

ON THE ART OF THE DRAMA

Talk to the Officials in the Field of Literature and Art
April 20, 1988

The great leader Comrade Kim Il Sung recently saw the performance of the classic revolutionary drama *Celebrations*, created by the State Theatrical Company, and highly praised it, saying it was well produced. His comments reflect a high evaluation of the dramatic artists who excellently reproduced classic masterpieces catering to our people's aesthetic feelings, in support of the Party's policy on effecting a revolution in the dramatic art.

Ten-odd years have elapsed since we started the drama revolution in real earnest. In this period the dramatic artists, in ardent support of the Party's policy on the drama revolution, have excellently rendered into Shrine-style dramas and staged the revolutionary dramas, *The Shrine*, *Blood at an International Conference*, *A Letter from a Daughter*, *Three Pretenders*, and *Celebrations*, the classic masterpieces created by the great leader during the anti-Japanese revolutionary struggle. The five revolutionary dramas are the valuable products of the Party's policy on the drama revolution, as well as the proud results of the devoted efforts of the dramatic artists who are unfailingly loyal to the Party and the leader.

As a result of our successful drama revolution, we have been able to put an end to the outmoded dramas of the past and have acquired new

style dramas are a new type of dramas that not only meet the requirements of Juche-orientated humanics in their content and form, but also fully accord with the Juche-orientated creative principles in their creative system and method.

For their high ideological and artistic qualities the Shrine-style dramas have won unqualified support and love from our people and also warm sympathy from the world public as soon as they have been staged. Our people take pride in having a dramatic style that is liked by everyone.

In the course of the drama revolution, which started when the classic masterpiece *The Shrine* was staged again, the idea and theory of the Juche-orientated dramatic art have been perfected and its creative system and method have been established.

The theory of Juche-orientated drama is a very important guideline to the creation of the socialist and communist dramatic art, which accords with the needs of our times and the people's aspirations. The establishment of the well-regulated system of the theory of Juche-orientated drama is the most important success in the drama revolution.

We must champion and apply this theory in practice and further

develop our dramatic art, which has already attained a high level.

1. THE DRAMA REVOLUTION

1) THE DRAMA REVOLUTION IS THE REQUIREMENT OF THE TIMES FOR THE DEVELOPMENT OF ART

The drama revolution is a struggle to create new revolutionary drama that meets the requirements of our times.

To carry out the drama revolution is an important matter relating to the requirements of our times and the destiny of drama.

Literature and art are products of their times. They continue to develop as time advances. This is the law-governed process of the development of literature and art. The new historic age, when the popular masses who were subjected to oppression and maltreatment in the past have emerged as masters of the world and their own destiny, requires new literature and art that can contribute actively to the efforts of the masses to transform the world and shape their destiny independently and creatively and accomplish the historic cause of national liberation, class emancipation and human freedom. In the years preceding our drama revolution, however, the dramatic art was lagging behind the needs of the times and the people's aspirations. The dramatic art, which failed to meet the requirements of our times and the people's aspirations, needed to be changed without hesitation.

Drama is a form of art, which has a long history. Drama, which came into being and developed in step with the advancement of human civilization, has continued its development in spite of tortuous events. Drama such as this has come to stagnation, undergoing a serious crisis in the modern age. This drama crisis has something to do with widespread motion pictures and the advent of televisions, but this is only an objective condition. The stagnation of the dramatic art in the modern age can be attributed to the dramatic art itself.

Although the times were advancing, the dramatic art was bound in the outmoded framework of the past. Most of the dramas in the exploitative society dealt with feudal kings' court lives, aristocrats' secret love affairs or the dissipated lives of the bourgeoisie. True, some of the old day's dramas praised noble and beautiful aspects of human life, denounced social evils and injustice, and clarified the truth of life. Even these works, however, failed to lay bare the real nature of the exploitative society, which is full of contradictions, and to show the people the correct way of their advance. This was due to socio-historical limitations and the limitations in the writers' outlook on the world. With the rise of commercial theatres towards the close of the 19th century and the early 20th century, money making became their main concern, and the dramatic art was more and more commercialized and became reactionary. It was the drama of the working class that emerged against the decadent bourgeois dramatic art.

