

**LET US CONCENTRATE ALL OUR EFFORTS ON THE CREATION OF  
REVOLUTIONARY WORKS OF LITERATURE AND ART**

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A Speech Addressed to the Workers in the Field of Literature and Art  
December 10, 1964

The great leader, during his recent field guidance at the Korean Film Studio, made a key speech on the need to increase the production of revolutionary films that would contribute to revolutionary education and class education. He also saw to it that solutions were found to all the problems you had raised. It is no doubt the first time since the foundation of the film studio that an enlarged meeting of the Political Committee of the Party Central Committee has been held on its premises, and it is also the first time that the leader has shown such great attention and concern for the studio. It is a cause of great jubilation for the film studio as well as a matter of great honour for all the workers in the field of literature and art.

You, comrades, must make a firm resolve to prove yourselves worthy of the leader's boundless trust and great consideration by achieving great success in your creative work.

The workers in the field of literature and art have made huge leaps forward in their creative potential by implementing the leader's instructions. Particularly since the publication of his work, *Let Us Create Literature and Art Suitable for the Chollima Age*, many works dealing successfully with the reality of the Chollima age have been produced. Among them, the films, *The Red Flower*, *The Spinner*, *Zinnia*, *The New Generation*, *Unbounded Is My Hope* and *The People's Teacher*, and the song, *A Bumper Crop in the Chongsan Plain*, are excellent works which have been highly praised by the leader. It is very gratifying that, true to the leader's instructions, the workers in the field of literature and art have created many excellent works. But we must not rest content having gone this far. We must produce many more revolutionary works of literature and art that will substantially contribute to educating our people.

A short time ago the great leader made very important speeches under the titles, *On Creating Revolutionary Literature and Art*, and *Let Us Produce Many Revolutionary Films Contributing to Revolutionary Education and Class Education*. His instructions on producing many revolutionary works of literature and art are an absolutely correct policy. It is a policy which is based on the scientific analysis of the mature requirements needed for the development of our revolution to advance onto a new, higher plane.

Over recent years great changes have taken place in the internal and external situation which affect our revolution.

The US imperialists created the 'Caribbean crisis' in 1962 and made a frantic effort to smother Cuba in its cradle which had just started down the path of building a new society. This year they have provoked the Gulf of Bac Bo incident and are escalating their

‘special warfare’ in south Vietnam against north Vietnam. Because of the US imperialists’ aggressive manoeuvres aimed at provoking war, the dark cloud of the ‘cold war’ is hovering over the whole world, and a spark from their aggressive war may fly into our Republic any minute. Our Party has set out the new policy of advancing the economy simultaneously with a defence build-up in order to cope with the dangerous situation.

As the US imperialists grow blatant in their aggressive manoeuvres, revisionism is spreading in some socialist countries, there is likewise a danger of this unsound trend affecting our people.

We are in a period of time when the US, and other imperialists, are trying to stifle the socialist revolution while the revisionists are committing despicable acts of treachery. In our country, as generations replace one another, we have a new generation which while not having undergone the revolutionary trial is emerging as the master of the revolution. Last year I accompanied the leader on his visit to a unit of the People’s Army. There I found that as a result of the change of generations the platoon leaders and enlisted men were younger people who had no experience in fighting the enemy. Many of them did not know what a straw sandal looked like and what was meant by farm rent. If they knew anything about war, maybe they knew that enemy bombing would be dangerous.

The same can be said of students and schoolchildren. Almost all of them, from primary schoolchildren to university students, do not even know what it means to go through hardships, nor do they have a keen awareness of how their parents lived in former days. Their notion of the old society is no more than bookish knowledge. Even some of the old people who formerly suffered hardships have forgotten their wretched past and the Party’s benevolence and are revealing laxness in place of discipline because they are accustomed to a life of happiness free from worries.

