

***ON THE EFFECTIVE EMBODIMENT OF THE PARTY'S MONOLITHIC
IDEOLOGY IN LITERARY AND ARTISTIC WORKS***

A Speech to Senior Officials in the Field of Art and Literature
August 16, 1967

On a few occasions recently I have spoken about the ways and means of implementing the instructions of the great leader concerning the need for urgent attention to the area of Party propaganda.

Party members and officials in the field of art and literature have achieved a great deal of success in conducting the positive work of establishing the Party's monolithic ideological system in line with Party policy. It is good that an effective effort has been made to eliminate the ideological effects of anti-Party and counter-revolutionary elements among the writers of the Korean Scriptwriting Company and the artists of the Korean Film Studio by means of ideological education and ideological struggle, and that energetic efforts are being made to embody the Party's monolithic ideology in artistic work.

However, some deviations are occurring in the course of the effort to establish the monolithic ideological system of the Party in the sphere of film art.

Some creative workers and officials in the sphere of film art attempt to depict the great leader in every film without properly considering the political background or preparing it properly. This shows that they are still incapable of a correct understanding of the Party's intention in embodying its monolithic ideology in literary and artistic works.

The work of embodying the Party's monolithic ideology in literary and artistic works cannot be reduced to representing the great leader or getting the heroes or heroines of these works to utter certain numbers of hurrahs. If the leader is represented in art and literature without appropriate definition of the political context, efforts intended to secure the leader's authority and prestige might instead cause damage to them.

I have already emphasized to creative workers on many occasions the importance of representing the great leader well in the context of the need to make the content of works consistent with the Party's monolithic ideology when the literary and artistic works are created. I have also explained in detail various aesthetic and practical matters such as the creation of images of communist revolutionaries faithful to the leader, the assimilation and development of the brilliant traditions of the revolutionary art and literature which were created and disseminated in the days of the anti-Japanese revolutionary struggle, and the proper embodiment of socialist content in national form, in conformity with the requirements of Juche-orientated literary and artistic thought.

Creative workers should produce works on the basis of a correct understanding of the Party's ideological and theoretical clarification

of questions of content and essence. Some creative workers, however, attempt to represent the leader in every film without due consideration or proper preparations, thinking the question through in a one-sided or a superficial manner. Apparently the February 8 Film Studio of the Korean People's Army is also attempting to produce films in which the great leader will be depicted.

The fundamental factor in the work of embodying the Party's monolithic ideology in literary and artistic works is to offer a profound depiction of the great leader's honourable and brilliant revolutionary history, wise leadership art and noble communist virtue under all circumstances. A representation of the person of the leader is not in itself a solution to the problem of embodying the Party's monolithic ideology in literary and artistic works.

Depending on the specific content, ideological themes, forms and styles of various works it may be possible to represent the leader directly or portray the wise leadership and noble virtue he possesses in some other way. It is not an invariant rule that works which describe the great leader's feats and personality must represent the leader himself. In the film *They Fought in This Manner* the leader was not represented personally, but the fact that he takes part in and presides over the Party-cell meeting was presented nicely. When the great leader is not represented personally, it is good if every possible method and means is enlisted to depict his wise leadership and noble virtue in the most thorough possible representation.

In the field of art and literature we must eliminate as quickly as possible the deviations revealed in the creation of works and endeavor efficiently to embody our Party's monolithic ideology in literary and artistic works.

Literary and artistic works which represent the great leader must be created.

Creating the image of the leader in the sphere of art and literature is an intrinsic requirement of the work of constructing a Juche-based art and literature, an essential requirement that stems from the mission of art and literature to educate the masses of people through a comprehensive representation of the leader's glorious and brilliant revolutionary history, wise leadership and noble communist virtues. From the viewpoint of the requirements of the general orientation of Party ideological work and the development of art and literature or from the viewpoint of the unanimous, ardent desires of our people and the revolutionary people the world over, it is imperative that literary and artistic works representing the great leader should be produced.

The important thing in creating literary and artistic works depicting the great leader is to represent him respectfully and expressively so that the people are moved to experience feelings of unbounded solemnity and precious reverence.

Our leader is the supreme revolutionary genius, the sun of the nation and the benevolent father of our people, who has built a socialist paradise on this land and brought the people the happiness and glory we see today, by leading the arduous Korean revolution along the

path of trials to victory without the slightest vacillation. Because of the immortal feats he has performed for mankind, his extraordinary intelligence, outstanding leadership ability and lofty communist virtue, the great leader is supported and boundlessly revered by the people. Our people eagerly desire to meet their fatherly leader who, by devoting his entire life to the freedom and liberation of the people and leading the vanguard of the revolution and socialist construction, has provided them with the greatest happiness and continues to provide the condition for their lives to flourish, and once they have met him, they brim over with the resolution to give their wholehearted loyalty to the leader, they are engrossed in infinitely solemn feelings and emotions.

The sphere of art and literature must provide brilliant depiction of the great leader which is profoundly reverent and solemnly dignified. If art and literature are to depict the great leader in an excellent manner, they must represent him in the focal scenes which clarify the principal seed of the works, and in the most significant scenes, and concentrate all possible representational means on the creation of his image. The representation of the leader requires extensive preparations and deep thought concerning the selection of works, and the selection of actors or actresses must be made with the utmost prudence.

For literature and art to depict the great leader is not a simple matter of artistic creation, it is an important political undertaking aimed at propagating his greatness widely at home and abroad and defending and protecting his high authority and prestige. Therefore the members of the creative teams must become guard detachments and death-defying corps who defend the great leader politically and ideologically, at the cost of their own lives, and are ready to conduct all the necessary work of artistic and technical preparation in order to attain perfection in their representation.

The great leader's revolutionary family must also be depicted.