Working-class drama in the previous age was revolutionary in its content. It described mainly the masses' revolutionary struggle to overthrow the exploitative system and build a socialist and

communist society and their creative lives. This was a great change in developing the dramatic art in keeping with the requirements of the times and the people's aspirations.

Working-class drama in the previous age, however, had a number of limitations in light of the needs of the age of Juche.

The popular masses in our age require dramas which deal with the new typical, independent human beings that have emerged as masters of the world and portray their creative activities to transform nature, society and human beings in keeping with their intrinsic nature. In the previous age, however, working-class drama failed to delineate the people's worthwhile struggle for independence and their lives and give a clear answer to the question of independent man's destiny, although it put the popular masses in the dramatic centre as masters of history. Moreover, it did not get rid of the outmoded framework of the past.

The dramatic art in our country in the days after liberation was not free from outmoded patterns in direction, the system of acting, the form of the stage and the method of depiction, although its ideological content was revolutionary. So drama did not cater to our people's emotions and aesthetic feelings. Drama that does not accord with the people's emotions and aesthetic feelings is not liked by the people, but becomes estranged from them.

Some people, therefore, argued against the need to keep the theatrical company, saying that drama was outmoded and unnecessary. We must not ignore drama itself because it lags behind the times.

Drama is a form of art with a long history, and as such it is an excellent means of giving people ideological and emotional education. No art is as close to people's lives and so familiar with the people as drama is. Our people like drama very much. We must not discard it, but encourage and develop it because it is liked by the people.

Some people have said that dramas, even if produced, would find it difficult to attract audiences because films and televisions are prevalent. They are mistaken. Drama has its own characteristics that cannot be replaced by films or televisions. No matter how the cinematic art is developed and no matter how widely televisions are popularized, they can never take the place of drama. People see a play at a theatre, sharing feelings with actors, so they find it lifelike. In contrast, TV programmes lack dramatic tastes and emotional force. Since drama is a stage art, it can only be fully appreciated and interesting when watched in a theatre. That was why I dissuaded some officials from broadcasting on the TV the classic revolutionary drama *The Shrine*, which was reproduced in our own style, when they suggested doing so as soon as possible in order to give wide publicity to the success in the drama revolution. You must not think of discarding drama on the grounds that people like films and TV programmes. We have to save drama from stagnation and develop it in keeping with the need of the new age by carrying out the drama revolution.

The drama revolution was a must to complete the revolution in literature and art.

The revolution in literature and art cannot be accomplished by change in a particular art or in a few genre of literature and art. It can be successfully carried out only by eliminating all that is outmoded from literature, cinema, drama, opera, music, dance, fine arts, and circus and creating new things that meet the needs of our age and the people's aspirations.

On the basis of its analysis of the position and role of literature and art in the revolutionary struggle and the work of construction, our Party ensured a revolution was effected in the cinematic art, the most powerful means of mass education, and then in the operatic art, which had retained more outmoded patterns than any other art. The revolution was carried out towards the end of the 1960s and the early 1970s in the course of adapting the classic masterpieces, *The Sea of Blood*, *The Fate of a Self-defence Corps Man*, and *The Flower Girl* into film and opera versions. Drawing on the success and experience in the revolution in the cinema and opera, we decided to effect change in the dramatic art, set out the policy on the drama revolution in the early 1970s, and launched it full steam.

As a result of a vigorous revolution in drama, a radical change has taken place in completing the revolution in all branches of literature and art.

By creating excellent models of drama capable of meeting the needs of our times and the people's aspirations through the successful revolution in drama, we are now in a position to give not only revolutionary education to our people but also have a strong impact on the world's dramatic circles and show the Juche-orientated, revolutionary dramas to the south Korean people, who have seen only outmoded plays, when north-south exchange is realized or when the country is reunified.