Another notable event in recent developments is that the fighting spirit of the south Korean people has risen very high. The south Korean people, who knocked down the stooge and traitor Syngman Rhee clique during the April 19 Popular Uprising<sup>2</sup>, rose in revolt on June<sup>3</sup> this year and struck terror into the enemy again. Last August they once again rose on a mass scale against the puppet regime. At present the resistance struggle is taking place in south Korea almost every day, and the people behind the resistance are shedding blood in the streets. It is 20 years since the liberation of the country, but the south Korean people have never risen in such fierce resistance as they are doing now. The whole land of the south has literally turned into a crucible of resistance.

These are the events bringing about the changes that have taken place in the situation at home and abroad over the recent four to five years. The great leader, with a clear insight into the situation both domestic and foreign, has instructed that revolutionary education and class education for the people should be intensified more than ever and that the creators of literature and art should increase the production of works that will contribute to their education. Only when we produce a

multitude of works of literature and art which provide people with a revolutionary and class education in accordance with the spirit of the times and to meet the requirements of the prevailing situation, is it possible to equip the people with a strong revolutionary spirit and class consciousness. Such an education is necessary to defend the revolutionary achievements thoroughly, reunify the country and reach the goal of socialism and communism.

The revolutionary cause does not end in the lifetime of one generation; it is an undertaking that has to be carried out through generations over an extended period of time. We still have a long way to go to accomplish the revolutionary cause. If we rest content with the success that has already been achieved, and live in an easygoing and lax manner, neglecting to intensify revolutionary education and class education among the people, we will not emerge victorious in our revolutionary purpose. Only when you produce many works of literature and art for equipping the people with the revolutionary spirit and class consciousness, can you make an active contribution to the building of socialism in the northern half of Korea and to the victory of the revolution in south Korea.

Many party and government leaders of foreign countries who have been to our country say unanimously that they should follow the example of Korea in order to build socialism. Our country is the model for building socialism throughout the world. Our Party is never content with reaching a certain level of success in socialist construction; it is going to spark another revolutionary upsurge as it did when launching the Chollima movement. In order to bring about a revolutionary upsurge in economic construction and defence build-up, with a gun in one hand and a hammer and sickle in the other, we must all strive in a revolutionary manner and with stubborn fighting spirit and conviction.

These traits are not inborn in people from the start. It is only when we intensify ideological education and at the same time increase the production of revolutionary works of literature and art, circulating them among the people extensively, that the people can acquire the revolutionary fighting spirit and conviction.

Without arming the people with revolutionary spirit and class consciousness, it would be impossible to reunify the country and carry out the south Korean revolution, with success.

Reunifying the country is the nation's supreme task that must be carried out within the lifetime of the leader. As was discussed at the recent 8th Plenary Meeting of the 4th Party Central Committee, for the reunification of the country it is necessary to strengthen the revolutionary forces in the northern half of Korea as well as in south Korea, and to cement solidarity with the international revolutionary forces. It is particularly important to strengthen the revolutionary forces in the north and south of Korea. However strong the international forces that support our country may be, it will be impossible to carry out the south Korean revolution successfully, and to reunify the country, unless our own force, the force of the masters of the Korean revolution, is mighty.

We must tirelessly be educating the people in the north in particular so that they consider it their vital duty to offer strong solidarity with the south Korean people's struggle. The stronger support they give, the more the south Korean people will be encouraged. If the people in the north, content with their happy and worthwhile life, are indifferent to the struggle of the south Korean people, it will be impossible to continue to press ahead with the struggle for national reunification and socialist construction. In order to equip the northern people with a firm revolutionary spirit and to inspire the south Korean revolutionaries and people with confidence in victory and a fighting spirit, we must produce large numbers of revolutionary works of literature and art. With an awareness of the pressing requirements demanded by our times, we must radically improve the production of these works.

°Let us increase the production of revolutionary works of literature and art! ±this is the slogan our Party is now raising before literature and art.

