

**LET US EFFECT A NEW UPSURGE IN PRODUCING WORKS OF  
REVOLUTIONARY ART AND LITERATURE**

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Talk to Workers in the Field of  
Art and Literature  
May 17, 1986

I have attended the musical presentation put on by the Mansudae Art Troupe and have seen the song-and-dance performances given by the Pibada Opera Troupe and by the Moranbong Art Troupe, as well as the performance given by the Korean People's Army Ensemble.

Several of the musical works staged by creative workers and artists on this occasion are good.

The Snowstorm on Mt. Paekdu, which was sung by the Mansudae Art Troupe, is good. It accurately portrays the revolutionary experience of our people. The song was scored completely in our own style. The song Our March Route is also good. It describes personalities clearly and has strong appeal.

The song sung by a male chorus of the Korean People's Army Ensemble, The Land and a Soldier, fully expresses the noble thoughts and sentiments of the soldiers of our People's Army who are resolved to dedicate their youth and lives in the defence of their motherland. The male chorus, Training Is Also a Battle, is also a good song. The words of the song fully convey the Party's slogan, "Training is also a battle" as well as its requirement that combat and political training be intensified.

The song about the Nampo Barrage (now the West Sea Barrage?Tr.) is also well written. The passage, "The motherland will always remember the soldiers who built the barrage by walling off the sea," from the vocal solo, The Motherland Will Always Remember Her Soldiers, will touch the heartstrings of the soldiers of the People's Army who built the barrage.

The kayagum ensemble, Flowering Mt. Myohyang, by artists of the Pibada Opera Troupe, is fairly good.

Several of the dances performed by stage artists are also good.

Night in the Capital, a dance performed by artists of the Pibada Opera Troupe, is excellent. It is a bright and skilful depiction without any embellishment of the reality. The song that goes with the dance is also excellent. In my opinion this song is the best of all the songs about Pyongyang. If many songs of this kind are written and popularized, they will inspire the people with national pride and dignity.

The Snow Falls, a dance by artists of the Pibada Opera Troupe, makes a deep impression on me whenever I see it. It is a masterpiece which is impeccable by any standard. The Arduous March and The Glow over Kangson, dances re-designed by the Pibada Opera Troupe, are also fine.

The dances performed by the Korean People's Army Ensemble are also fine. The dances, During a Break in a Rich Crop Field and A Mess Cart Carrying Sumptuous Food, skilfully depict our Party's idea of unity between the army and the people and the optimism of our soldiers.

There are several good works among the folk-dances I have seen on this occasion.

A Cowboy and Girls, a folk-dance created by the Korean People's Army Ensemble, is an interesting portrayal of life. The folk-dance, Taking the Field, is also good, but the appearance of the dancers does not suit the nature of the work. Since the dance portrays courageous and resourceful warriors of the Koguryo period who are taking the field to destroy the invaders, the dancers should have been made to look imposing by giving them beards and magnificent armour.

The folk-dance, Tondollari, has been re-designed and improved. The dance, Tondollari, produced by the Korean People's Army Ensemble is typical of the Hamgyong Provinces. The dancers with their shoulders heaving up and down,

beating a gourd which was put upside down in a brass basin, to the accompaniment of the music Tondollari, have the rich feel of a dance from the Hamgyong Provinces. The dance, Tondollari, was performed by both men and women dancers from the Pibada Opera Troupe, and by only women dancers from the Korean People's Army Ensemble. It was quite good that the dance was performed in different ways by different art troupes. Foreign spectators will say that we have different forms of the Tondollari dance.

The Fan Dance, a folk-dance performed by dancers from the Pibada Opera Troupe, is also a fine piece. The old Fan Dance was not good because the music was too slow, but the new one is good because the music has been improved.

The artists on the stage performed both songs and dances beautifully. The variety performance given by the stage artists on this occasion was reasonably successful. From this performance I can see that the arts in our country are being developed continually. The fact that art and literature in our country, which entered their heyday in the 70s, are continuing to make progress still in the 80s is a source of pride and joy for our Party and our people.

We must not, however, rest content with the success we have achieved.

Our revolution, which has entered a very high stage where the whole of society is being modelled on the Juche idea, requires the more rapid development of art and literature. Under the Party's wise leadership the ideological, technical and cultural revolutions have been making steady headway, and this has brought about a great change in the people's ideological and spiritual lives and in their cultural and emotional lives. In consequence, the people are now making the highest demands ever on art and literature. Art and literature, however, are meeting neither the demands of the new, higher stage of development of the revolution nor the aspirations of our people. The music, dances and films which have been produced recently show that art and literature in our country are failing to keep pace with the developing situation.

Creative workers and artists are not producing works that portray in full the current reality which is vibrant with the creative efforts and innovations that are being made day in, day out under the banner of the ideological, technical and cultural revolutions.

Our people today are fully equipped with the Juche idea, the monolithic ideology of the Party. United closely behind the Party and the leader, they are bringing about a new upsurge in the building of socialism. In anticipation of the 40th anniversary of the foundation of the Party, our workers produced a 10,000-ton power press and a large oxygen plant domestically and thus demonstrated to the world the great power of our Juche-orientated industry; and the heroic soldiers of the People's Army and constructors built the Nampo Barrage across eight kilometres of wild sea by overcoming every manner of obstacle and difficulty, in five short years, which was a miraculous and historic success. The construction of the Nampo Barrage represents a great victory of the Juche idea and is a striking demonstration of the unbreakable strength of our people, who are held closely together behind the Party and the leader, as well as the might of our independent national economy. The heroic exploits performed by the soldiers of the People's Army and the constructors in building the barrage in response to the respected leader's far-reaching plan of harnessing nature will be remembered for ever in the history of our nation. Our people's intensive struggle to build socialism is being conducted at the construction site of the Taechon Power Station, of the Suncheon Vinalon Complex, and of the northern railway, as well as at the tidal flat reclamation sites on the west coast. The current reality in our country is vibrating with creative work and construction and unfolds a great picture which shows the unbreakable revolutionary spirit of our people who are united solidly in ideology and purpose behind the Party and the leader as well as the great exploits performed by them. Our friends from abroad write poems and songs about our country, unable to suppress their excitement at the high revolutionary spirit being displayed here.