If film art is to depict the great leader and his revolutionary family, the question of the proper selection of actors or actresses must be solved. Officials in this sphere have said that they want to produce the revolutionary film *The Mother of Korea*. In this case they should be prudent in their undertaking. Providing the actors and actresses with excellent make-up is important.

If the literary and artistic sector is to depict the great leader and his revolutionary family accurately, there should be a separate creative unit which engages exclusively in such undertakings. A long time ago I conceived the idea of establishing such a production unit and last February I decided to set up the Paektusan Production Unit.

You should work efficiently to represent the models of revolutionaries boundlessly faithful to the great leader.

The depiction of model revolutionaries who are unfailingly faithful to the leader is one of the aesthetic and practical problems which must be solved afresh by the literary and artistic sector in keeping with the present orientation of Party ideological work.

Needless to say, we have already produced a lot of works

representing revolutionaries. However, when we view matters in terms of the new requirements of Party ideological work and the development of an art and literature that embodies the Party's monolithic ideology thoroughly in literary and artistic works, it is clear that you must not produce works representing revolutionaries as it was done in the past. The images of revolutionaries we must describe in art and literature should differ essentially from those of revolutionaries as they were depicted in the past. The kernel of the character of revolutionaries as they should be depicted in literary and artistic works today is their unfailing fidelity to the great leader. Art and literature must concentrate their efforts on creating model revolutionaries who are faithful to the leader's ideas and intentions, carry out his orders and directions unconditionally to the last letter, and are prepared to devote their youth and lives selflessly to his protection and defence. This is one of the fundamental tasks faced by our art and literature at present.

We can find the true-life models of revolutionaries who are infinitely faithful to the great leader among the anti-Japanese guerrilla fighters and the heroes of our times. Their unwavering fidelity to the leader is a noble example which our Party members and working people must follow. The artistic and literary sector should provide profound artistic depiction of the noble faithfulness demonstrated by those anti-Japanese revolutionary fighters and heroes of our times in order to generalize it and create models of communist revolutionary fighters boundlessly faithful to the leader, which will serve to educate the people.

It is important in depicting the characters of revolutionaries faithful to the leader to make this allegiance the backbone of their character and to represent it as underlying all their thoughts and acts. Unless this backbone of character, the basic feature, is clearly depicted, it is impossible to achieve a flawless delineation of the typical traits of the true revolutionaries of our times, and the representation of such revolutionaries will be of no great educational significance.

The work of transposing the immortal classics created by the great leader into various forms of art and literature must be given serious attention.

Transposing the immortal classics personally created by the leader into such different forms should begin from the field of film art, where full preparations must be made for transposing the immortal classics to the screen.

Creative workers and artists should make a deep study of the immortal classics as examples of revolutionary art and literature, and apply the lessons of these practical examples positively in their creative work. At the same time, they should uncompromisingly contest all manner of false works that slander the traditions of revolutionary art and literature created and disseminated in the days of the anti-Japanese revolutionary struggle.

The correct reflection of the Party's political requirements in literary and artistic works is an important factor in imbuing the ideological content of these works with the Party's monolithic

ideology. Only when the Party's political requirements are well reflected in literary and artistic works can the art and literature adequately fulfil their ideological and educational mission. When people profoundly experience the validity and vitality of Party policies in the living images of works of literature and art, they will begin to display greater creative enthusiasm and a more positive attitude to the revolution and the work of construction.

In order to reflect the requirements of Party policies accurately in literary and artistic works, one must rely strictly on the Party's policy in selecting the seed and theme of a work and base the characterizations on the leader's instructions and their embodiment in Party policy.

In order to embody the Party's monolithic ideology in literary and artistic works, it is essential to be guided in one's creative work by the great leader's ideas and theories on Juche-orientated art and literature.

The leader's thoughts concerning Juche-orientated art and literature clarify the way ahead for the development of revolutionary art and literature. These outstanding thoughts stand at the utmost pinnacle in the history of literary and artistic ideology. His ideas and theories on Juche-orientated art and literature include a systematic treatment of the complex theoretical and practical questions arising in the course of constructing a revolutionary art and literature, and comprehensively clarify the principles of creative work, the artistic methods, and the specific means of representation which must be adhered to in creating a work or a performance.

Work in the field of art and literature must be effectively organized and guided in order to equip the writers and artists with the leader's literary and artistic ideas and wage a firm ideological struggle against artistic tendencies which depart from the requirements of his ideas on art and literature.

Embodying the Party's monolithic ideology substantially in works of literature and art requires you fully to prepare writers and artists both politically and practically. They should be encouraged to study hard to assimilate the leader's revolutionary ideas, our Party's monolithic ideology. In particular, they must make a strenuous study of the great leader's instructions and the Party's policies in the field of art and literature and apply them in their own creative practice.

The Party's monolithic ideology can only be embodied in literary and artistic works if the creative skills of writers and artists are radically enhanced. If this is not done it will be impossible to create excellent works of art and literature embodying the Party's monolithic ideology. The question of how properly to depict the great leader on the screen cannot be settled properly unless the problem of the skills of creative workers engaged in film production is resolved.

Art and literature must press ahead with the work of equipping creative workers and artists with our Party's monolithic ideology and improving their artistic skills.

The Paektusan Production Unit must be composed of creative workers and artists who are well prepared politically and ideologically, technically on the practical level, in accordance with the status of their mission and duty. It must also include sculptors and theoreticians in the fields of art and literature.

The Korean Film Studio must involve lots of new faces in films. I am firmly convinced that in the field of art and literature officials, creative workers and artists will achieve new levels of success in the creation of Juche-orientated, revolutionary literary and artistic works through their efforts to apply the Party's monolithic ideology in literature and art works.

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