By revolutionary works of literature and art I mean works which describe the people's struggle for national and class emancipation and for the building of socialism and communism in a national form catering to the people's tastes, and contribute to solidly equipping people with the revolutionary world outlook of the working class. In short, revolutionary works of literature and art are those which contribute to giving people revolutionary and class education. Works of literature and art may deal with various subjects, for instance, the socialist reality in our country today, class struggles and revolutionary struggles of the past, the reality in south Korea and the south Korean people's revolutionary struggle or the lives and struggles of the people in other countries. If they are to be truly revolutionary pieces of literature and art, they must add to people's revolutionary and class education.

At present, our Party urgently requires that many works of literature and art describing the revolutionary struggles of the people in the north and south of Korea should be produced.

If we are to produce revolutionary works of literature and art successfully we must set out in the right direction when selecting the subjects for our works. In his speech addressed to workers in the field of literature and art on the 7th of last November and in his speech at the enlarged meeting of the Political Committee of the Party Central Committee held at the Korean Film Studio on the 8th of December, the great leader defined clearly the thematic direction for our works of literature and art. In accordance with his instructions, we must produce works dealing with socialist construction and those dealing with the revolutionary struggle at the ratio of 5 to 5, and those on the revolutionary struggle of the people in the north of Korea compared to those on the revolutionary struggle of the south Korean people at the ratio of 4 to 1. The 5:5 ratio between the works on the subject of socialist construction and those dealing with the revolutionary struggle means, in the end, that, without a bias to either of them, equal emphasis should be laid on the production of both of them. You

must overcome a bias towards creating works describing socialist realities as well as the tendency to produce only those works which are based on the revolutionary struggle.

What is especially important in the production of works dealing with the revolutionary struggle is that many such pieces based on the glorious revolutionary traditions of our Party should be produced. Through the production of many artistic pieces dealing with the revolutionary traditions we shall be able to give the people a correct understanding of the historical roots of our revolution while encouraging them to steadily carry forward the revolution and continue to fight, upholding the revolutionary conscience and honour in the face of any adversity.

Our Party's glorious revolutionary traditions were created in the flames of the anti-Japanese revolutionary struggle which was unprecedented in its torment and arduousness in the history of revolutionary struggles of the working class. Because of their unusually profound and rich content, the glorious revolutionary traditions of our Party can move people with great force and have a tremendous educative influence on the people.

Writers and artists must make a deep study of the glorious history of the leader's anti-Japanese revolutionary struggle and produce many works dealing with the brilliant revolutionary traditions of our Party. In producing art works based on our Party's extraordinary revolutionary traditions, it is very important to portray in depth the revolutionary history and achievements of the great leader who organized the glorious anti-Japanese revolutionary struggle and led it to victory. The history of our Party's revolutionary struggle would be inconceivable apart from the leader's revolutionary history, and it would be impossible to talk about our Party's revolutionary traditions apart from the leader's revolutionary achievements. It is the most responsible and honourable task of our literature and art to depict in depth all the aspects of the leader's history and achievements which are so tied to the revolution.

Describing the noble examples set by the anti-Japanese revolutionary fighters who were loyal to the leader is another important theme for creating works dealing with our Party's glorious revolutionary traditions.

Anti-Japanese revolutionary fighters are the paragons of communist revolutionaries, and their inspiring examples are valuable models or the revolutionary education of the people. Writers and artists must give an impressive, skilful artistic description of the anti-Japanese revolutionary fighters' unbounded loyalty to the leader, and their unbreakable fighting spirit, ardent love for the country and revolutionary optimism. Writers and artists must study the reminiscences of the anti-Japanese revolutionary fighters and other materials relating to their struggle, visit the anti-Japanese revolutionary fighters themselves, to collect materials, and the sites of revolutionary battles to acquire knowledge of how the revolutionaries fought. Based on their findings, they must create many works which vividly portray the revolutionary traditions.

