

A Talk to Senior Officials of the Propaganda and Agitation  
Department of the Central Committee of the Workers' Party of  
Korea  
June 20, 1967

It would be good to see positive results from the ideological review meeting, organized yesterday by the General Federation of the Unions of Literature and Art of Korea in order to remedy the ideological damage caused by anti-Party, counter-revolutionary elements in the field of literature and art.

If we gather together all the material which was presented and criticized at the recent enlarged session of the Primary Party Committee of the Central Committee of the General Federation of the Unions of Literature and Art, we see that the monolithic ideological system of the Party has not been firmly established in the field of literature and art, a field profoundly affected by the negative ideological influence of anti-Party, counter-revolutionary elements. In the past the anti-Party, counter-revolutionary elements attempted to undermine and debase the writers' and artists' political and ideological understanding and turn our revolutionary literature and art to the Right by spreading among them a confused medley of ideas drawn from feudal-Confucianism, capitalism, flunkeyism and dogmatism, and also the bourgeois way of life.

The play *Single-hearted Devotion* which has already been criticized and discredited, was fabricated by anti-Party, counter-revolutionary elements who previously held commanding positions in the Party and it is no more than theatrical fraud perpetrated in an attempt to distort the revolutionary traditions of our Party and give prominence to their 'record of struggle'. And yet one official of the Central Committee of the General Federation of the Unions of Literature and Art talked about this untruthful play as if it were some extraordinary 'masterpiece'. Likewise the screen play *Through the Darkness* which is presenting the story of a farmhand who represented the hard-core element of the masses in the rural communities characterized the hero as a simpleton and thus distorted the class policy of our Party. Instead of giving prominence to the glorious traditions of revolutionary literature and art created by the great leader during the anti-Japanese revolutionary struggle, the anti-Party, counter-revolutionary elements and their followers have actually provoked unsound elements into talking nonsense about the need to revive the 'traditions of the KAPF (Korean Artists' Proletarian Federation)'. In questions of the national cultural heritage, too, they tended towards a restorationism and national nihilism which contradict the line and principle of the Party.

The extent of the ideological damage inflicted by anti-Party, counter-revolutionary elements in the field of literature and art can also be

seen in the fact that some writers continue to live lives of carefree idleness, mouthing phrases about 'artistic freedom'.

This is a very serious matter which directly affects the standing of the Party and the leader; it is a grave ideological error resulting from the failure to establish the Party's monolithic ideological system securely in the field of literature and art.

You should not attempt to bring the ideological review now being held by the General Federation of the Unions of Literature and Art to a hasty conclusion; you must continue to provide it with decisive leadership in order to ensure that all spheres of literature and art will experience a fresh creative upsurge.

The factor of primary importance here is to adopt decisive measures for the development of a new revolutionary literature.

On examining the material which was presented and criticized at the ideological review of the General Federation of the Unions of Literature and Art, I felt more keenly than ever that the development of a new revolutionary literature with the creation of an artistic image of the leader of the working class as its focus and kernel is the most urgent task faced at the moment in the domain of literature and art, a task which will not brook a moment's delay.

The negative ideological influence of anti-Party, counter-revolutionary elements in the field of literature and art has been expressed in various forms in the creative work and the lives of writers and artists. However, an analysis of these errors and shortcomings demonstrates that their main cause is the failure to establish the Party's monolithic ideological system among these people. All of the errors and shortcomings exposed and criticized at the recent ideological review of the General Federation of the Unions of Literature and Art have serious implications for the Party's monolithic ideological system. They must therefore be effectively remedied by means of a practical struggle to establish the Party's monolithic ideological system.

The recent 15th Plenary Meeting of the Fourth Party Central Committee determined the general line of Party ideological work for the present as establishing the Party's monolithic ideological system.

To establish the Party's monolithic ideological system means to ensure that all members of the Party and the working people are fully equipped with the revolutionary thought of the great leader, and firmly united in carrying forward the revolution and the work of construction under his guidance. Today the firm establishment of the monolithic ideological system throughout the entire Party and the whole of society is of crucial importance for the destiny of our Party and people as well as our revolution.

In speaking today on the need to develop a new revolutionary literature, we lay particular emphasis on the creation of the image of the leader, because this question has a direct bearing on the work to establish the Party's monolithic ideological system. You must constantly bear in mind that the creation of the image of the leader is the core task and the first and foremost priority in the development of

a new revolutionary literature and take this work firmly in hand as the main line of development.

This is not, in fact, the first time that the problem of developing a new revolutionary literature which represents the leader of the working class, has been posed. The problem of describing the leader of the working class in our literature and art was long ago presented as the essential requirement of our revolution. If our literature and art are to embody the idea of the leader and make a genuine contribution to the revolutionary cause which the leader initiated and is wisely leading to its brilliant victory, the work of representing the leader must be firmly grasped as the main line of development.

The creation of the image of the leader of the working class is also an indispensable requirement for the development of the literature of socialist realism.

