive measures to launch our style of literary movement more vigorously.

A literary movement must be conducted thoroughly under the leadership of the Party.

Separated from the Party's leadership, the movement can neither develop literature as demanded by the times and the developing revolution nor check the infiltration of bourgeois ideas, revisionism and all other alien ideas. The sector of literature must establish the Party's unified leadership system more firmly than ever before and set up a strict discipline for solving all problems arising in the literary movement in accordance with the Party's instructions. Party committees in the organs of creative work must carry out the literary movement in their respective units with a responsible attitude.

In conducting a literary movement it is important to achieve the unity of the Party, the administrative organ in charge of art and literature and the GFUAL.

A literary movement can be successful only when, under the leadership of the Party, the Ministry of Culture and Art and other administrative organs in charge of art and literature, and the GFUAL achieve unity of mind in preparing writers ideologically and aesthetically, encouraging them strongly to engage in creative work, providing them with full conditions for their work and allowing them to give full rein to their revolutionary enthusiasm and creativity.

What is important in achieving the unity of the three bodies in literary work is to improve the role of the GFUAL and the WU. As literary movement is a social movement, these organizations must take the lead in organizing and unfolding this movement under the leadership of the Party. Then the movement will be conducted successfully as the work of the writers themselves and amidst the social concern of the community of writers. The organizations must efficiently perform the work of educating writers, and

guiding and helping them in their creative work. In addition, they must regularly give publicity to the Party's lines and policies on art and literature, prepare their members ideologically and aesthetically, discuss and decide the long-term orientation of creative work, the direction of subjects in every period and the direction of edition of their organs on the basis of the Party's lines and policies on art and literature, and encourage their members to do their work energetically in accordance with the policies. They must hold meetings on a regular basis for the study of the great leader's ideas on art and literature, as well as regular training courses for writers and departmental discussions, so as to study in earnest the important ideological and aesthetic problems arising in creative work. At the same time, they must review accurately and in time the successes and shortcomings revealed in their work and hold sincere discussions. They must assess literary works responsibly to ensure that the works are assessed impartially, as required by the Party's policy.

The literary sector must not guide creative work in an administrative and businesslike way. Literary work can never be guided correctly through an administrative method. Administrative and businesslike methods are the main factors that give rise to bureaucratism and subjectivism in literary work. They put a brake on literary movement.

The literary sector must be efficient in the political and ideological education of writers and the masses to inspire them to engage in the literary movement.

We must give wide publicity to the Party's policies on art and literature among writers and the masses, and rouse them to their implementation. In particular, we must help writers to have a comprehensive understanding of the Juche-oriented ideas and theories on art and literature put forward by the great leader and the Party, and establish Juche firmly in literary creation. Along with this, we must conduct a vigorous campaign to eliminate passivity, conservatism, fame-seeking, selfishness, sycophancy,

revisionism and all other remnants of misguided ideas that hinder literary work.

We must encourage writers' zest for creative work and give the fullest rein to their collective wisdom. In order to fire their zeal for creative work, we must ensure that the books they write are published as soon as possible, excellent works are given awards and the works of individual writers are collected and printed in book form. We must also organize the work of giving publicity to writers' works and to their creative activities. If we do this work as efficiently as the Party's policy intends, we can awaken their zeal for creative work and conduct the literary movement more vigorously.

The work of conducting the literary movement must be organized down to the last detail.

The literary sector must make full preparations, map out a dynamic plan, and carry out the plan vigorously and boldly. It must also organize the work of creating positive examples and generalizing them in the literary movement.

A well-regulated work system must be established in the literary movement, and conditions for the movement provided.

The success of the movement must find expression in literary works. We must not merely make much ado about the movement, but reap a rich harvest of masterpieces. Each stage of the literary movement must be reviewed with the main consideration given to the quality and quantity of works written. Writers who write excellent works must be given prominence as forerunners of the movement.

The critics must contribute a large share to literary movement. When the circle of critics is active, this movement will be full of animation. The critics must become the vanguard of this movement, opening a path for the struggle to usher in a heyday of Juche literature.