A short time ago the leader instructed that the breadth of education in the revolutionary traditions should be increased. Increasing the breadth of this education means extending the scope of the educational content on the revolutionary traditions. In other words, it means that the content of education in the revolutionary traditions should not be confined to knowledge of the anti-Japanese revolutionary struggle. Instead it should include our people's post-liberation revolutionary struggle which has inherited the anti-Japanese revolutionary traditions. Traditions are handed down through the generations, during which they are steadily developed and enriched. This is the law of development for the revolutionary movement.

Our Party's glorious revolutionary traditions, created during the anti-Japanese revolutionary struggle, have been thoroughly inherited, developed and enriched under the Party's leadership after liberation. The post-liberation struggle for the establishment of the Party and the people's government, the struggle for democratic reforms, the three-year-long Fatherland Liberation War and postwar reconstruction were all the inherited struggle of the glorious revolutionary traditions. Through all this, our Party's revolutionary traditions have been endlessly developed and enriched. The struggle since liberation has produced many heroes and archetypes of communist revolutionaries as well as innumerable achievements and experiences which have the power to move the hearts of people. These paragons of a new species of men and the experience of struggle can be valuable materials for increasing the breadth of education in the revolutionary traditions while creating a strong memorable impression.

We must not, of course, bring the independence army movement or the nationalist movement from the past into the subject of revolutionary traditions on the pretext of increasing the breadth of education on these traditions. We must recognize only the revolutionary traditions established by the great leader during his anti-Japanese revolutionary struggle. This is the inalienable demand of our revolution. In implementing the leader's instructions to increase the breadth of education in the revolutionary traditions, we must pay due attention to describing a great deal of the revolutionary struggle which took place after liberation. Moving facts from the post-liberation revolutionary struggle can have a great educative influence on the younger generation.

Many works of literature and art portraying the struggle of the south Korean people and revolutionaries must be produced.

Writers and artists may find it difficult to create works that vividly describe the struggle of the south Korean people and revolutionaries due to only having an indirect knowledge of their struggle through publications, and never having actually experienced their struggle. Nevertheless, if they regard this difficulty as an excuse for neglecting the production of works dealing with the south Korean people's struggle, it can only be considered a failure to perform their duty towards contributing to the Korean revolution and an attitude of disloyalty towards literature and art. Given that they can acquire an

indirect experience of life through books and through face-to-face contact with witnesses and with participants, writers and artists will be perfectly able to reproduce realistic images of the struggle and lives of the south Korean people. By having sympathy and compassion for the fellow countrymen who are shedding blood in the streets of resistance they can implement their artistic imagination in their works. The point in question is whether or not the writers and artists approach the south Korean people's struggle as vital to themselves and what priority they give to national reunification, the supreme task of the nation.

Writers and artists must closely watch the south Korean people's life and struggle with warm brotherly love and produce a plentitude of powerful works of literature and art catering to their thoughts and feelings and stirring up their enthusiasm for the struggle.

In order to produce revolutionary works of literature and art properly, you must see that your works acquire the ideological and artistic qualities as textbooks for revolutionary struggle and life.

Not every piece of literature or art produced can be a revolutionary work. The one that lacks required ideological and artistic qualities cannot come under the category of revolutionary work. If you are to create revolutionary works of literature and art, you must not only choose the proper direction of subject matter, but also pay close attention to ensuring the revolutionary character and profundity of the ideological content of your work, as well as its noble and sound ideological and artistic qualities. You need to pay particular attention to portraying in depth the process of the formation and development of the revolutionaries' world outlook.

The major task of revolutionary works of literature and art is to help people acquire a revolutionary outlook on the world. By a revolutionary world outlook I mean viewing and approaching the world from a revolutionary point of view.

A revolutionary world outlook does not come to people on its own accord. Just as every object and phenomenon is governed by the law of change and development, so too the formation and development of a revolutionary world outlook is governed by its own general law.

People take up the revolutionary struggle to overthrow an outmoded society, having understood its reactionary character, the next step is revolutionary training.