Our writers and artists, however, are not producing works of art and literature which vividly portray the reality of today which is vibrant with creative enthusiasm and constructive efforts and full of heroic exploits. They are failing to create a lot of works which are high in ideological and artistic quality and have strong appeal,

works capable of forcefully rousing the working people to conduct a new struggle and perform further exploits.

Writers and artists neither are portraying the vibrant reality of today in their works, nor have overcome the tendency towards naturalism, a return to the past, revisionism and other heterogeneous tendencies in their work. These tendencies are extremely dangerous; they run counter to our Party's ideas on art and literature. If the slightest expression of these tendencies is tolerated in creative work, the sound development of art and literature will be impossible.

Art and literature must be revolutionary and must develop in step with the times. They must serve the Party as its powerful ideological weapon for rousing the masses to conduct the revolution and construction by foretelling events to come. Art and literature which lag behind the reality and fail to develop in step with the times will not be able to discharge the mission entrusted to them by the Party and the revolution.

All writers and artists must overcome stagnation in their work as quickly as possible and effect another upsurge in creation in order to develop art and literature in our country into revolutionary art and literature which make an active contribution to modelling the whole of society on the Juche idea.

First they must create many works on a variety of themes.

Creating works on various themes is our Party's consistent policy for the development of art and literature. Such works will provide revolutionary education for the broad masses and will inspire them to make innovations and achieve miraculous successes.

Writers and artists must produce works on a wide variety of themes in accordance with the requirements of Party ideological work and make a profound contribution to the revolutionary education of workers and young people so that they devote themselves to the Party and the leader, to the country and their fellow people.

Writers and artists must, above all else, create many more works of revolutionary art and literature which deal in depth with the greatness of the respected leader.

Art and literature in our country have already achieved great success in portraying his greatness. Writers and artists have produced a large number of works describing his greatness, among them the cycle of revolutionary novels *Immortal History*, the revolutionary film *Star of Korea*, the music and dance epic *Song of Joy* and the *Samjiyon Great Monument*. These works have made a great contribution to giving workers and young people a deep understanding of the leader's greatness and equipping them with a revolutionary outlook on the world.

While consolidating this success, writers and artists must depict better and in a systematic, comprehensive and profound way his glorious revolutionary career of more than half a century. They must produce impressive portrayals of his noble personality as a great thinker, statesman and strategist and encourage our people to fight staunchly for the accomplishment of the revolutionary cause of Juche under his leadership.

Writers and artists must also create many works which describe the greatness of the Party.

Producing such works in large numbers is an honourable task which is now facing our writers and artists. Once this task has been carried out, art and literature will be able to play their role in promoting the revolutionary cause of Juche until its fulfilment.

An important aspect of dealing with the greatness of the Party is to portray skilfully what it has achieved in the revolution and construction. Writers and artists have created excellent works which sing of our people's loyalty to the Party and the benevolence bestowed by the Party on the people. Certainly, telling of its benevolence is important in describing its greatness. But this alone will not provide a broad portrayal of its greatness. If works of art and literature are to deal with the Party's greatness in breadth, they must describe skilfully its imperishable achievements in the revolution and construction.

Writers and artists should produce a large number of excellent works which describe in depth the immortal achievements of our Party in the revolution and construction and help our people to understand clearly the greatness of the Party, and they should contribute actively to inspiring them to devote their youth and lives

to the struggle for the Party.

Writers and artists must also create many works based on our revolutionary traditions. Such works are needed to equip the people fully with our Party's glorious revolutionary traditions and train them better to be revolutionaries who are unfailingly loyal to the Party and the revolution.

Writers and artists should produce many works which depict the unfailing loyalty to the leader displayed by the young communists and our other anti-Japanese revolutionary forerunners, their intense love for the country and their fellow people, their high sense of responsibility for their revolutionary duties and their unbreakable revolutionary spirit.

Writers and artists must also continue to adapt the classic works created during the anti-Japanese revolutionary struggle to different genres. These classics are the valuable ideological and cultural heritage of our people as well as brilliant models of revolutionary art and literature. By continuing to adapt them to different genres, writers and artists will make a positive contribution to promoting and developing our Party's traditions of revolutionary art and literature and to the revolutionary education of our people.

Writers and artists must make great efforts to produce works which deal with the motherland.

Producing such works is important in inspiring in people intense love for their motherland and in encouraging them to work with devotion for its prosperity.

Works dealing with the motherland must show, through skilful depiction, that one's motherland is the cradle of one's life and happiness, that a man without his country cannot live a genuine and happy life, and that our socialist motherland is truly a people's country which provides an independent and creative life for the working people, and happiness and prosperity for the generations to come. They must also vividly portray how our anti-Japanese revolutionary forerunners and our patriotic forefathers fought, shedding their blood, in order to found the truly people's country we see today. They must also portray the model patriots who have been fighting all their lives to defend the socialist motherland from enemy aggression and to bring greater prosperity to it. The unassuming heroes and the unassuming meritorious workers who have been discovered and given prominence by the Party are model people of our times who are striving for the prosperity of our motherland. They are true patriots of our times who have been working silently all their lives whether they have been recognized or not, seeking neither fame nor advancement, in order to translate the far-reaching plans of the Party and the leader into reality in this land of our forefathers. Writers and artists must produce many works which portray the noble ideological and spiritual features and practical examples of the unassuming heroes and unassuming meritorious workers who have been working silently and honestly all their lives for the Party and the leader, for the country and their fellow people. In doing so they should provide an answer to the question of how a man should live and work in order to love and bring honour to his country.

