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**ON JUCHE LITERATURE**

## CONTENTS

### ON JUCHE LITERATURE

<i>January 20, 1992</i> .....	1
1. The Times and the Outlook on Art and Literature.....	2
1) The New Times Require the Juche Outlook on Art and Literature.....	2
2) Contributing to the Cause of the Independence of the Masses Is the Basic Mission of Literature.....	12
3) Literature in the Era of Independence Must Be Juche Humanities.....	18
4) The Juche Character Is the Life of Literature.....	25
5) Ideological and Artistic Qualities Must Be Combined.....	30
6) Infiltration of Alien Ideological Trends into the Literary Sector Must Be Prevented.....	40
2. Heritage and Tradition.....	49
1) There Is Tradition after Heritage.....	49
2) The Tradition of Revolutionary Art and Literature Must Be Inherited and Developed Brilliantly.....	54
3) The Heritage of National Art and Literature Must Be Appraised from a Juche-Oriented Stand.....	63
3. The Outlook on the World and the Method of Creative Work.....	79
1) The History of Our Revolutionary Art and Literature Is the History of Juche Realism.....	79
2) Juche Realism Is the Method of Creative Work Based on the Man-Centred Outlook on the World.....	87
3) Juche Realism Demands Socialist Content in National Form.....	93
4. Socio-Political Organism and Literature.....	101

1) Socio-Political Organism Is the Source of Artistic Representation of Our Literature .....	101
2) Producing an Artistic Portrayal of the Leader Is the Greatest Task of Our Literature .....	109
3) The Literary Works That Portray the Leader Have Their Own Physiology .....	122
4) The Greatness of the Party Should Be Portrayed Deeply.....	132
5) Artistic Images of Typical People of the Juche Type Should Be Created .....	141
5. Life and Description.....	155
1) A Correct Understanding of the Seed of the Work Is Essential .....	155
2) What Is Decisive in Literature—Character or Event? .....	165
3) The Power of Interpretation Consists in Its Truthfulness and Philosophy.....	171
4) The Intellectual World of Literature Should Be Enriched.....	176
5) A Well-Knit Plot Sustains a Work .....	182
6) Language Interpretation Is a Key to Literary Success .....	187
6. Forms of Literature and Creative Practice .....	200
1) Poems Should Be the Banner of Struggle That Leads the Age .....	200
2) Novel Literature Must Be Developed to Meet the Requirements of the Times .....	208
3) Children’s Literature Must Be Created in a Way Best Suited to Children’s Psychological Features .....	219
4) All Literary Forms Must Be Developed in a Diversified Way.....	227
5) The Characteristics of Our Style of Criticism Must Be Sustained .....	236
7. The Party’s Leadership and Literary Creation .....	245
1) Literary Creation Must Be Conducted under the Leadership of the Party.....	245
2) The Literary Movement Must Be Conducted Vigorously.....	250
3) Literature Must Be Put on a Mass Basis.....	257
4) Writers Are Revolutionaries Who Share Their Destinies with the Party .....	262

## ON JUCHE LITERATURE

*January 20, 1992*

Today our people are advancing vigorously towards the hope-filled 21<sup>st</sup> 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 unfailing 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*<sup>14</sup> 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 re-creating 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 20<sup>th</sup> 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 20<sup>th</sup> 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 19<sup>th</sup> 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 reportrayed 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 20<sup>th</sup> 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 renovated 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 renovative 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 renovative 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 the Kumgang Mountains. 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 the Kumgang Mountains. 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 19<sup>th</sup> 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 comradesly 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. The entire 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 hearts' 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 Tae'an 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 unflinching 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. Paeanic 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 underly 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 ’90s!” 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 '90s 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 nor 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 '80s or '90s, 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 discord 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 comradely 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 Paekma 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 depends 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 hearts' 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 Mt. 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* 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* 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, who 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 patten to quote Comrade 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 censuring 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 Arts 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 unflinchingly 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 hearts’ 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 wholeheartedly.

Writers must staunchly defend and actively implement the Party's line on art and literature.

By staunch defenders, I mean the advocates 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.