

WORKING PEOPLE OF THE WHOLE WORLD, UNITE!

KIM IL SUNG

THE MONUMENT TO THE VICTORIOUS FATHERLAND LIBERATION WAR IS AN OPEN-AIR MUSEUM THAT SHOWS THE GREAT FEATS OF THE HEROIC FIGHTERS

Talk to the Officials While Looking Around the Monument
to the Victorious Fatherland Liberation War

July 26, 1993

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The Monument to the Victorious Fatherland Liberation War is built in a splendid way. This monument is an open-air museum that shows the great service of the heroic fighters who devotedly fought for the freedom and independence of the country. No other country has such an open-air museum. With regard to wars, some countries erected monuments to commemorate individual campaigns or battles, but they are no more than monuments in their memory. Ours is the only monument that depicts the whole course of the victorious war.

It is a grand historic monument, which is of great significance in handing down and depicting through the generations the immortal exploits performed by our heroic People's Army and people in their struggle to defeat the imperialist forces of aggression and defend the freedom and independence of the country during the Fatherland Liberation War. It also educates the working people and the new generations in patriotism and the indomitable revolutionary spirit.

It delineates in a vivid and comprehensive way the heroic struggle of our People's Army and people to repel the armed invasion of the US imperialists

through the main statue and several other group sculptures. It is fitting that the sculptures of the Party's flag and the army's flag are erected at the entrance to the monument.

The group sculptures *Battle for the Liberation of Taejon* and *Battle for Crossing the Raktong* are depicted well.

Dean, a division commander of the US army, was captured during the battle for the liberation of Taejon. This is the first time that the People's Army captured a division commander of the US army.

Raft and waves in the group sculpture *Battle for Crossing the Raktong* give a vivid description. During the Fatherland Liberation War the soldiers of the People's Army drilled on several occasions for the successful crossing of the Raktong. However, they experienced much difficulty in the real battle for lack of proper river-crossing equipment. Had our People's Army had the hundred rubber boats it has now, they would have crossed the river without shedding so much blood.

The group sculpture *Defending the Sky over the Homeland* is depicted well. During the Fatherland Liberation War our pilots bombed the enemy positions in the *Po-2*. It was an effective plane. It flew low and

freely over the mountains, so it was difficult to shoot it down or locate it through radar devices.

Women pilots were good at flying the *Po-2*. Thae Son Hui also flew the plane to bomb enemy positions during the war. As you can see in the Soviet films, the Soviet women also flew the plane during the Soviet-German war.

During the Korean war the enemy, with the help of the information supplied by Pak Hon Yong, a US imperialist spy, tenaciously dropped bombs on our Supreme Headquarters. The US planes bombed Changsong when the Supreme Headquarters was situated there and Kosanjin when it moved there.

The Supreme Headquarters was also bombed when it was situated in the suburb of Pyongyang. Once the enemy's machine-gun bullets penetrated the wall of my office. At another time the enemy's bomb was dropped near the entrance to the tunnel; it was a blind one. Ri Ul Sol and other comrades, ready to sacrifice their lives, kept their Party membership cards in a safe place before carrying it on a pole to another place.

We frequently moved the Supreme Headquarters and each time the enemy planes bombed it a few days after the move. We did not know how they located it. Suspecting that an enemy spy was within our ranks, I

held a meeting of the Political Committee of the Party Central Committee one day and ordered the head of the operations bureau, in the presence of the others, to bomb an enemy military target on the coming Sunday. On Friday evening I phoned him to cancel the plan. However the US planes, expecting our planes' bombing mission, kept flying in the sky over Seoul and Inchon from Saturday night. Later, when we were examining Pak Hon Yong, he confessed that he delivered military secrets to the enemy. In this way it was revealed that Pak was a spy on the payroll of the Americans.

The group sculpture *In the Liberated South* is also portrayed well. Comrade Ryu Kyong Su performed a great role in liberating Seoul. He smashed the gate of a prison in Seoul by a tank and saved many patriots and revolutionaries.

A delegation of war veterans of the Russian Federation is on a visit to our country now. The delegation is headed by Ryashenko, who helped us sincerely when we were forming a tank unit after liberation. On the current visit he brought with him a photograph he had taken with me after liberation. He is tall and his feet are big. So I had his shoes made to order at that time.

The group sculpture *Defending the Territorial Waters of the Motherland* is appealing. During the war our naval force sank an enemy heavy cruiser with four torpedo boats. This is unprecedented in the history of world sea battles. Kim Kun Ok, who then commanded the fleet of torpedo boats, is still alive.

The group sculpture *Struggle of the People's Guerrillas behind Enemy Lines* is also depicted well. During the war, Jo Ok Hui fought in the Jinamsan guerrilla unit and Ri Hyon Sang commanded the Jirisan guerrilla unit. Ri In Mo also fought in Mt Jiri with Ri Hyon Sang. Pak U Hyon guided the guerrilla struggle in the region of North and South Chungchong provinces.

The group sculpture *Support to the Front by the People in the Rear* gives a vivid description of the struggle of the people in the rear, including the women in Namgang Village, to support the front.

The group sculptures *Defenders of Height 1211* and *Direct-firing Gun onto the Height* are both depicted well.

We did not have many guns during the war. The direct-firing gun of 76-mm calibre was the largest. Comrade Choe Hyon's unit pulled this type of gun up to a height of 1 211 metres to smash the enemy. At

that time the height was strategically important. If we had failed to defend it, we would have had to yield to the enemy Mt Kumgang, Kosong and even Wonsan. Choe Hyon fought at the risk of his life then.

Heroes Ri Su Bok, Kang Ho Yong, Jo Kun Sil and Jo Sun Ok are all depicted well.

When a group sculpture was erected at the West Sea Barrage, drivers were not depicted there. As the drivers who took part in the construction of the barrage wondered why they were not portrayed in the sculpture, a driver was added to it later, so I was told.

The main statue *Victory* is well depicted. It vividly delineates the great victory in the Fatherland Liberation War and the heroic spirit of the Korean people who followed up one victory after another and their proud mettle as victors. Its depiction is emphatic and full of vitality.

I was told that the Mansudae Art Studio created the main statue collectively on the basis of the germ of an idea that Comrade Kim Jong Il selected. The studio did its work well.

We must ensure that in future foreign delegations visiting our country lay wreaths on the Monument to the Victorious Fatherland Liberation War. They could perform the ceremony at the Monument to Fallen

Soldiers of the People's Army, but it would be good to let them lay a wreath on the monument here. Individual persons or delegations should be allowed to lay wreaths on the Monument to Fallen Soldiers of the People's Army according to their wishes.

Under the detailed and meticulous guidance of Comrade Kim Jong Il, creative workers of the Mansudae Art Studio and members of the Party-member shock brigade worked intensively with a high degree of loyalty and finished the construction of the monument in less than one year, which was expected to take three years. This is laudable. All the creative workers and builders who participated in the construction have done a great deal of work. I extend my thanks to them.

I would like to have a souvenir photograph taken with cadres in front of the main statue of the monument. The photograph should be taken so as to show the main statue in full.

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