

***ON ESTABLISHING REVOLUTIONARY TRAITS AMONG WRITERS AND
ARTISTS IN THEIR CREATIVE WORK AND LIFE***

Talk to the Senior Officials of the Propaganda Department of the Central Committee of the Workers' Party of Korea and the Officials in Charge of Art and Literature
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Writers and artists are now faced with a heavy yet honourable task to create more and better revolutionary works of art and literature as required by the reality in which the cause of modelling the whole society on the Juche idea is developing onto a new and higher stage. Recently, under the leadership of the Party, they have achieved a great success in creating works of art and literature. They have produced a great number of excellent art and literary works, particularly the novels *At the Foot of Mt. Paektu* and *Heavy Battle Area*, components of the serial *The Immortal History*, and other novels. In addition, they have produced serial works such as the revolutionary film *Star of Korea in 10 parts*, and the music and dance epic *Song of Glory*, depicting the immortal revolutionary history and great personality of the respected leader Comrade Kim Il Sung, as well as the film *Guarantee*, and the song *Flakes of Snow Falling at Night*. These works have contributed greatly to the education of Party members and working people. This year, the creative workers and artists of the State Theatrical Company have adapted the revolutionary dramas *A Letter from a Daughter*² and *Three Pretenders*³, the classic masterpieces the leader personally created and staged during the anti-Japanese revolutionary struggle, into Shrine-style dramas⁴ and have staged them. These are outstanding successes in demonstrating once again the validity and advantage of our Party's policy on effecting a revolution in drama.

The Juche art, which has attained the highest stage of its development under the guidance of the Party, enjoys unreserved support and admiration from not only our people but also the world community at large. Our art is receiving warm acclamation in every quarter of the world, including Asia and Europe, evoking a strong response. Never before have our art and literature been in the limelight of the world as today.

All the successes achieved by our art and literature in recent years are the great fruition of the Party's idea and policy of Juche-orientated art and literature, and a brilliant result of the great enthusiasm for creation and devoted service on the part of our writers and artists, who are unfailingly loyal to the Party and the leader. We must not, however, rest contented or conceited.

Our country is now advancing very rapidly to fulfil its Third Seven-Year Plan ahead of schedule and hasten the complete victory of socialism under the banner of three revolutions⁵ ideological,

technological and cultural.

Recently the great leader, with deep insight into the present requirements of the developing rural economy, elaborated a magnificent plan for carrying out all the tasks set by the theses on the socialist rural question⁵ in the near future, and effecting a new turn in all spheres of economic construction. When this plan is carried out, our country will take on the clear appearance of a completely victorious socialist society.

Now that the complete victory of socialism, our ideal, is just around the corner, our art and literature must naturally keep pace with the advancing revolution and satisfy the great demands of the people for cultural and emotional life. In order to ensure that our art and literature discharge their mission in keeping with the requirements of the steadily-developing revolution, the writers and artists must thoroughly establish the revolutionary way of creation and life.

As I have always said, artistic and literary works are the products of noble ideas and the ardour of writers and artists. Without burning enthusiasm and painstaking efforts, you cannot succeed in any work, particularly in the creation of artistic and literary works. In the past, our writers and artists were able to produce many excellent artistic and literary works because they launched an intensive campaign to create works with great enthusiasm. When they were adapting the classics *The Sea of Blood* and *The Fate of a Self-defence Corps Man*, for the screen, they worked day and night and all the film studio was bubbling over with enthusiasm for creation. When they were producing five revolutionary operas⁶, they also worked with the same enthusiasm. When creating the revolutionary opera *Tell, O Forest*, the artists worked through many nights, only able to snatch a wink of sleep now and then, leaning against pillars. As I was directing a scene of this revolutionary opera until four o'clock in the morning, I saw an actress, who was playing the part of the hero, falling into sleep while practising her act of sleeping in the scene of a parting between the father and the daughter. I could never forget her.

In those days, the writers and artists were totally immersed in their work, believing in the Party and sharing the same idea and purpose as the Party. Whenever I phoned the senior officials of the film studio at 4 or 5 a.m. on my return home after working at the studio until late at night, they answered my call instantly. When I gave the composers assignments to compose new pieces of music to be inserted into the scenes of the opera, as I left the Pyongyang Grand Theatre at midnight, I would always find the newly-composed pieces on my desk in my office the following morning. In those days, no one complained about anything in or out of his creative work, or sought a stroke of good luck or behaved diplomatically towards the Party walking a political tight-rope. As the writers and artists worked with such great ardour for the creation of artistic and literary works day and night, a revolutionary advance was successfully effected in the production of films and operas and a golden age of the Juche art dawned.