The literary movement must not be conducted in a "crash" way. While making every effort to usher in a heyday of Juche literature,

we must develop the movement continuously in the future, too, to lead our literature to an uninterrupted upsurge.

3) LITERATURE MUST BE PUT ON A MASS BASIS

Putting literature on a mass basis is a basic guarantee for carrying out the literary movement successfully, and for developing our literature into a revolutionary and popular one that meets the requirements of the era of Juche. It is only when literature is put on a mass basis that the literary movement can also be conducted briskly on a mass basis, and our literature develop to meet the aspirations and demands of the masses.

Putting literature on a mass basis is our Party's consistent policy. It means involving the broad sections of the masses in literary creation and allowing all members of society to enjoy literature to their heart's content. It is an undertaking to get the masses to become genuine creators and enjoyers of literature.

Putting literature on a mass basis is an important requirement facing the task of building literature and the literary movement. Success in every undertaking depends on how the masses, who have inexhaustible wisdom and creative enthusiasm, are motivated. Literary building and literary movement can also develop as demanded by the times and in conformity with the aspirations of the people when they rely on the masses and bring the latter's wisdom and enthusiasm into full play. The driving force of the development of literature is the masses.

The object of literature is the masses, and it depicts their lives. The masses have a deeper experience of life than anyone else, the life they have created and are enjoying. They have a greater interest in their aesthetic aspirations than anyone else. Literature cannot be developed without establishing a close link with the masses, the direct creators of the life depicted in literary works and the fairest and wisest critics of the works. The masses ought to

play the role of master in the creation of literature that reflects in conformity with their ideals the life they experience, and become true possessors and enjoyers of that literature.

Making literature mass-based is an important requirement for modelling the whole society on the Juche idea. If the whole society is to be transformed on the Juche idea, all members of society must above all be trained to be communists of the Juche type. A Juche-type communist is a communist of a new type, who is comprehensively developed in all aspects of ideology, technology and culture. In communist society, the highest ideal of mankind, the intellect of man will reach the highest stage of its development, and all people will lead a cultured and plentiful life. In order to reach the level that corresponds with the requirements of this ideal society, all people must develop themselves continuously in the aspects of ideology, technology, culture and emotion.

In order to develop literature on a mass basis, the dissemination of literary works must be improved.

Disseminating literary works among the broad masses is an important process of popularizing literature. When we are efficient in disseminating works of art and literature, we can train people more thoroughly to be communists, who are firmly equipped with the revolutionary outlook on the world and possessed of high cultural attainments and lofty moral traits, and encourage them to actively participate in literary creation.

To improve the dissemination of literary works, the sense of responsibility and role of officials in charge of publishing and dissemination must be enhanced. They must improve the quality of literary books, magazines and newspapers in conformity with the demands of the masses and increase the number of varieties and copies of publications. They must draw up a proper plan for disseminating literary works in accordance with the direction and demands of the ideological work of the Party advanced at every stage, carry out the plan in time and without fail, and give

publicity to the contents of literary works in various forms and by various methods.

It is important to get the people, especially young people, to make it their daily routine and habit to read literary works. Literary works are textbooks of life and struggle for the people who are engaged in the revolution, and they are important nourishment for their revolutionary transformation. They must not read literary works just to kill time; reading them must be one of their revolutionary tasks to cultivate themselves.

If the habit of reading literary works is to be established among the people, there must be a large number of novels and anthologies. We must not only demand that the working people acquire the habit of reading books; it is necessary to take practical measures to increase the number of varieties and copies of literary works.

The effort to emulate the heroes of literary works must be organized efficiently. This exerts a great influence on leading the working people and youth to apply in their practical work and lives the truth of struggle and life they learn in revolutionary literary works. We must organize among the masses the work to emulate the heroes of literary works through meetings to discuss impressions of novels and recite poems, literary evenings etc., so as to ensure that our literary works prove their worth in the actual lives of the people.

Literary creation must be conducted briskly among the masses.