Writers and artists should also create many works which deal with national dignity. Creating such works is of great significance in instilling in people the spirit of national independence and in reunifying the divided country through the concerted efforts of the nation. Koreans are a homogeneous nation, living in the same land down through generations. They are a resourceful nation with magnificent culture and a history of five thousand years. They are a dignified nation under the guidance of the great leader.

Training Is Also a Battle. The words of the songs should be to the effect that socialist construction is also a battle and that successful construction is the way to accelerate the reunification of the country.

Writers and artists must produce a lot of works which can make a contribution to education that is aimed at stimulating workers, young people and children to aspire to the new. The building of socialism and communism is a ceaseless process of creating new things. In order to build socialism and communism with success, workers, young people and children should be encouraged to aspire to the new.

Writers and artists must produce a great many works which truthfully depict the people of our times who are opposed to everything that is outmoded and backward,

aspire to the progressive, innovative and revolutionary, and are working hard to create new things.

To proceed, works of art and literature in various forms should be created in large numbers.

The creation of such works will bring the garden of Juche-orientated art into fuller flower and cater to the people's cultural and aesthetic needs, which are increasing daily.

A lot of works of literature should be created.

Literature is the ideological and artistic basis of art and a prerequisite for the development of art. Producing films, operas and dramas requires scenarios, and producing music needs lyrics. It is only when literature is well in advance of other creative endeavours that plenty of works can be produced and that the general standard of art and literature can be raised still higher.

Writers must clearly understand the Party's intention of giving priority to literature and bring about a new advance in literary creation.

Writers must produce many novels that can touch people's heartstrings. When a large number of novels have been produced they can be adapted and made into excellent films, operas and dramas and their seeds can be used for the production of good dances.

Writers should work hard to produce a lot of film scripts that are high in ideological and artistic value and are capable of meeting the requirements of the revolution and the aspirations of the popular masses.

Writers should also create a large number of poems. Poems like My Motherland should be written. The poem My Motherland tells of our people's poetic feelings about their country in simple, truthful and plain language.

A lot of excellent lyrics should also be written. These are necessary for the development of music. Musical masterpieces that can touch the heartstring of everyone can only be created if they are based on excellent lyrics. As matters stand at present, however, there are few excellent lyrics; most of them are poor in quality. I found that the text of a song written a few years ago contained such phrases as 'man's dignity'. At a cursory glance this phrase may appear to have philosophical depth, but in fact it is ambiguous from the political point of view. The text of another song contains the expression 'the new age of guide', which is not a correct expression. Every single poetic word in the text of a song must be chosen carefully, with clear Party vision, so that it accords with the Party's ideas and intentions.

Even some of the songs composed recently are prosaic. Song lyrics must be beautiful and refined poems. The text of a song which contains a lot of explanatory and flowery words and phrases sounds crude and is difficult to set to music; and even when it is set to music, it cannot arouse any emotional interest. Writers must work with intense passion and produce many song lyrics, each word and each line of which are full of profound meaning that can touch people's heartstrings.

A lot of films must be produced.

Films are an effective means of mass education. If many films are produced, Party lines and policies can be brought home to the masses, and the masses can be inspired to implement them.

However, the film industry is not producing a lot of good films that can encourage the masses to implement the policies of the Party put forward in each period and at each stage of the development of the revolution. For instance, very few of the films which have been produced recently reflect the Party's policy on ideological work. The film industry must carry out the Party's policy on producing films steadily and produce a large number of long and short films which are high in ideological and artistic quality. In addition, film technology must be developed rapidly so that the technological problems in film production can be solved quickly and the output of films increased.

Efforts should also be directed to the creation of operas.

At present, operas are not being created in an efficient manner. More than a decade has passed since we produced the five major revolutionary operas by effecting a revolution in opera production. But no celebrated opera has been produced since then. Because new operas are not being created, only the music and dance tale,

Song of Paradise, is shown to foreign Heads of State and delegations visiting our country. Many revolutionary and popular operas should be created in line with the Party's policy on a revolution in the production of operas. The operas, Under the Sunshine and The Silk-embroidered Land, now being created, must be made masterpieces which are high in ideological and artistic value as soon as possible, based on the creative principle of producing Pibada-style operas.

Large numbers of musical pieces should be produced.

Music is a powerful means of educating people in a revolutionary manner and of inspiring them to carry out Party policy. Music not only improves people's cultural attainments and makes their lives cheerful, but also plays an important role in the creation of other forms of art. Good music is indispensable for the creation of good dances. Just as a good script is a prerequisite for the production of a good film, so a good musical composition is the basis on which to create a good dance. The basic means of choreography is artistic rhythm, and an excellent rhythm can only be obtained when it harmonizes well with the music. The dances, The Snow Falls and The Azalea of the Homeland, are highly celebrated because the musical compositions are good.

An important aspect of the creation of musical pieces is to compose many songs which reflect Party policy. Producing a lot of such songs is our Party's consistent policy. Many songs reflecting Party policy were produced and spread widely among the people in the past. In those days the whole country resounded with such cheerful songs. Nowadays, however, not many songs of this kind can be heard in the streets, factories and other enterprises and on cooperative farms. Musicians must compose songs which reflect the Party's policies as soon as these policies are published and must spread them widely among the people.

Another important aspect of musical creation is to compose a lot of musical pieces which are in the new style of folk songs.