In view of the requirements for the development of our revolution and the intrinsic demand of the production of artistic and literary

works, it is extremely important to establish a revolutionary way of creation and life among the writers and artists. You cannot say, however, that the writers and artists nowadays have acquired this revolutionary attitude.

The lack of revolutionary traits among writers and artists in creative work and life is evident in the stagnation of creative work. Our art and literature must be as appealing as the editorials of the Party paper and, advancing ahead of reality, play a mobilizing role in each period and stage of the developing revolution. Last year the Party advanced a policy of stepping up education in the Juche idea among Party members and working people to meet the requirements for the development of our revolution in the present situation, as well as the new tasks that must be carried out to implement the policy.

However, profound and original artistic and literary works that could meet the demand of the Party have not been produced as yet.

Artistic and literary works dealing with the revolutionary history, immortal achievements and great personality of the respected leader should have been produced at a higher level. But no tangible progress has been made in this work compared with those produced five years ago. No film or novel that is much better than the first three installments of the revolutionary film series *Star of Korea* has been produced as yet. On the contrary, the ideological and artistic qualities of new productions are lower.

Last year I also emphasized the need to produce works of art and literature capable of inspiring the Party members and working people with the belief in the excellence of our leader, our Party, our people and our nation. Since then, however, no work worth mentioning has been produced so far, except for a few songs.

Intensifying class education among the working people, especially the younger people, is particularly important today. Our artistic and literary works, however, merely praise our reality or only sing of the happy lives of our people, without describing the real advantages of our socialist system over capitalism profoundly and from the standpoint of the working class.

A lack of revolutionary traits among writers and artists is also found in the absence of enthusiasm and efforts to preserve and develop the achievements the Party has made while giving direct guidance to the work of their sector.

Ten years have already elapsed since we created five revolutionary operas by effecting a revolution in opera production. But the central art troupes have not produced new operas since then, except for a few large pieces in epic form such as the music and dance tale *Song of Paradise* and the music and dance epic *Song of Glory*. The writers and artists are not employing the system and method of creation established by the Party as they should, nor do they properly implement the policy on keeping monthly film production on a regular basis. They are revealing their flunkeyist and dogmatist tendencies by showing an overabundance of curiosity about foreign works or copying them, instead of producing all artistic and literary works in our own style.

Their lack of revolutionary traits in creation and life is also manifested in their daily routine.

We are now living in an era of revolution, an era of struggle. The present situation and the revolutionary tasks facing us require the writers and artists to work and live with greater revolutionary stamina than ever before.

Some of the writers and artists, however, are now working and living in a leisurely and indolent manner, forgetting their revolutionary duty to the Party and the people. Some writers of the Korean Scriptwriting Company and other artistic and literary producers have not written anything useful in several years, coming to their office in the morning and going home punctually at the closing hour. It is impossible to see any sign of burning creative ardour among these writers and artists.

When they are engrossed in creative work, afire with creative enthusiasm and ambition, the writers and artists do not notice the passage of time. To work all night, even skipping meals and regretting the waste of every second of time, when absorbed in the world of the work sharing the life of the hero—this is the true attitude of genuine writers and artists. When thrilled with creative inspiration and burning ardour, the creative workers do not feel tired, even if they work through several nights. If you do what you want to do, you do not feel tired, even though you may be up ten nights on end. This does not mean, however, that they should burn the midnight oil throughout the year. Once they get down to writing after planning, they must display the revolutionary creative spirit, working all night, full of enthusiasm and energy. For the writers and artists who are conscious of their noble mission they have assumed before the times and people, their working hours can only be defined by their burning ardour and pure conscience to be unfailingly loyal to the Party and the leader. Any writer or artist with Party conscience must regard it worth and happiness of their lives to work in a revolutionary spirit day and night in order to effect a new upsurge in the creation of artistic and literary works. The writers and artists, however, are not working and living with stamina, Party conscience and burning revolutionary enthusiasm.

A selfish tendency of leading an indolent life while seeking only personal pleasure is also in evidence among writers and artists. A selfish man is liable to take to the bourgeois way of life and fall prey to the imperialist's ideological and cultural infiltration. The virus of unsound ideology, such as bourgeois ideas and revisionism, affects writers and artists first. This is proven clearly by the historical experience. Quite a few writers and artists were among those who once led the counterrevolutionary plots to reject Party leadership and overthrow the socialist system in some countries. It was also writers and artists who attempted to stamp out the works of revolutionary art and literature of the working class and break the traditions of revolutionary art and literature, clamouring for 'freedom of creation'.