Writers and artists must describe the process of the formation and development of a world outlook in philosophical depth and show the people an inspiring example of the revolutionary world outlook in action. But this does not mean that the process of the formation and development of a revolutionary world outlook should be simplified and be made into a stereotype. The process of its formation may vary with people's personal characteristics. Therefore, the character development of revolutionaries should coincide with that of the formation and development of their revolutionary world outlook and yet be described taking individuality into account. In this way artistic works will show impressively that the lives of revolutionaries are arduous and yet noble once they set out on the struggle with

determination, and that anyone can become a revolutionary. The experiences and methods of revolutionary struggle should also be shown in depth. It is especially important to depict the strategy and tactics of the revolutionary struggle that have been developed by the leader.

Many south Korean people are now condemning the US imperialists and their stooges and lamenting over the division of the nation but they fail to take up the struggle because they do not know how to fight. Even those who have risen in resistance often fight for the improvement of their present living conditions, instead of concentrating their attack on the US imperialists. The works of literature and art must be textbooks for teaching the south Korean people the correct path of struggle as well as genuine methods of struggle.

We must also pay attention to combatting the tendency of returning to the past and to preventing the infiltration of reactionary bourgeois trends in literature and art.

Adhering to the principle of loyalty to the Party, to the working class and to the people in the creation of works of literature and art is the major way of combatting the tendency to relapse into the past and the way to prevent the infiltration of bourgeois tendencies in literature and art. The principle of loyalty to the Party, to the working class and to the people is the fundamental principle for creating works of literature and art. One step astray from this principle in your creative work, and your work will lose its revolutionary character. This is a truth verified by history and confirmed today by the catastrophic consequences of the revisionist trend in literature and art. No matter which way the wind may blow around us, we must thoroughly stand loyal to the principle of loyalty to the Party, to the working class and to the people, the principle that is vital to working-class literature and art.

Nevertheless, some of the workers in the field of literature and art still insist on wrong, outmoded practices that run counter to the principles of creating works of literature and art. Workers in the music field are particularly prone to this. Some musicians, with the excuse of preserving national music, are focussing on phansori which was sung by feudal aristocrats while drinking wine. Phansori is a form of music which catered to the feelings and tastes of the feudal rulers; it is sung in an offensive, hoarse voice that is a perversion of man's natural voice. Such music cannot cater to the sentiments of young people today nor can it rouse them to the revolutionary struggle. Some musicians, however, insist that the hoarse voice should become the hallmark of our national melody or our national music, arguing that it is our traditional vocalism and so on. This is an undeniable trend of returning to the past.

People's sentiments change with the times. Our music should be developed to suit the revolutionary thoughts and feelings of the people of our times who are building socialism in the spirit of Chollima. Our music must have Korean roots, and yet it must cater to the aesthetic tastes of the times. To this end, our national music



should base itself on folk songs but with revolutionary and modern content.

The musical arts also must resist the infiltration of every kind of decadent bourgeois art along with the tendency of returning to the past. We must build a tight fence to prevent the infiltration especially of jazz and mambo. In particular the great leader has recently emphasized to the workers in the field of literature and art that our music should be developed in a revolutionary manner to meet the requirement of the new age. You must deeply study the leader's instructions and act to develop our music using national characteristics tied in with revolutionary ones.

The production of revolutionary masterpieces must be stepped up. Revolutionary masterpieces are very effective in giving people revolutionary education and class education.

Of course, militant pieces which are small in scope also have an effect in imbuing the people with the revolutionary outlook on the world. But they have certain limitations in helping people to fundamentally transform their world outlook, although they are effective in immediately rousing the masses to the solution of their present problems. People's outlook on the world does not change and develop smoothly in a day or two. Making a change in one's world outlook is not a simple matter. Only a work which clarifies in depth the essence of the revolutionary struggle and fully describes the process of the development of the hero's world outlook, can have a ground-shaking effect on the transformation of people's world outlook. Large revolutionary works can have a powerful influence on the formation and development of people's world outlook because they can depict in full the essence and laws of the revolutionary struggle as well as the developmental process of people's revolutionary outlook on the world.