Folk songs are good. They suit the emotions and feelings of our people. Since olden times our people have been fond of singing folk songs.

Musicians must produce a lot of works in the style of folk songs which express the feelings of their contemporaries. In addition, they must examine the folk songs which were liked by our people in the past and adapt them to the aesthetic tastes of our times.

The folk song, The Pobsongpo Sailors' Song, should be improved. It is quite a good song. It should not be discarded, but adapted to modern aesthetic tastes and popularized. It must not be improved by arranging it in the way that it was sung in the past. The song contains a passage which reads, 'The seagulls of White-flower Islet fly off to the Red-flower Beach and the wild geese from Three Sangs flock to the Han River.' This is an imitation of a foreign poem. The words of this song are a good example of how our ancestors were sycophantic towards the great powers. When this song is improved, its words should be improved to cater to the modern aesthetic tastes of our people.

Another important aspect of musical composition is to preserve our national melodies properly.

In seeing the music and dance performances put on by our stage artists on this occasion, I have learned that our creative workers and artists are not skilful in giving life to our national melodies in their musical compositions. The female vocal solo and violin solo, The Spiritual Home, was composed in a European style. It is a composition with a tortuous melody, so it sounds like a modern replica of European classical music. The melody of a song which portrays our people's love for their homes should not be tortuous. A song about a man's home town must have a distinct national melody that emits the flavour and feelings of his home.

If the female solo and violin solo, The Spiritual Home, is to acquire the flavour of Korean music characterized by a distinct national melody, it should be full of emotional fragrance, as is the case with the revolutionary song, Nostalgia. This revolutionary song, which was created in the '30s, is still sung widely because its soft melody is permeated with our people's feelings. If The Spiritual Home is underlaid with a national melody which is congenial to the feelings of the people of our times, it may become the song about our home in the '80s, a masterpiece that will be sung down through generations, just as Nostalgia became the song of our

home in the '30s.

The male chorus, Our March Route, also lacks a distinct national melody. The playing of trumpets and the beating of small drums at the start gives it a slight resemblance to European music. Our March Route has been allowed to be put on the stage as it is because it has strong appeal and is full of spirit due to the harmony of its title, words and melody. But, if such a style of composition is permitted, hybrid music may emerge which is neither Korean nor European. We have no need for hybrid music.

Since we produce musical works for our own people, we must create them on the basis of Korean melodies so that they are congenial to our people's national feelings and tastes. Composers and artists must create every single song so that it is based on a national melody which our people like and are fond of singing; they must categorically reject any music which has a heterogeneous melody and which is not agreeable to our people's feelings and tastes.

Another important aspect of musical creation is to use instruments properly.

In order to create a good musical interpretation, it is necessary to employ instruments properly. But the instruments were not used properly in several of the compositions which were performed on this occasion.

The kayagum ensemble, Flowering Mt. Myohyang, is a good song based on a folk song, but it was performed to the accompaniment of bass guitars. Flowering Mt. Myohyang is a kayagum ensemble, so there is no need for it to be accompanied by bass guitars, which are not our national instruments. If Europeans had been in the audience for the performance, they would have said that without Western instruments an instrumental performance of national music in Korea is impossible. The problem of the bass in the kayagum ensemble can be solved by the use of large haegum or other national instruments.

The newly-scored female solo folk song, A Single Heart, is no different from the old one, ranging from the prelude through the intermezzo to the postlude. If you are to rewrite a song for stage presentation, you must do so carefully by referring to the score so that it comes up to the required standards of the present day.

The national instrument ensemble, A Sweet Brier, has also been scored by including in it an instrument which is out of harmony. It was not right that a small drum was included in this national instrument ensemble. Even without a small drum it is fully possible to create Korean rhythms. The small drum in the national instrument ensemble can be likened to a Western hat worn by a man dressed in Korean paji and chogori or to wearing a Western waistcoat over a chogori, instead of a Korean waistcoat. In a national instrument ensemble, it is appropriate to create Korean rhythms by using such an instrument as a pango, instead of a small drum. In relation to this, we can say that the Korean People's Army Ensemble has performed the accompaniment to the vocal solo and kayagum ensemble reasonably well. In this performance the kayagum players were seated in front with the accompanists behind them. Here, the musical arrangement was good and the composition of the ensemble was also excellent. The accompaniment for the mixed duet, Men and Officers on the March Taking Loving Care of Each Other, was also satisfactory. It is better to use Korean instruments like the tanso and chodae to accompany songs with a national melody just as the Korean People's Army Ensemble did. Instruments such as clarinets and flutes cannot produce the sounds that are unique to our national instruments. I can call the accompaniment by the Korean People's Army Ensemble Juche-orientated.

Composers are to blame for the inappropriate use of Western instruments in the performance of national music, and conductors are also to blame to a considerable extent.

Composers and conductors must correct their erroneous views and attitudes and deal with accompaniments in keeping with the Party's intentions and requirements. Since the Party has already indicated the right way to perform accompaniments, there will be nothing very difficult in rewriting accompaniments. The most important aspect of musical accompaniment is to play accompaniments to folk songs skilfully. Accompaniments to folk songs should be played mainly on national instruments, but Western instruments can be combined harmoniously with national instruments. A national instrument ensemble like A Sweet Brier should be

played only on national instruments, but folk song vocal solos may be accompanied by a mixed orchestra in which Western instruments are combined harmoniously with our national instruments, as is the case with operas. Art troupes must rearrange all the accompaniments to folk song vocal solos and other kinds of national music on the principles I have mentioned.

A lot of dances should be created.

Dances play an important role in giving people aesthetic education. Good dances are indispensable for the creation of operas and various other forms of art.

Artists in the field of dancing must work to produce dances which reflect reality.