If writers and artists become slack and lead indolent lives today when the imperialists headed by US imperialism, undergoing serious political and economic crises, are stepping up their ideological and cultural infiltration in a more crafty way than ever before, they may be affected by bourgeois and revisionist ideas and may be unable to overcome the stagnation in the creation of artistic and literary works. Nor can they maintain what they have achieved.

A lack of revolutionary stamina in creative work and life among writers and artists is ascribable to the low consciousness of their revolutionary duty to the Party and revolution, the country and people.

Writers and artists are the standard-bearers of ideological front, defending and implementing our Party's policy on art and literature, and the revolutionaries who serve the fatherland and people through their production of artistic and literary works.

Our art and literature serve to strengthen the independent motive force of revolution. In other words, they are the art and literature of Juche contributing to strengthening the unity and cohesion of the leader, Party and masses, the socio-political organism, and to ennobling the undying socio-political integrity of our people. The Juche art and literature, which are raising the highest demand in the development of art and literature of mankind, can be developed only by the writers' and artists' intense creative ardour based on their steadfast revolutionary outlook on the leader and their spirit of devoted service to the people.

The worth of life and happiness of the writers and artists exists in the total devotion of their wisdom and ardour to the creation of genuine art and literature that serve the Party and revolution, fatherland and people. They must have a strong determination to dedicate every second of their lives to the better service to the Party and revolution and to live honourably with the Party through to the end. A man must live a worthwhile life, even if it means living a single day, maintaining his political integrity; he must not make a living for nothing, only taking care of his own life. The man living such a futile life is a useless, poor and miserable fellow. For a man, one day spent in fighting heart and soul for the revolution is more valuable, precious and honourable than one hundred days or one thousand days spent worthlessly. Some of the writers and artists, however, are now idling away their time every day, as a salaried man would do, mindless of their revolutionary duty.

Lack of revolutionary stamina in the creative work and life of the writers and artists seems to be related to the fact that they are provided with living conditions in disregard of the results of their work.

In a certain socialist country, writers and artists are now receiving their salary once a year according to the results of their creation of artistic and literary works. Therefore, they are said to be living and producing artistic and literary works with the payment they have received in the previous year. Our writers and artists, however, are

now getting monthly payments and enjoying other benefits, even though they have not produced even a piece of work throughout a year. Our writers and artists will be the only people who are provided with such good living conditions. Sitting on the socialist coach with comfortable working conditions, our writers and artists are just fanning themselves in the hope that someone else will push their coach. Even when the wheel needs oiling, they are looking for someone else to do it for them, instead of thinking of doing it themselves. If an artist in a capitalist country worked in this manner he would be unable to earn a living. Artists in capitalist countries have to work at the theatre in the daytime and earn money at a bar at night to earn their bread.

A lack of revolutionary stamina among the writers and artists in their creative work and lives is also ascribable to the fact that the Party organizations of the artistic and literary sector are inefficient in educating the writers and artists and controlling and guiding their creative activities.

To educate the writers and artists and control and guide their creative activities for the production of artistic and literary works on a daily basis is one of the principal tasks facing the Party organizations of the artistic and literary sector. But they are not educating the writers and artists as they should. Even though various negative instances are appearing among the writers and artists, the Party organizations are not calling them to account in time to wage ideological struggle against them, nor are they making high demands on their creative work. Strong demands on creative work are by no means restrictions on the freedom of creation, abuse of Party authority, or an exercise of bureaucracy. High demands on the creative work are an expression of the Party's trust in and expectation of the writers and artists, which inspire them with confidence and courage and guarantee them success in their production of artistic and literary works. As the saying goes, 'Spare the rod, spoil the child.' The more dearly the Party values and takes loving care of the writers and artists, the stronger the demands Party organizations must put on their creative work.

When I was in charge of guiding the work of the artistic and literary sector, all the writers and artists carried out any difficult tasks with credit over one or two nights, full of confidence that if they did as the Party instructed they would surely achieve success in their creative work. In those days, they accepted the demands of the Party as an expression of the Party's great trust and expectation.

High demand is a tonic for the writers and artists in their revolutionary transformation and assimilation to the working class. A man cannot always expect praise in his life; only when he lives and works being criticized by others can he become a revolutionary who does not sway in whatever wind. So from the outset of my guidance over the work of the artistic and literary sector I advanced the policy of making the process of writers' and artists' creative activities and performances a process of their revolutionary transformation and assimilation to the working class, and always made strong demands

on the creative work.