No small number of successful works have been produced in the field of literature and art, but not many can be considered revolutionary masterpieces.

The Korean revolution has advanced in what it encompasses to an unprecedented extent in the history of mankind. The history of the Korean revolution is full of rich material which, for its enormous and intriguing content and for its world-historic significance, provides the opportunity to create masterpieces. As the leader has said frequently in recollection, the accounts of struggle by the revolutionary martyrs like Kim Chaek, Choe Chun Guk, Jo Jong Chol and Ryu Kyong Su can be described in epic proportions, and the April 19 Popular Uprising and the June 3 Popular Uprising in south Korea can also be portrayed on such a scale.

Writers must use passion when dealing with such materials and depict them in epic proportions. Writers should be ambitious and powerful.

A man with a timid heart cannot produce masterpieces.

The point in question is that writers should have a correct view of revolutionary masterpieces and burn their hearts out with creative ardour, determined to make the most significant contribution to the Korean revolution they are capable of.

Certainly, it is not easy to write a revolutionary masterpiece. Writing a large volume or describing life on a grand scale does not necessarily mean creating a masterpiece. The quality of a revolutionary masterpiece lies in its ideological and artistic depth rather than in its scale or volume.

A revolutionary masterpiece means, in short, a work that describes in ideological and artistic depth the essence of the communist revolutionary movement and the process of the formation and development of a revolutionary world outlook. An attempt to produce a large-scale, voluminous work without depth is, in essence, an attempt to produce a voluminous piece for the sake of volume alone. This is nothing more than an expression of extreme formalism and fame-seeking. Widening the scope of things in life to be described is easy, but it is difficult to penetrate into life.

But writers must not hesitate to produce revolutionary masterpieces. Their creation is required by our times and our revolution and the Writers and artists must launch an pressing need of our Party masterpieces needed by intensive campaign to produce revolutionary our Party by displaying all their intellectual skills and enthusiasm. In order to produce a plentitude of revolutionary works of literature writers and artists must prepare themselves firmly to be true and art revolutionaries.

A writer who is not a patriot cannot produce a patriotic work. A writer who is not a revolutionary cannot create a revolutionary work. The leader has said that our writers and artists are revolutionary spiritwriters and artists with a very passionate revolutionary must create works and live in a revolutionary manner in order to live. For writers and artists creative work is up to this noble description. Creative activities are not a mere job but a revolutionary endeavour. Individual must not be done for the individual's selfish fame-seeking nor be motivated by the pursuit of personal interests, but must be a noble struggle for the good of their country and their fellow people.

Therefore, all writers and artists must thoroughly equip themselves with a revolutionary world outlook. They must fully arm themselves with the leader's and the Party's revolutionary ideas, and acquire a sensitive eye and aesthetic perspective with which to approach everything, analyse it and judge it thoroughly from the point of view of the Party. They must display a high degree of revolutionary spirit to implement the leader's instructions and the Party's policies unconditionally, and they must discard the idea of worshipping major powers, and refrain from indolent and dissipated practices.

The workers in the creative field must work fervently to perfect themselves as revolutionaries through the forthcoming campaign to produce revolutionary works of literature and art. Then, a revolution will take place in the production of works of literature and art, and a great advance will be made in the revolutionary development of the writers and artists who undertake the production of these works. The Party has already given the orders to all our writers and artists to launch a campaign to create many revolutionary works of literature and art. This campaign is not a short campaign but actually a long

campaign. There should be no stragglers in this honourable long march. Everyone must tighten his shoestrings and make every effort to be in the vanguard of the worthwhile campaign to produce revolutionary works of literature and art.

For the present, efforts should be directed at perfecting the film, *The Path to Awakening*, to polishing it into an ideologically and artistically flawless revolutionary masterpiece. The film should be made the first successful accomplishment to be produced in accordance with the leader's idea of producing revolutionary works of literature and art.

I strongly believe that, with a profound understanding of the Party's intention, you will make greater strides in the creation of revolutionary works of literature and art.

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