We cannot meet the demands of the masses for literature only with literary works created by career writers. Man requires varieties of literary works, and he aspires not only to enjoy the works but also to participate in literary creation. Everyone must enjoy reading literary works, but at the same time know how to write them.

Amateur writers are the pioneers who propel the popularization of literature, and reliable reserve writers. The main thing in ushering in a fresh upsurge of literary creation by the masses is to

give active encouragement to the activities of mass literary circles and fully inspire amateur writers with creative enthusiasm. The amateur writers are the heroes of life, creating the vibrant reality of today by themselves. They are a newly-emerging creative force who are not affected by the outmoded tendencies of creation. They can reflect actual life more simply and truthfully than anybody else, and bring forward something new that no one else has imagined. It is a matter of fact that they lack the experience of creative work and their artistic skill is low. Also, they might feel a shortage of time as they have to create works in their spare time. But the secret of success in creative work lies in the ideology and enthusiasm. Just as the anti-Japanese revolutionary fighters produced militant and revolutionary works of art and literature under the difficult circumstances of fighting Japanese imperialism, amateur writers, by displaying a strong revolutionary spirit and a high degree of enthusiasm for creative work, must make effective use of every minute to write a larger number of literary works with high ideological and artistic qualities. Senior officials of organs, enterprises and cooperative farms must have a correct view of the activities of the mass literary circles, encourage the holding of them on a regular basis and provide amateur writers with full conditions for writing and discussing works to their satisfaction.

The movement of writing must be conducted vigorously among students. Students must practise writing a great deal in their primary and senior middle school days. Then they can cultivate the ability to express their thoughts in writing and display their literary talent, and develop children's literature. All the senior middle schools across the country must make the movement of writing mass-based and make writing a habit among their students.

Contests for literary works must be held on a regular basis and their level be raised decisively. Such contests, with prizes awarded, inspire the broad masses to creative work and make it possible to discover fresh buds sprouting among the masses and cultivate them. Such contests must be organized regularly to mark

such important anniversaries as the birthday of the great leader Comrade Kim Il Sung and Party Founding Day. The conferring of awards on the works that win contests must be organized properly. At the same time, the works that failed in the contest must be treated properly. Such works should not be shunned; as for the works that are deemed hopeful to the slightest degree, assistance must be given to them until they are properly finished, so that they can be published.

Guidance over the mass creation of literature must be improved. It must not be left only to some officials who are in charge of this work; it must be converted into the work of the Writers Union, the work of all writers. As full-time writers are in charge of amateur writers, they must render substantial assistance to the latter's production of works however busy they are with their own creative tasks. Writers must never write works for amateur writers on the plea of helping them. They must give practical assistance to them so that they can "walk on their own feet."

The work of developing literature on a mass basis must be directed to the grand task of making art prevail in the whole country.

Making art prevail in the whole country means making artistic and literary activities a generalized and everyday concern as a part of social life, and equipping all members of society with a high level of cultural attainments and artistic qualifications corresponding to the requirements of communist society. If this task is performed well, all people will become genuine creators and enjoyers of art and literature, and our art and literature will develop further.

4) WRITERS ARE REVOLUTIONARIES WHO SHARE THEIR DESTINIES WITH THE PARTY

Literature is an ideological weapon of our Party, and writers are

in the vanguard of its ideological front. Our writers, defending the ideological front, must support the Party's ideas and leadership with loyalty in any adversity, and their pens must become revolutionary swords that defend the Party at all times.

Thanks to the deep political trust of the great leader Comrade Kim Il Sung and our Party, the social position of our writers has been raised on high. In consideration of the importance and characteristics of writers' creative activities, our Party always pays high tribute to them in society and affords them preferential treatment.

The writers' activities in our country are closely linked to the accomplishing of the cause of the Party and the leader. They are eternal companions, faithful assistants and good advisers in the building and activities of our Party, and staunch defenders and active implementers of the Party's line of art and literature. Feeling the honour, self-confidence and dignity of working in the highest social position, which the writers of any preceding period of history and any society could never enjoy, our writers must fulfil their sacred duty.

Writers must become eternal companions of the Party.