Nowadays, however, I can hardly hear leading officials in the field of art and literature mention the term ‘revolutionary transformation and assimilation of the writers and artists to the working class’. If steel is put out in the open without care for a long time, it becomes rusty. Likewise if the writers and artists are left to their own devices without strong demands put on them and if they are not tempered in the furnace of practical struggle, they might get rust in their minds and finally become degenerate.

With a view to rectifying the defects hindering the advance of our art and literature as soon as possible and effecting a new upsurge in creative work, we must thoroughly establish the revolutionary way of creation and life among the writers and artists.

Their revolutionary stamina in creation and life must be expressed, first of all, in their accepting Party policies as absolute and striving resolutely to carry them out.

Our Party’s line and policies are based on the great Juche idea, the only guiding ideology of our times, and reflect the aspirations and will of the working class and masses. Not a single policy of our Party has ever overlooked the objective laws of historical development, principles of revolutionary struggle and will of the masses. Our Party’s lines and policies are absolutely correct. For instance, the idea and policy of our Party on Juche-orientated art and literature provide answers to all the theoretical and practical questions arising in the development and creation of socialist and communist art and literature, as well as the direction and ways for actual creative work. Writers and artists must regard it as their noblest duty to accept the Party’s lines and policies as the most reasonable and strive to implement them to the letter without any question.

An important matter in carrying out the Party’s policy on art and literature is to prevent the practice of bargaining over the Party’s policies or giving up their implementation halfway while making complaints about conditions.

Quite a few instances, such as flinching before a slight difficulty and complaining about conditions, while attempting to quibble about Party policies and directives or abandoning their implementation in the middle, are now evident among some of our officials, writers and artists. Those who tend to complain about conditions or haggle over Party policies and directives are devoid of revolutionary spirit and loyalty to the Party.

Revolution is in itself an arduous and complicated struggle to overthrow the old and create the new, a struggle to create from nothing. However unfavourable the present conditions may be, we are much better off than after liberation or after the war. We have a most advantageous socialist system and the powerful socialist, independent national economy we have built with the money we have saved penny by penny. Thanks to the deep concern and care of the Party, the artistic and literary sector is provided with better material and technical foundations and social conditions than in any

other sector. They can do creative work to their hearts' content. Once it is determined to do so, this sector will have nothing impossible to deal with. Some of the writers and artists, however, are complaining about working and living conditions without committing themselves to the production of works, while abandoning halfway or delaying the implementation of Party policy. This is an expression of their lack of the revolutionary habit of carrying out Party policies unconditionally and of Party conscience.

An organization for the production of artistic and literary works or an art troupe is not a haven. It is a battleground where the writers and artists must devote all their talents and ardour to the production of artistic and literary works capable of contributing to the Party and revolution, in close unity of idea and purpose and leading each other forward. He who does not exert himself for creative work and thinks only of his own comfort and neglects thought and inquiry, is not qualified to stay in the ranks of writers and artists.

What we need is the revolutionary spirit of self-reliance and fortitude that our people displayed after liberation, during the Fatherland Liberation War and during the postwar reconstruction and the fighting spirit with which the writers and artists adapted immortal classics into films within a little over a month and produced five revolutionary operas in a short span of time, united with each other in mind and purpose. In short, we need the spirit and vigour to which the writers and artists gave full play in the period of effecting a revolution in the production of film and opera, so bringing about the great efflorescence of Juche art, firmly united behind the Party single-heartedly. "Let us live and create works with the spirit and mettle we displayed during the revolution in the cinema and opera!" This is the slogan presently set by the Party before the artistic and literary sector. Under this slogan, the writers and artists must unconditionally carry out the Party's policy on art and literature to the letter by displaying boundless devotion and a spirit of self-sacrifice, so as to effect a new upsurge in their creative work. The revolutionary traits of writers and artists in creative work and life must be expressed in their struggle to preserve and brighten the achievements the Party has made while guiding the work of their sector.

This is important for the future of our art and literature.

For the artistic and literary sector to preserve and brighten the Party's achievements means defending staunchly the Party's original idea and theory on art and literature and its system and method of creation, further consolidating and developing the high ideological and artistic levels of revolutionary works of art and literature created and staged under the Party's guidance, and preserving and strengthening the creative force educated and trained by the Party. This is a struggle to defend, carry forward and develop the traditions of revolutionary art and literature created by the great leader, and a struggle to firmly keep up the revolutionary spirit and way of creation that were highly displayed during the revolution in the cinema and opera and to bring about a steady upswing in creative

work with the spirit and mettle of those days. It is also a struggle to develop our art and literature into the genuine, flowering revolutionary art and literature of Juche, a struggle to be waged not only by our generation but also by the generations to come.