The artistic representation of the leader of the working class is a fundamentally decisive problem for the destiny of the literature of socialist realism. When we look back on the process through which the literature of socialist realism has developed, we find some works which do represent the leader of the working class. Nevertheless, very few countries so far have firmly grasped the task of depicting the leader as the primary focus and principal line of literary work. Unless the work of representing the leader is firmly established as the focus of literary work and its central task, the literature of socialist realism cannot fulfil its noble mission before the present time and history. We must firmly grasp this major factor which the literature of socialist realism has overlooked until now, and develop a new type of revolutionary literature, a literature which provides an artistic representation of the leader.

Last year I told the chairman of the Central Committee of the Korean Writers Union that a new revolutionary literature which would regard the creation of the image of the leader as the core goal must be developed if the literature of socialist realism, inspired to life by the Party spirit, were to discharge its mission. At that time I emphasized that the development of a new revolutionary literature required devoting maximum effort to the creation of the image of the leader, regarding it as the most important task, the crux of the work of the Writers Union.

The task of representing the leader of the working class is by no means easy. It is an important and noble undertaking which entails responsibility to the Party and the revolution, to the present time and to history; it is the worthwhile and honourable work of creating monumental works which will shine as beacons down through the ages. In order to ensure the success of this work, we need a qualified artistic work force in addition to the guiding and supporting cadres who will provide it with powerful impetus. In my opinion, successful development of a new revolutionary literature representing the leader of the working class will require the organization of a separate creative group whose basic duty will be the creation of the image of the leader.

Unless such a creative group is formed, it will be impossible to

conduct the work of representing the leader in an organized and planned fashion under the monolithic guidance of the Party. So far the task of describing the leader has in many cases been left to the discretion of the writers. The results were therefore necessarily spontaneous and disparate in character. If this work is simply left to the spontaneous discretion of the writers, it will be impossible to conduct it smoothly at the level required by the times and the people. The task of depicting the leader should become an undertaking totally organized and planned by the Party. Only when a separate creative group devoted to depicting the leader is formed and a creative base is firmly established can a well-organized system of Party guidance over this work be set in place, so that creative work devoted primarily to the representation of the leader can be promoted as part of the Party's ideological work in a planned and uniform way.

The formation of a separate creative group with the fundamental duty of delineating the image of the leader would also provide the continuous impetus required to maintain a far-sighted, long-term programme of work.

The Writers Union recently suggested the formation of a creative group consisting of several writers in order to produce works of literature and art representing the great leader which would be published on his 60th birthday. This is a good idea, but the task of depicting the great leader's revolutionary history in its full depth and scope is not an undertaking which can be forced to completion, through the mobilization of several writers, in the course of the few years remaining until his 60th birthday. This work should be continued with full energy even after the leader's 60th birthday. The task of representing the leader is a long-term undertaking with far-reaching implications, which should be pursued with the greatest possible energy throughout the period of completion of the revolutionary cause of the working class and not abandoned up halfway. Generation after generation we must create outstanding revolutionary works of literature and art depicting the great stature of our revered leader in order to educate people to be revolutionary fighters unflinching in their loyalty to him.

If we are to press ahead with the work of depicting the leader on a continuing basis, taking account of all long-term implications, instead of merely conducting a short-term campaign, there must be a powerful creative base devoted primarily to this work. In particular, there must be a strong creative group composed of politically and ideologically qualified writers who are highly competent in their own specialized fields. A variety of divergences may emerge if you continue the practice of giving literary assignments to individual writers or organizing creative work on the basis of temporary mobilization instead of maintaining a specialized creative group. Only when we have a specialized creative group will the writers involved in such a group regard the task of depicting the leader as their personal duty and carry out this task with greater responsibility; it will also be possible to recruit writers for purposes of representing the leader in a planned fashion and to train them under long-term

programme.

The task of artistically representing the leader is virtually virgin territory. Many problems relating to aesthetic theory may therefore arise, problems which should be solved afresh in the course of practical creative work. Only when we have a specialized creative group will we be able to resolve the difficult and complex problems raised in practical creative work and ensure the high ideological and artistic level of the works by applying the principle of collectivism to the task of creating the leader's image in art.

The organization of a specialized creative group may also facilitate the collection of materials and establishing the appropriate conditions for the work of describing the leader in literature. The department of the Party Central Committee concerned should take steps to organize a group responsible for creating the leader's artistic image as soon as possible.

We are the first ever to attempt to form a separate creative group devoted primarily to the creation of the artistic representation of the leader. Until now there has been no precedent of any country forming a specialized creative group in order to produce literary and artistic works representing the leader. The very establishment of a separate creative group devoted to the representation of the leader is an event unprecedented in the history of human literature and art.

Because we are the first in the world ever to establish a separate creative group with the description of the leader as its basic duty, there is no previous experience on which we can draw, but neither is there any need to do so. We are quite able to carry out this work successfully provided we rely on the correct guidance of our Party and well-qualified creative artists who are loyal to the Party and the leader. We must attack this task with bold confidence.

Our intention of establishing a separate creative group devoted primarily to representing the leader in art does not require any immediate concern over the construction of a large office building.

We must organize the new creative group quietly, on a firm and substantial base. Above all, we must begin the creative work with a small number of people. It is not the form that matters, but the content. We must therefore try only to produce several works at the first stage, resolving the difficult problems one after another. As a first priority, we should endeavour to organize the force of writers soundly.