By eternal companions of the Party, I mean communist revolutionaries of the Juche type who entrust their destinies entirely to the Party and share their destinies with that of the Party to the last. Writers must become eternal companions who cherish the desires of the Party as their own, and share life and death with it on the long and thorny path of the revolution for the completion of the revolutionary cause of Juche. They must become not temporary fellow travellers in the revolution, but eternal companions who share their destinies with the Party to the last. Only then can they enjoy a most honourable and worthwhile life. They must become truly loyal and filial people who trust and follow only the Party in any adversity. They must invariably follow the road of loyalty in support of the Party until the end of their lives to live up to the trust and expectations of the Party and

the leader, and be ready to devote even their youth and life without hesitation on this road, even though the sky collapses and the earth caves in.

Writers must become faithful assistants to the Party.

By faithful assistants, I mean reliable cooperators who bear in their hearts the correctness and vitality of the Party's intentions, plans, lines and policies, support and defend them without reserve, and uphold the Party's cause with practical success. Writers must become faithful assistants who uphold the Party's cause with their creative talent and wisdom. They must absolutely adhere to the Party's ideas and lines, and carry them out without any conditions. They must live only for the Party, and when they create a work they must do it with the determination to uphold the Party's intentions and translate them into reality to the end. They must think, before anything else, about the Party's ideas and intentions at any time and at any place. What the Party intends and wishes to do are what the times and the revolution demand, what the people wish and what reality needs to be solved urgently. Writers must grasp in time what the Party is determined to solve. If they produce works of high ideological and artistic qualities with the themes which the Party intends and wishes to stress, this means their defending the Party and giving assistance to it. They must discover the seeds in the problems that the Party wishes to solve urgently, and conduct their creative work accordingly, thus fulfilling their honour and duty as faithful assistants and reliable cooperators of the Party.

Writers must become good advisers to the Party.

By good advisers, I mean tireless thinkers and active assistants to the Party, who, with the firm conviction in the validity of the Party's cause and the victory of the revolution, study and suggest constructive ways and means for solving the problems arising in the Party's activities and revolutionary practice. With deep political insight and profound knowledge, they must always rack their brains to develop their socialist homeland and complete the

revolutionary cause of Juche, and offer constructive opinions in time. That they must rack their brains for the prosperity of their socialist homeland and the completion of the revolutionary cause of Juche and offer constructive opinions in time means that they must portray such people in their works as heroes of the times and typical people of the Juche type. The Party can get a deeper understanding of the actual situation from works produced by writers, and recognize in them the problems arising in reality and the ways to solve them.

If writers are to produce excellent works that can give advice to the Party they must be sensitive to the Party's plans and intentions more than anybody else and have the ability to view the revolution and construction as a whole. Only the writer who is sensitive to the Party's plans and intentions can grasp the correct seed for carrying out the Party's lines and policies and give in their works correct answers to the problems which the Party and the people urgently wish to be solved, thus earning the honour of being excellent advisers who uphold the Party's cause whole-heartedly.

Writers must staunchly defend and actively implement the Party's line on art and literature.

By staunch defenders, I mean the advocators and defenders of the Party's line on art and literature, who firmly believe in the validity of the ideas and policies on art and literature put forward by the Party, steadily support them and fight without compromise against the infiltration of all hues of reactionary trends of art and literature. Our Party's ideas and policies on art and literature form the one and only correct guiding principle of our art and literature that embody the truth of the Juche idea and the requirements of the developing situation. Only when they conduct their creative activities based steadfastly on the Party's line on art and literature can they produce excellent works that correspond with the aspirations of the times and the masses, and develop wholesome art and literature. It is the greatest pride and happiness of our writers to have the most scientific principle that indicates the

clear-cut road art and literature should take. Writers must regard our Party's line on art and literature as the only correct one, and make it as close as their flesh and blood. Along with this, they must launch an uncompromising struggle against any slight inclination to slander our Party's lines and policies on art and literature, or introduce reactionary and bourgeois ideas and trends of art and literature.