Not many dances have been produced in our country, and worse still, very few of those which have been created depict the varied aspects of the lives of the working people who are struggling to carry out Party policy. Artists in the field of dancing must create many dances which deal with the working people's struggle to build socialism.

Many dances based on musical masterpieces should be created. So far the work done in this respect has not been efficient, with the result that not many good dances have been created, although many musical masterpieces have been produced. Choreographers and other artists in this field must combine their talents and efforts and work hard to produce many good dances based on musical masterpieces.

The work of re-designing folk-dances should be improved. The work of exploring distinctive and fresh dance movements which still lie buried is important in enriching our nation's valuable cultural heritage. Recently, in support of the Party's policy, many art troupes have discovered a considerable number of important folk-dances, adapted them to suit modern aesthetic tastes and staged them. I found several of them excellent. From now onwards, the folk-dances which have been discovered should be perfected by re-designing them.

In discovering and re-designing folk-dances there should be no evidence of a tendency towards a return to the past.

The very name of the folk-dance, Changsam Dance, sounds outdated. Since this folk-dance has been tuned to the song, A Weeping Willow, it would have been better if the dance had been given the same name as the song. The dance contains no fresh and beautiful movements which are unique to our folk-dances. That was why the dancers were looking down at the floor while dancing, as if they were at a loss what to do. Looking at them, I was unable to decide whether they were crossing a brook or a single log bridge. The Changsam Dance is not a successful work, but it would be advisable not to abandon it because the south Korean puppet clique is conducting misleading propaganda that they alone are preserving national traditions and that we are ignoring them. In the future, the title of the dance should be changed and more movements developed until it is perfected.

The folk-dance, Soljanggo Dance, also sounds outdated. The suffix 'Sol- $\pm$ ' in the title is an expression of a tendency to return to the past. People can scarcely understand its meaning. Every title of a folk-dance should be in simple language so that people can understand the meaning.

Efforts should also be put into the production of works of fine art.

The fine arts are important in giving aesthetic education to people and in improving the ideological and artistic qualities of works of other genres.

Artists must develop a variety of visual arts based on Korean painting. Particular efforts must be made to develop set designing. Ten years have passed since the five major revolutionary operas were created, but no significant progress has been made in stage fine arts in this period. There was no evidence of anything new in the field of stage fine arts for the music and songs performed on this occasion. If artists continue to work as they are doing now, they will be unable to improve the ideological and artistic quality of operas, dramas and other forms of stage art, nor will they be able to stimulate people's emotions. Artists must develop stage fine arts in a new way in step with the rapid development of operas, dramas and other genres of stage art.

Efforts should also be put into the creation of dramas and circuses so as to increase



the production of revolutionary and popular dramas and circuses.

Writers and artists must not only produce major works, but also put efforts into the creation of small-scale pieces.

Small-scale pieces are good in that they can be performed conveniently anywhere, even if there is no theatre, without any need for complicated settings. If a large number of militant small-scale works with great ideological and artistic value and strong appeal are produced they will be effective both in inculcating the Party's ideology in the working people and young people and children and in raising their cultural standards.

Creative workers and artists must produce a large number of small-scale dances, vocal duets, vocal trios and other small-scale musical pieces. Small-scale musical pieces should be so composed as to be performed with the minimum number of people and instruments. Dramatic sketches should also be produced in large numbers. These sketches should deal mainly with subjects relating to the socialist way of life and communist morality.

In order to bring about a new advance in the creation of works of art and literature, writers and artists must apply our Party's idea of Juche-orientated art and literature in their creative activities.

The idea of Juche-orientated art and literature is an absolutely correct guideline for the development of socialist and communist art and literature. It clearly shows the way in which socialist and communist art and literature should develop, as well as the fundamental principles for and concrete methods of creating works of art and literature.

Our Party has formulated its lines and policies for the development of art and literature by basing itself on this idea, and has been finding original solutions to all the problems arising in developing art and literature to suit the situation in our country and to meet the aspirations of our people. In some other countries an opera may take five or ten years to produce, but in our country it took only a little more than one year to create five operas of a new type which are fundamentally different from conventional ones. Our Party put forward the policy of conducting a revolution in art and literature, a policy which is unprecedented in the history of art and literature in the world and successfully carried out the cinema, opera and drama revolutions which no one had ever attempted to do before, in less than ten years, with the result that a heyday of art and literature was ushered in. This was possible because the Party regarded the idea of Juche-orientated art and literature as its guideline and put it into practice. All the successes achieved in art and literature are the valuable results of the implementation of the idea and theories of Juche-orientated art and literature, and they are a striking demonstration of the validity and vitality of this idea.

The idea of Juche-orientated art and literature is a bright beacon that illuminates the straight path art and literature in our country should follow. It is a sure guarantee for the successful development of socialist and communist art and literature.

Experience shows that only when writers and artists in our country are fully equipped with this idea and guided by it in all their activities can they continue to develop art and literature to a higher level.

An important task in implementing the idea of Juche-orientated art and literature is to establish Juche thoroughly in the creation of works of art and literature.

Establishing Juche in the production of art and literature means creating works of art and literature which accord with the interests of the Korean revolution and are congenial to our people's feelings and tastes. This is the essential characteristic and superiority of art and literature in our country. No matter which way the wind may blow, and no matter who says what, we must establish Juche thoroughly in the creation of art and literature.

In order to establish Juche in this work, we must effect the Party's policy of expressing socialist content in a national form. Only when works of art and literature deal with revolutionary content in a national form can they acquire ideological and artistic value and be enjoyed by the people. Writers and artists must strive to describe socialist and communist content in a national form which caters to our people's feelings and tastes.