It is an inexorable law that one generation is replaced by another as history advances. Despite the change of generations, we must not discontinue our revolution, but carry on our struggle. Of the officials, writers and artists who took the lead in effecting the revolution in art and literature, working with us through many nights during the revolution in film-making and opera production, some have already passed away and quite a few are past their sixties. At present, the younger generation, who were in their teens in those days, are now shouldering the destiny of our art and literature as the pillars of this sector. But they are not well aware of how the revolution was effected in film-making and opera production or how the writers and artists lived and conducted their creative work and performances in those days. What is the most valuable heritage that the old-time officials, writers and artists in this sector, who developed under the care of the Party over a period of 20 years, should hand down to the younger generation? I can say that it is precisely the revolutionary achievements they have made in art and literature by their united efforts under the Party's guidance. Only when the young writers and artists are taught clearly about the achievements of the Party, can they work stoutly for the accomplishment of the revolutionary cause of Juche, as staunch successors to the cause of revolution, and develop our art and literature to ensure these flower on the revolutionary line of Juche forever.

In order to preserve and brighten the achievements of the Party in their sector, the writers and artists, who worked with unflinching loyalty to the Party displaying the noble spirit of revolutionary obligation and comradeship during the struggle for the cinema and opera revolution, must continue to live and work in the revolutionary spirit of those days. They seem to be trying to maintain the status quo, probably because of old age, just to end their lives without any trouble. That is not an attitude befitting revolutionaries. Senility makes no sense at all to a true revolutionary. Not to become senile in ideology and spirit in spite of old age is a trait of a revolutionary. Ideological and mental senility is an expression of a weariness of revolution and a bad symptom of ideological degeneration. If writers and artists live in indolence, instead of living and working every second of their lives with stamina, they will become senile. And if such senility continues, they will end up degenerating ideologically and becoming laggards in the revolution. Working and living with unbreakable will and intense ardour is the true way for writers and artists to exalt their honour and worth of life, preserving and developing what our Party has achieved in the field of art and literature.

The revolutionary traits of writers and artists in their creative work and life must find expression in their effort to establish Juche by eliminating dogmatism and the sycophantic approach to great powers and give full rein to originality and independent views as well as boldness in their creative work.

By revolutionary stamina in creative work and life I mean working with devotion and living in a revolutionary way to produce works to contribute to the accomplishment of the revolutionary cause of Juche, with the revolutionary spirit of our Party. In other words, it means creating works and living as required by the Juche idea and approaching everything from the point of view of Juche, no matter what wind may blow and who says what.

A series of recent musical compositions, however, reveal melodies unsuited to the sentiments of our people, as well as a tendency of copying hackneyed musical arrangements. A film that deals with the struggle of the women volunteers during the Fatherland Liberation War depicts their characters and lives in a manner similar to those in a foreign film.

How far our officials have departed from the principle of Juche in their work is glaringly evident in the art performance given in honour of the participants in the recent First Pyongyang Film Festival of the Non-aligned and Other Developing Countries. The Pyongyang Film Festival was the first of its kind held for the non-aligned and other developing countries to maintain independence and strengthen friendship and cooperation in film production among the newly-emergent countries on the principle of independence, friendship and peace. On the occasion of this festival, the film artists of the newly-emergent countries wanted to see many works of Juche-orientated art and literature and learn from the good examples of our country, which is firmly maintaining independence. Without considering such feelings, however, our officials included a few pieces of Western classical music in the programme, on the excuse that the performance was for foreigners. This shows that our officials in the field of art and literature still retain flunkeyism and dogmatism and have not firmly established Juche in their work. Flunkeyism and dogmatism are obsolete ideas alien to the revolutionary stamina in creative work. We must wipe them out and firmly establish Juche in the production of artistic and literary works by embodying the Korean-nation-first spirit.

Embodying the Korean-nation-first principle in the production of artistic and literary works means embodying the Juche idea, the pinnacle of human thoughts, in the national form suited to the sentiments and feelings of our people. This alone can ensure that our art and literature not only accord with national characteristics, but also attain the highest level in their ideological content.

Korean music, Korean painting and Korean dance best suit the Koreans. The artistic and literary sector must eliminate the practice of ignoring the characteristics and customs of our nation, and produce works of our own style that are in accord with our people's tastes, feelings, aspirations and demands, firmly on the Korean-nation-first

principle.

In order to implement the Korean-nation-first principle in music, we must develop folk music. Our folk music is a typical kind of art that is in accord with the national sentiments and feelings of our people.