By active implementers, I mean thoroughgoing executors who apply unconditionally and unfailingly the Party's lines and policies on art and literature. However correct and wise the policy put forward by the Party is, it will remain a plan on paper if writers do not carry it out. The principle of executing the Party's policies unconditionally is a basic trait of loyal people. Writers must uphold the Party's lines and policies on art and literature with an attitude befitting loyal people at all times and apply them in their creative work thoroughly and unconditionally.

When they fulfil their honourable duty as eternal companions, faithful assistants and good advisers to Party building and activities, and as staunch defenders and active implementers of the Party's line of art and literature, they can be called truly revolutionary, Juche-type workers of art and literature, who share their destinies heart and soul with the Party.

To become such revolutionary, Juche-type men of art and literature, they must prepare themselves politically and ideologically.

They must acquire the revolutionary outlook on the leader more thoroughly than anybody else. The working-class Party is the party of the leader, and loyalty to the Party finds its concentrated expression in loyalty to the leader. We must be efficient in inculcating in writers the greatness of Comrade Kim Il Sung, the founder and leader of our Party, so as to help them to uphold wholeheartedly our Party's cause led by the leader and exalt its brilliance.

Writers must be prepared to see man and his life from the

Juche-oriented attitude. Only when they go deep into reality, and write and speak with the ideological feelings of the masses after preparing themselves fully in the ideological and spiritual aspects can they produce promptly works urgently demanded by the Party and the revolution.

A forceful struggle must be launched to root out outdated ideas among writers. They have ample opportunities to make contact with outdated ideas and culture, but they have few opportunities to train themselves in practice as they are engaged in mental labour and to do their work in a collective way. And so they can be easily affected by the remnants of outmoded ideas. The vestiges of outdated ideas that remain among them are the soil in which bourgeois ideas and culture and the revisionist trend of art and literature can strike root. The writers must overcome the remnants of bourgeois ideas, revisionism, feudal-Confucianism and other outdated ideas of all description, and equip themselves fully with the Juche idea, the revolutionary idea of our Party.

For writers to become genuine art and literary workers who share their destinies with the Party, they must be prepared fully for their profession. Without literary qualifications and talent, they can neither help the Party nor carry out the Party's line on art and literature. Writers with high literary qualifications can make uninterrupted innovations and advances in the creation of works. Whether a writer creates a masterpiece or not depends largely on the level of his literary qualifications. If they are to portray life without discretion as the bourgeois writers do, they can create works without much effort. But, if they are to produce excellent works in which the ideological content is combined with artistic quality in accordance with our Party's ideas and intentions they must acquire a high level of professional ability. They must study and accumulate life experience more than anybody else. Only then can they be well versed in life and creative work.

Bearing deep in mind their lofty mission as genuinely revolutionary art and literary workers of the Juche type, who share

their destinies with the Party, they must produce a large number of successful works of various themes and genres, works with high ideological and artistic qualities. This is the road on which they can live up to the Party's trust and expectation.

The Juche-oriented theory of literature is a new theory, which was created and developed in depth in the thick of difficult and complex struggles to create and build under the leadership of our Party the most ennobling communist literature, genuine Juche literature, to which humanity has always aspired. Literature of the era of independence can be a genuinely revolutionary and popular literature that meets the requirements of the times and the aspirations of the people only when it applies the Juche-oriented theory of literature to practical creative work.

Literary creation requires writers to be equipped with profound ideas and a high degree of enthusiasm. Only a writer with the correct world outlook, deep philosophical thinking power and a high degree of creative enthusiasm and artistic qualifications can create masterpieces which will be handed down to posterity enjoying the people's love.

The Juche-oriented theory of literature is the guide to the creation and building of the literature of the age of independence, and the criterion of examination of literary works. It leads writers to delve deeply into the profound world of man and his life, and to clarify the truth of life and the value of man on a high plane, and inspires in them burning creative enthusiasm. Writers must make a deep study of the Juche-oriented theory of literature and thoroughly put it into practice, thus making our literature serve as a weapon of struggle that renders a great contribution to the transformation of the whole of society on the Juche idea and to global independence.