In order to establish Juche in the creation of art and literature, it is also necessary to

place stress on the development of national art. Only when we develop national art on a preferential basis and popularize it widely can we inspire our people with national pride and self-respect. Creative workers and artists must give strong encouragement to the development of national music, national dances, Korean painting and national circuses as these accord with the thoughts and feelings of the Korean people and are liked by them.

In developing national art it is important to sustain its original tone. This is the way to inherit and develop our national art heritage properly and prevent it from being adulterated by heterogeneous elements. Even when we create a single folk song or a single folk dance, we must preserve the original tone of our national art and adapt it to suit the modern aesthetic tastes of our people. When I say that the original tone of national art should be preserved, I do not mean that the national elements of our cultural heritage should be revived without discrimination or that outmoded and antiquated elements should be revived. The preservation of the original tone of national art and the tendency towards returning to the past have nothing in common. The establishment of Juche in the creation of art and literature also requires that the successes and experiences gained by foreign art and literature should be adopted critically. If these successes and experiences are ignored indiscriminately or rejected as bad, art and literature in our country will not develop quickly. For their rapid development we should adopt the successes and experiences of foreign art and literature. When writers and artists adopt them, they must not introduce anything or swallow them whole but adopt them critically and assimilate them to our own art and literature.

At present, however, foreign music is not being introduced properly from the point of view of Juche. I listened to the folk song, Ulsan Taryong, which had been adapted to a disco style. The melody and rhythm peculiar to this folk song were obscure and the Korean rhythm had all gone. Ulsan Taryong is thrilling when it is played with its own Korean rhythm, but it had lost all its original national tone by being adapted to a disco rhythm. The composers were wrong when they attempted to set our soft and beautiful national melodies to disco rhythms indiscriminately. Setting the melodies of our songs to disco rhythms is tantamount to trying to dress our women in the miniskirts which were once in fashion in Europe and have now disappeared. Disco music should not be adopted because it does not cater to our people's tastes and may have an undesirable effect on our young people and children.

Writers and artists should critically adopt the successes and experiences of foreign art and literature and develop our own art and literature in a Juche-orientated manner.

Another task in implementing the idea of Juche orientated art and literature is to adhere to the principle of loyalty to the Party, to the working class and to the people.

This is of immense significance if art and literature are to develop soundly. Socialist art and literature are Party-orientated, working-class-orientated and people-orientated art and literature which serve the Party, the working class and the people. Loyalty to the Party, to the working class and to the people is the lifeblood of socialist art and literature. Without this loyalty it cannot be called socialist art and literature. Adhering to the principle of loyalty to the Party, to the working class and to the people is all the more important in view of the constant infiltration of imperialist ideology and culture. In a frantic effort to provoke another war, the imperialists are intensifying their ideological and cultural infiltration into the socialist countries in order to undermine them from within. The enemy is taking advantage of the cultural exchange and cooperation which are widespread between our country and many other countries in its scheme to spread capitalist and other heterogeneous ideas among us. Last year when art troupes from the north and the south were giving performances in Pyongyang and Seoul, visiting each other, the enemy tried to spread decadent bourgeois culture and the bourgeois way of life among our people. If we are to prevent the infiltration of all reactionary ideas on art and literature and develop our art and literature so that they flourish and become revolutionary, we must embody in them the principle of loyalty to the Party, to the working class and to the people.

To this end, works of art and literature must fully reflect Party lines and policies. If this is done these works will become a means to equip the masses with Party policy and a powerful inspiration to them to implement it. Writers and artists must create their works strictly in accordance with the great leader's instructions and Party policy and fully reflect the Party's political requirements in their works. Furthermore, they must truthfully portray in their works the reality of our country which is the embodiment of Party policy, and thus show clearly the justice, originality and great vitality of the leader's instructions and the Party's policies. Adhering to the working-class line is a major requirement in implementing the principle of loyalty to the Party, to the working class and to the people in the creation of works of art and literature.

Adherence to the working-class line makes it possible to create works that can meet the interests and desires of the working class and actively contribute to the building of socialism and communism. If the working-class line is not adhered to in the creation of works of art and literature, the works may deviate from the class line and such works will be unable to help towards communist education.

Recently films dealing with evil fates and triangular love between the two sexes have been produced and have caused a public scandal. Portraying such things is a European practice and the expression of bourgeois aesthetic tastes. Some people may have chequered backgrounds, but such people are not typical, and portraying their story is totally pointless. If people are shown stories of misfortune, they will only feel that life is futile and will be filled with despair. Triangular love between the two sexes has nothing in common with the moral life of our people. Such films cannot give people revolutionary education. We must eradicate the tendency to describe relations between men and women from the bourgeois aesthetic point of view and combat even the slightest expression of it by dealing with it promptly. Nowadays, songs are being composed that are like hymns sung in church on the grounds that serious songs should be produced. This is also an expression of bourgeois aesthetics. Songs that are like hymns do not stimulate serious sentiments; they produce feelings of futility.

Writers and artists must provide their works with a sharp working-class line by vividly describing typical aspects of the working class and the true advantages of the socialist system and by properly depicting the exploitative nature of the capitalist class and the corruptness of capitalist society.

In order to adhere to the principle of loyalty to the Party, to the working class and to the people in the creation of art and literature, it is essential that works should describe people's lives truthfully and in depth.

Such works alone can give people a clear understanding of the truth of life and show them the road of a genuine life and struggle. Truthfulness and depth of description determine the value of works of art and literature. Works of art and literature which do not describe life are inferior to political articles or to the text of a public lecture.