In the fields of novel, film, drama, fine arts, and dance you must also develop our national elements, which embody our Party's Juche idea, motivated by the idea that ours is the best for our people. Only then can you contribute more effectively to strengthening the motive force of the Korean revolution and render a great service to the development of world art and literature.

The musical pieces intended for the 13th World Festival of Youth and Students must be composed thoroughly in our own style on the basis of our folk melodies. You must on no account let our musical pieces smack of jazz or rock-in-roll, on the pretext of considering the feelings of the young people from various continents across the world. Only when our musical pieces overflow with our national melodies, which cater to modern aesthetic tastes, will the young people feel the real taste of Korean music and sing our songs with greater relish.

Originality is the quintessence of creation. Creation is, in the true sense of the word, original and unique. Each piece of art and literature must have its own features. If not, it will lose its life's blood. Therefore, the writers and artists must always have a strong sense of curiosity about the new and original.

A perusal of the artistic and literary works produced recently shows that their themes are neither fresh nor varied. Their characters and plots are similar to each other. Recently-composed songs are so similar to each other that it is difficult to tell which one has been produced earlier than the other. This is because the writers and artists neglect mental effort and inquiry to create new artistic images. Such lazy writers and artists can never create an original and meaningful work, even after ten years on the job.

The writers and artists must base their creative thinking on the Juche outlook on social reality. Only when they study the life of independent people deeply, elaborate their creative designs in their minds and create them with fervent zeal, firmly on the basis of the Juche outlook, can they produce new and original images liked by the masses.

Creative views of their own and boldness are essential for writers and artists in their creative work. If they produce works without unshakable creative views of their own, they can neither compose the plot of the work in hand correctly nor create characteristic portrayals in their works, and may end up committing such serious errors as producing works contrary to the Party's policy. Even if they have selected a seed of social importance and made a keen description of it at first, they are swayed by different opinions of the people in the process and, in the long run, produce mediocre work unless their creative views are unshakable. An artistic and literary work that deals with a significant problem sharply and vividly based on a living man's individuality is more valuable and precious than one hundred

stereotyped, formulaic and uninteresting works.

You must not persist in the concept that only your opinion is right, just because you are required to have your own creative views.

One's own creative view and bigotry have nothing in common.

One's creative view must agree with the Party's intention and people's aspiration, and be in accord with the truth of life and logic of description. It must on all accounts be based on the Juche-oriented revolutionary outlook on the world. Only when its ideological content is profound, can it have real vitality.

Only a writer with a firm creative view of his own can produce his work boldly. Even if they have discovered an urgent matter in reality, some writers and artists are reluctant to write about it in a bold way, worrying whether they may commit a political error and open themselves up to criticism in case they fail to deal with it properly. This is an expression of self-preservation and expediency in creative work. Self-preservation and expediency in and out of work are evident not only in the leading officials but also the writers and artists. Self-preservation and expediency in creative work is, in a sense, more dangerous. If the writers and artists, who are the engineers of the human spirit and stand at the forefront of the ideological battle, are affected with these maladies, they cannot deal with the matter of Party's concern properly in their work and make it impossible, in the long run, to effectively equip Party members and working people with the Party's idea. They must be keen on the problems that the Party intends to solve, is concerned with, and plans to concentrate great effort on, and they must depict these things sharply and truthfully in their works.

In order for the writers and artists to create new things boldly and with steadfast creative view of their own, they must acquire a full knowledge of Party policies and equip themselves thoroughly with them to the marrow of their bones and as their full conviction, and be sensitive to the changing realities. It is only when they accept Party policies whole-heartedly and grasp new things promptly in the reality where Party policies are implemented that they can deal with the problem of social significance keenly in their artistic and literary works.

Trust in the Party is a source of strength that stimulates boldness in the production of artistic and literary works. Even if they have discovered new events in the developing reality, the writers and artists can in no way deal with them boldly unless they trust the Party. Only when they believe in the Party and cast in their lot with it can they acquire boldness in their creative work.

You must not try to write only large pieces, on the grounds that you are urged to display boldness in the production of artistic and literary works. Some writers are revealing the tendency to create only large-scale novels, films and plays, reluctant to write works in the militant and mobile genres of art and literature, such as short stories, short films, single-act plays and small dance works. Worse still, some are in the habit of attempting to show off only voluminous pieces, needlessly dividing their materials of poor content into two separate

parts or first and second parts. Such a tendency is an expression of bureaucracy, devoid of the spirit to serve people, as well as fame-seeking. History records writers who gained world renown by writing short stories throughout their lives and playwrights who became famous by writing a few single-act dramas. Our writers, however, shift their creative efforts to writing full-length novels after writing two or three short stories. Hence, the writing of short stories is now regarded as a stepping stone for beginners to get recognition as writers. In the final analysis, the tendency of writing only large pieces impairs the quality of both short and full-length pieces. The writers and artists must sweep away this tendency, take to their speciality, acquire profound political insights and perfect artistic talents so as to become masters of their respective fields.