The Propaganda and Agitation Department of the Party Central Committee should choose well-qualified writers whose previous creative activity speaks for them, and prepare them so that they will be fully aware of their mission and their duty. At the first stage you must form the creative group mainly from writers who have a comparatively long record of creative work and a wealth of creative experience, together with well-qualified writers of medium standing. Then you should gradually draw in writers from the new generation and train them.

The suggestion was recently advanced of setting up an office of creative arts within the Party History Institute of the Party Central

Committee, in order to produce literary works dealing with the revolutionary history of the great leader and the activities of his revolutionary family. We could of course simply conduct the work of creating the artistic image of the leader under the guidance of the Party History Institute by attaching some writers to it. However, literature is fundamentally a humanistic activity and therefore it is a good idea to set up the group for writing literary works representing the leader in the Writers Union.

I am of the opinion that a small separate group for writing literary works representing the leader should be formed within the Writers Union and that this creative group should be named the April 15 Literary Production Unit. In future when some experience has been acquired in the production of literary works depicting the leader and a firm artistic basis has been established, you should develop the April 15 Literary Production Unit into an independent institution.

In film art the Paektusan Production Unit has already been established as the creative group whose task is to portray the leader. The April 15 Literary Production Unit should be a creative group which will successfully fulfil the historic task of describing the glorious revolutionary history of the great leader and his revolutionary family in novels and of recasting as novels the immortal classics personally written by the leader.

The April 15 Literary Production Unit should produce revolutionary masterpieces depicting the childhood of the great leader and every stage of his revolutionary activity since his departure from his native house in Mangyongdae up to the present. The revolutionary history of the great leader is a glorious history of struggle involving exploits that will shine down through all the ages; it is an enduring textbook of life and struggle which rouses the hearts of all the people. The revolutionary history of the leader is resplendent with that typical content which reflects most truthfully the essence of our times, our revolution, the communist movement, and the law governing their development; it is embellished with the most impressive facts. In tracing the course of the great leader's revolutionary activity, the April 15 Literary Production Unit should depict his enduring revolutionary exploits in their full breadth and depth and through the powerful means of artistic representation, demonstrate the greatness of the leader's thought and theory, his quality of leadership and communist virtues.

The April 15 Literary Production Unit must produce revolutionary masterpieces describing the great leader's revolutionary family. The patriotic family of the great leader has fought against foreign aggressors generation after generation since the times of his great grandfather. This revolutionary family has fought staunchly for the independence of the country and national liberation. The April 15 Literary Production Unit should use material about the struggle and life of the leader's revolutionary family to write a great many excellent novels to assist the revolutionary education of our people. The April 15 Literary Production Unit must recast as novels the immortal classics personally written by the great leader in the days of

the revolutionary struggle against the Japanese. This is a highly responsible task which conveys to all future generations our Party's glorious traditions of revolutionary literature and art; it is in effect the noble undertaking of taking with the enduring classics as a model and raising the whole of Juche literature and art to an even higher level. The production of revolutionary masterpieces depicting the revolutionary history of the great leader and his revolutionary family and the work of novelizing the immortal classics personally written by the leader is extremely serious and responsible work. The simple desire to do this work is not enough. Because masterpieces are required, you cannot expect all the writers to write a masterpiece at the beginning. At the first stage you must make writers pool their collective wisdom in order to produce a couple of books as model works and acquire experience of the work. A book should be deemed a masterpiece not for its size but for its content. In describing the revolutionary history of the great leader, even if a work includes some great historic event or significant incident and depicts reality on a grand scale, it will have no value as a revolutionary masterpiece if it provides no profound artistic motivation for events and no aesthetic insights into new human problems.

What form the novels representing the leader should take, and how they should be written in future are questions requiring further study. As a creative group constituting the very heart of our literary activity, the April 15 Literary Production Unit must develop into the vanguard of our Party's creative groups in our country.

Literary Production Unit should hoist its banner and take the lead in the development of a new revolutionary literature in every aspect of art and life. The April 15 Literary Production Unit as the model with the April 15 future way all creative literary/intend radically to improve the work.

If we are to achieve a remarkable advance in the development of new revolutionary literature in addition to organizing the April 15 organized system-we must establish a well-organized system of guidance for the production unit's work.

Only under the monolithic guidance of the Party can the task of writing literary works representing the great leader be addressed energetically, in an organized and planned fashion, with a clear-cut goal and fine prospects of success.

In future the April 15 Literary Production Unit should enforce a rigid structure of discipline under which it will report directly to the Party Central Committee on all the problems that arise in its creative work and communal life, and deal with them in accordance with the unified instructions and decisions of the Party.

The development of novels provides the basis for the development of other kinds of art. Only when the development of literature is given priority can cinematic art and stage art also be actively developed. In future the April 15 Literary Production Unit should become a model unit in the domain of literature and stimulate a remarkable advance in

the new revolutionary literature which takes the creation of the leader's artistic image as its core task. It will thus bring about the greater blossoming of our own Juche literature and art as an example of world revolutionary literature and art.

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