Many of the songs that have been created recently are insipid because they portray life in an abstract manner, not truthfully and in depth. Singers can sing such songs well, but people find it difficult to sing them. Of course, poems and the words of a song must express profound thoughts by means of succinct expression. But the thoughts expressed in these works must be based on life and derived from life if they are to impress people. Otherwise, they will not touch people's hearts. Just as there can be art only where there is life, so the philosophical depth of a work can be assured only when it gives a profound and rich portrayal of life.

My Song in the Trench, No One Knows, At a Spring and some other songs which were created during the Fatherland Liberation War represent the lives and feelings of the soldiers of the People's Army and the people on the home front during the war truthfully and profoundly. These songs contain neither flowery poetic words nor philosophical phrases, and in these songs there is profound philosophy about the dear motherland and life. That is why our people remember them and are fond of singing them, deriving joy and confidence in their struggle from them even now when it is more than thirty years since the end of the war. The song, The Soldier Hears the Rustle of Rice Ears, is greatly appreciated because it tells of the depth of the noble thoughts and feelings of our People's Army towards the Party and the

country in simple, truthful, everyday language.

The dances which have been created recently are not lifelike, and are symbolic and conceptual. A dance which is devoid of life is not interesting. Abstractness in art means death. Dances enjoyed only by professionals are useless, no matter how many of them are created. Writers and artists must create a large number of works which represent our people's diverse and rich lives and cater to their feelings and tastes so that art and literature are popular, loved and supported truly by the people. In order to observe the principle of loyalty to the Party, to the working class and to the people in the creation of works of art and literature, it is necessary to combat naturalism and formalism.

Naturalism and formalism are obstacles which prevent works of art and literature from representing Party lines and policies, the interests of the working class and the aspirations and desires of the popular masses. Naturalism is a reactionary trend in art and literature in that it merely describes the phenomena existing in reality mechanically and distorts the essence and truth of life. Formalism is a reactionary trend in that it ignores ideological and artistic content and only emphasizes forms. Unless naturalism and formalism are thoroughly eliminated in the creation of works, it will be impossible to preserve the ideological purity of art and literature and develop them on a sound basis.

Nowadays, some creative workers tell of nature in isolation from social life and describe social phenomena in a naturalistic manner. The text of one song compared the Party to flowing water. This is a naturalistic technique. Some creative workers also tend to embellish or exaggerate the reality. This is an expression of a lack of pride in our country and our socialist system and of a lack of confidence in victory. No people are as good as our people, no social system is as good as the socialist system in our country, and no reality is as valuable and great as ours. Embellishing or exaggerating what does not exist in reality and what our people do not like is a formalistic attitude towards creative work.

Writers and artists must desist from the practice of simply describing the phenomena existing in reality mechanically, and embellishing or exaggerating reality in the creation of works of art and literature. They must portray life truthfully from the ideological and artistic point of view.

If they are to adhere to the principle of the Party spirit, the working-class spirit and the spirit to serve the people in the creation of works of art and literature, writers and artists must also combat the infiltration of revisionism. Only then will they be able to develop art and literature into revolutionary and popular art and literature which serve the Party, the working class and the people.

Revisionism, like bourgeois ideas, has a narcotic effect on the creation of works of art and literature. Just as drug addicts have their senses dulled and are incapable of working properly, so writers and artists who are affected by revisionism become ideologically degenerate and unable to create works needed by the Party, the revolution, the working class and the people. You must not tolerate the revisionist tendency; you must nip any expression of it in the bud. Writers and artists must strongly combat even the slightest trace of revisionism and ensure that it never infiltrates into art and literature.

An important factor in implementing the idea of Juche-orientated art and literature is to eliminate the tendency towards producing stereotyped and similar images in art and literature.

As I always say, creative work is truly original, not banal. Human life is diverse and the creative individualities of writers and artists are different from one another. So the works of art and literature which reflect these diversities must also be diverse and distinctive. Only distinctive and original works of art and literature are interesting and can contribute to the education of the people.

But the tendency towards stereotyped description and similarity in creative work is still in evidence. Most of the songs created recently, for instance, are similar to one another; they have no distinctive features. Once I learned that the motif of I Will Follow the Party Leading a Brilliant Life, the theme song of the film, The Girl I Met While Driving My Lorry, was similar to that of the song, The Motherly Party Centre, so I said that the motif should be changed. But still now songs with similar motifs are being created. Certain passages of some of these songs are even the

same. Some people say that songs are not interesting to listen to and difficult to sing on account of confusing melodies, because their melodies are so similar to one another that they can hardly distinguish one from the other. Some people even say, while listening to singers on the television, that the songs are not interesting because all the songs they sing are similar. Of course, some of these people may be appreciating art as a means of seeking pleasure. But writers and artists should listen to the voice of the people and learn serious lessons from their comments.

The tendency towards stereotyped creation and similarity is clearly evident in imitating songs which have been praised by the Party. If the Party speaks highly of one particular song, the song should be studied closely and its good points should be adopted, but when I say this I do not imply that the song should be imitated.

Imitation is not creation. Imitation is a dishonest act for a creative worker.

Plagiarism is as shameful as stealing things from another person.

The tendency towards stereotyping and similarity is also being manifested in film-making. In dealing with the factionalists of the 1920s, films nowadays describe them usually as having long hair and a bushy moustache, as being hot-tempered and in the habit of shouting at people. The factionalists of the 1920s should not be described always in the same manner. Some of them might have been devious, yet at the same time gentle and composed in appearance; and some of them might have threatened people with their fists, yet they might have been totally unable to make a speech. The reality is diverse, but our writers and artists are trying to squeeze people's characters and their lives into a set pattern. This is a practice that ignores the individual characteristics of people and their distinctive features; it is a wrong attitude towards creative work in that it hamstrings the intrinsic nature of literature as humanics. We must categorically reject the tendency towards producing stereotyped works by ignoring people's personalities. As I have said previously, if one hundred writers create works, they must produce one hundred works all of which are different in their content and form and have distinctive features. If stereotyped works were to be produced, there would be no need to let a hundred writers write.