In order for writers and artists to establish revolutionary traits in creative work and life they must live and create in the thick of reality.

The vibrant reality is the inexhaustible source of their creation and the furnace of their ideological training.

Only when they are in the thick of things can they feel in their hearts the grand forward movement of our times, dynamically making headway under the unfurled banner of the ideological, technological and cultural revolutions, as well as the noble spiritual world of our people, and find in them the new and significant point and create work in which life is depicted truthfully. It is only when they do their creative work in the heart of things, sharing bed and board with working people and working together with them, that they can widen their political horizon and professional knowledge and train themselves ideologically. Only the writers and artists who experience life in a serious way and love it ardently in the thick of things, can create masterpieces that represent the times and stimulate the development of history.

Quite a few writers and artists, however, either produce works at their desks or compose musical pieces at the piano, without delving into reality. In consequence, the musicians are not producing popular songs that enjoy people's love. Of course, they must produce many political songs that can encourage the working masses and younger people to the implementation of Party policies. Political songs alone, however, cannot meet the people's varied demands for cultural and emotional life to the fullest. In order to satisfy these demands, they must compose many popular songs reflecting the diverse lives of the working people, along with political songs. Our people's worthwhile lives, vibrant with miraculous successes and innovations and overflowing with hope and joy, are the source of many good themes for popular and familiar songs they themselves will sing with relish.

During the Fatherland Liberation War, *My Song in Trench*, *At the Spring Site*, *Nobody Knows* and other excellent musical pieces loved by the people were produced because the poets and composers, either at the front or in the rear, wrote songs and composed melodies,

burning their hearts with great enthusiasm.

We are now in need of popular songs that reflect our people's feelings and sentiments in a lifelike and vivid way. Poets and composers, however, have failed to produce many popular songs that truly are lifelike and simple because they have not acquired the attitude to compose poems and music for people by delving into reality and breathing the same breath with them.

Some directors compile directing scripts depending only on the scenarios written by playwrights, without visiting the field, on the excuse that they have no time to do this and thinking that field experience is necessary only for writers. Meanwhile, some writers wish to write only in quiet places like holiday homes or sanatoriums. Certain writers are said to be living in a holiday home or a sanatorium throughout the year, on the pretext of producing works. This matter needs study. However talented and experienced they might be, the writers and artists can never produce genuine works of art and literature that depict life in a realistic way, if they stay away from reality. Artistic and literary works produced by a writer who has not experienced life sincerely do not throb with hot heart beats that affirm life, though they somehow show the writer's skill in the use of his finger tips. I object to the practice of our writers creating works in quiet places like a holiday home or a sanatorium for half a year or for a whole year. Such a place is needed for those writers who have finished full preparations for creating good works, and have to launch a speed campaign to produce works of great ideological and artistic value in a short span of time. In case they get stuck in the course of writing works in a holiday home or sanatorium, they must visit the field again without delay. Reality is indeed a fertile soil providing writers and artists with life, ardour, talent and everything—an inexhaustible source of creation.

To experience life and create work in the thick of things is the anti-Japanese guerrilla work method. As the anti-Japanese guerrillas did in the past, the writers and artists must display to the fullest the spirit of delving into reality with kits on their backs, sharing bed and board with the workers and farmers, experiencing life and creating works on the production sites. To this end, the work of field experience for writers and artists should be made systematic and promoted in a purposeful and planned way.

In order to help Party officials in their detailed study of the field situation and in their work of explaining and propagating Party policies among the broad masses and organizing them in the struggle for the implementation of the policies, the Party long ago established a work system whereby the officials of the Party Central Committee and provincial Party committees work at their subordinate units for 20 days a month and work back at their departments for the remaining 10 days to review their work, re-equip themselves and re-plan their work. The Party made it a rule to maintain this system. The artistic and literary sector, too, must establish a regular system for field experience in keeping with the specific conditions of the writers and artists and the characteristics of their creative work.

The writers and artists must sincerely, faithfully and patiently undergo field experience on the basis of having thoroughly equipped themselves with the Party's policy. Unless they know the Party's policies and lines, they will be unable to correctly understand the spirit of the Juche era and our people's great onward movement. Only those who are thoroughly armed with the Party's policies can pick out new, significant themes and seeds about life in the throbbing reality and depict them excellently in terms of their ideological and artistic qualities to meet the demands of the times and aspirations of people.