The tendency towards stereotyped production and similarity is also being revealed in poetry, novels, the fine arts, dances and circuses.

Writers and artists must eliminate the tendency towards stereotypes and similarity in the creation of works of art and literature. They must sustain their creative individualities and originality in accordance with the Party's instructions. They must not work for the 'freedom of creation', contrary to the Party's principles, or regard their creative individualities as absolute in an unprincipled manner on the grounds that they should maintain their creative individualities and originality.

In order to sustain their individualities and originality, writers and artists must always observe reality with the Party's ideas always in mind, basing themselves on the idea and theory of Juche-orientated art and literature, discover novel and significant subjects in reality and describe them in an original way.

In order to bring about a new upsurge in the production of works of art and literature, it is necessary to improve assessment and criticism of them.

Works should be assessed in greater depth and critical work stepped up so as to meet the requirements of the developing situation. This is the way to overcome any possible deviations in the creation of works of art and literature, improve it and bring about a creative upsurge.

Because improving the assessment and critical review of works is very important in improving the creation of works of art and literature, the Party has recently taken new measures to ensure that works are assessed collectively by experts in art and literature under the single leadership of the Party and that the critical review of works is conducted by full-time workers who are assigned to the unions under the Central Committee of the General Federation of the Unions of Literature and Arts. The officials responsible for art and literature, the state work assessors and the critics must acquire a clear understanding of the Party's intentions and requirements and effect a radical change in their work.

The state work assessors must conduct a penetrating analysis of works by displaying to a high degree the Party spirit and working-class spirit, correct any deviations revealed in creative work and help writers and artists greatly in their

creative work.

Without criticism one cannot expect the sound development of art and literature. Critics must expose to sharp criticism the reactionary and counter-revolutionary nature of the ideas of revisionism, capitalism and all other kinds of heterogeneous ideological tendencies in creative work. In this way they will awaken writers and artists and the popular masses to class consciousness and prevent heterogeneous ideological tendencies from infiltrating our art and literature.

If they are to bring about a fresh upsurge in the creation of art and literature, writers and artists must enhance their sense of responsibility and their role.

Whether many works of revolutionary art and literature which can meet the new requirements of the developing revolution and the people's aspirations are produced or not depends entirely on the sense of responsibility and role of writers and artists.

No good works are currently being produced. There is no other reason for this shortcoming than the fact that writers and artists are not working hard with a resolve to prove themselves worthy of the great trust the Party places in them and the great deal it expects of them by making a success of their creative work.

Although they enjoy the great trust and consideration of the Party, they are not working hard to repay them and they have not produced any good work for many years. This is shameless and an expression of disloyalty. If they cannot produce good works while receiving good treatment, they are not entitled to the respect and love of the people.

Writers and artists must have a high degree of awareness that they are guarding the ideological front of our Party, and must produce a large number of works of revolutionary art and literature.

In order to enhance their sense of responsibility and their role, they must be better informed politically and better qualified artistically. Only then can they select the right seeds in the creation of works of art and literature and give high ideological and artistic definition to the characters of genuine people of our times who embody a noble spiritual world.

An important way for them to improve their political perception and artistic qualifications is for them to study harder.

Writers and artists must intensify their study of the Juche idea. The Juche idea is the revolutionary idea of the working class and our Party's monolithic ideology which represents the aspirations and desires of the popular masses. It is only when they are fully equipped with the Juche idea that they can firmly establish the Party's monolithic ideological system and the Juche-orientated revolutionary outlook on the world. Writers and artists must closely study the principles of the Juche idea. They must also study this idea in close combination with the idea of Juche-orientated art and literature. This will enable them to solve all the problems arising in their creative work in accordance with the requirements of Party's policy. Their study of the Juche idea must also be combined closely with their creative activities. This will help them to understand the principles of the Juche idea with ease and consolidate their knowledge of it.

Writers and artists must study harder to improve their qualifications in their specialities. Only when they are highly qualified in their specialities can they produce a large number of works of art and literature which have high ideological and artistic value. Writers and artists must establish the revolutionary habit of studying and acquire a profound knowledge of their specialities and high artistic skills.

Another important task in improving their political vision and artistic qualifications is to gain a lot of experience of life.

The vibrant reality is a lasting source of art and literature; it is rich soil for the flowering of the creative talents of writers and artists. Only when they penetrate deep into the vibrant reality can writers and artists keenly experience the great reality of our country, see the true nature of our contemporaries, discover significant seeds among them and bring them to flower so that they produce works of revolutionary art and literature which are high in ideological and artistic quality

and are capable of meeting the requirements of the times and the people's aspirations. Only in the depths of reality can they learn the revolutionary spirit, organization and discipline of the working class and steadily make themselves revolutionary and assimilate themselves to the working class.

If they create works subjectively at their desks, shutting their eyes to reality, writers and artists will be unable to produce fine works. Choreographers are not creating fine dances that deal with the construction of the Nampo Barrage because they have not penetrated into reality. Writers and artists must go deep into reality, bearing in mind that, no matter how talented they are, they will be unable to create fine works unless they penetrate into reality.

Next year we shall be celebrating the 75th birthday of the great leader. Writers and artists should start now to make good preparations for celebrating his 75th birthday as the most auspicious festival of our people and the revolutionary people of the world.

I strongly believe that writers and artists will bring about a fresh upsurge in their work by creating a large number of works of high ideological and artistic quality capable of giving a strong impetus to our forward movement to accelerate the modelling of the whole society on the Juche idea and of making an active contribution to training people to be true communists.

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