They must not go through field experience as if on a pleasure trip. If asked to acquire field experience, some reluctantly go out to the field and stay there for about a week or ten days as if taking a stroll. This is not the way to experience reality or train themselves.

We must eliminate such a sightseer's way of field experience and promote the undertaking of field experience in a sincere, faithful, tireless and patient manner and on a regular basis.

In order to establish the revolutionary way of creation and life among the writers and artists, Party organizations in the field of art and literature must work with them efficiently.

What is most important in this work is to firmly equip writers and artists with our Party's monolithic ideology, the Juche idea. How firmly they are armed with the Juche idea decides the ideological quality of their work. The Juche idea is the lifeline of our nation and of our art and literature. Because it has been guided by the Juche idea in its struggle, our Party has been able to achieve single-hearted unity and cohesion centring on the great leader and score great victories in the revolution and construction. Our one and only way of living is for us to advance under the unfurled banner of the Juche idea; otherwise, we cannot move even a step forward. Historical experience shows that we must on no account dance to the tune of others, but live in our own way with a thoroughgoing Juche-orientated attitude true to the slogan put up by our Party. If you fail to equip yourselves firmly with the Juche idea and the revolutionary outlook on the leader, you may get illusions about other countries and fall prey to the trend of bourgeois, revisionist and other heterogeneous ideas, causing great harm to the revolution and construction. The present situation is very complicated and ever-changing. The Party organizations in the field of art and literature must effectively conduct education in the Juche idea among writers and artists so as to thoroughly equip them with our Party's Juche idea.

An important aspect in the education of writers and artists in the Juche idea is to encourage them to deeply study the original works of the great leader Comrade Kim Il Sung and the documents of the Party, and combine their study closely with their practical creative work. No other way is better in their education in the Juche idea than the study of the original works. Writers and artists studying the Juche idea must not study for the sake of mere knowledge, but for

embodying the Juche idea fully in their creative practice. Study separated from practical creative practice is meaningless. At study sessions, writers and artists can discuss what they have seen or heard in the field or the question of principal characters they are describing in their works or other aesthetic problems. The point of their study is that they should clearly understand the essence of every single proposition of the Juche idea and apply it in and out of their work. The Party organizations in the field of art and literature must give efficient guidance to the organizational life of the writers and artists. Efficient guidance over their organizational life will enable them to ennoble their political integrity forever and become Juche-type communist revolutionaries loyal to the Party and the leader. Their revolutionary traits in creative work and life can also be displayed to the fullest only when their organizational life is intensified. Success in creative work depends entirely on how efficient the guidance of the organizational life of the writers and artists is. The Party organizations in this field must properly guide their organizational life so as to thoroughly establish the monolithic ideological system of the Party among them and train them all as revolutionary literary workers and artists of the Juche type unfailingly loyal to the Party and the leader.

The Party organizations must conduct the organizational and political work in every detail so that the writers and artists can work to the best of their ability within working hours. The artistic and literary sector is now holding not only executive meetings but also Party meetings during working hours, without strictly observing labour discipline. The great leader has said that in recent years there appeared an undesirable habit of holding Party meetings during working hours, saying that such instances were never found immediately after liberation. In the future, the Party organizations in this sector must eliminate such disorderly practice of holding Party and other meetings during working hours and ensure that the writers and artists concentrate heart and soul on the production of artistic and literary works during working hours.

In order to help the writers and artists work hard within the set time, it is necessary to establish a strict system of giving them exact work plans every day and ensuring that they fulfil these without fail within each day.

As the administrative officials in charge of art work are now organizing creative work by rule of thumb, quite a few writers and artists are idling away time on the excuse of doing creative work. The creative work must be planned down to the minutest detail for every hour, every person, every group and every department so that all members of the creative company can work intensively, each working as if in gear with all others. If the daily routine is not organized minutely, on the excuse that organizing and planning work is a difficult job to do, there might appear writers and artists idling away time day after day behind the backs of the writers and artists who work with all their heart. The Party organizations in the field of art

and literature must have a clear understanding of the Party's demand and establish revolutionary traits in creative work and life among the writers and artists so that they work and live heart and soul, sparing no second of time, for the Party and the leader, motherland and people. In this way they must ensure that all writers and artists unite single-heartedly behind the Party and the leader and give full scope to their great enthusiasm for creative work with full conviction and indefatigable willpower, thus effecting another great upsurge in the production of artistic and literary works.

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