2) THE STRUGGLE TO CREATE A DRAMA OF OUR OWN STYLE

The revolution to create a drama of our own style was not a smooth undertaking. Since it was a struggle to sweep off all that was obsolete from the content and form of drama, its creative system and method and all its aspects and create new things, the drama revolution involved many difficult and complex problems from the start. As we were the first to undertake it, there was no one to whom we could turn for assistance, nor was there any established theory that could serve as our reference. We had to stick to the Juche stand and find solutions to all the problems one by one in our own way on the basis of our own conviction and judgement.

With a firm conviction that they could succeed in any undertaking as long as it was under the Party's leadership, our playwrights and dramatic artists pushed vigorously ahead with the drama revolution, overcoming the difficulties in their way without the slightest vacillation and produced and staged the five revolutionary dramas capable of meeting the needs of the new age and the people's aspirations.

The drama revolution in our country was carried out through the struggle to wipe out bourgeois ideas, feudal ideas, revisionism, servility, dogmatism and all other reactionary and heterogeneous ideas from the field of drama and establish Juche.

In the initial days of our drama revolution, bourgeois ideas, feudal ideas, revisionism, servility and dogmatism were considerable in the field of drama. Some playwrights and dramatic artists retained an outmoded idea of drama and obsolete methods, so they were unable to produce many dramas that embodied Party spirit, working-class spirit and the spirit to serve the people and were politically sound. Particularly, servility to the Western drama was much in evidence in the field of dramatic art. A considerable number of dramatic artists were thinking that drama should, as a rule, follow the Western style and worshipped foreign drama.

The survivals of bourgeois ideas, feudal ideas, revisionism, servility and dogmatism found expression not only in the attitudes of writers and artists towards drama and their viewpoints, but in various aspects of their creative work and lives. In the past there was a person behaving in a sectarian way in the State Theatrical Company as well as a snob who, not conscious of his acting becoming deformed, put on airs as if he were the best of actors. Some writers and artists formed a master-apprentice relationship, talking about seniors and juniors. They behaved without principle, conniving at each other's defects and praising each other. It was impossible to create good dramas without uprooting the surviving outmoded ideas, such as bourgeois and feudal ideas, revisionism, servility and dogmatism, from the minds of the playwrights and dramatic artists.

The playwrights and dramatic artists directly undertake the drama revolution, and they themselves have the ability to carry out this task. As is the case with all the other revolutionary struggles, the drama revolution can only be successful when those directly involved in the struggle, that is, the playwrights and dramatic artists, display a high degree of revolutionary enthusiasm and creativity with an attitude and creative stand as befits masters and a correct understanding of the need for the drama revolution.

We carried out the struggle to eliminate the remnants of outmoded ideas from the minds of playwrights and dramatic artists and establish Juche in the creation of drama in close combination with the struggle to establish the Party's monolithic ideological system among them, transform them on revolutionary lines and assimilate them to the working class. The main task in establishing the Party's monolithic ideological system is to equip those involved with the great leader's Juche idea and the theory of Juche-orientated literature and art. The Juche idea is an absolutely correct guiding ideology for the revolution and construction; it is an unshakable guideline to which we must stick in all our activities. The Party's idea and theory of Juche-orientated literature and art are a beacon that lights the right road of developing and creating socialist and communist literature and art; they provide comprehensive answers to the problems arising in creative practices. Our writers and artists made it their primary task to equip themselves

with our Party's Juche idea and its policy on literature and art. The meeting of writers and artists of the State Theatrical Company held in early November of 1972 was very important in encouraging the writers and artists in the field of dramatic art to establish the Party's monolithic ideological system, make its literary and art policy their own firm conviction and carry it out without fail.

The task of equipping writers and artists with our Party's Juche idea and its theory of Juche-orientated literature and art was carried out successfully through tireless education and their practical struggle to create new revolutionary dramas.

When making preparations for the drama revolution, we made sure that the writers and artists were armed with the great leader's idea of Juche-orientated literature and art, the Party's policy on literature and art, the application of the former, and especially with the Party's original theory of literature and art which had been newly clarified in the course of the revolution in the cinema and opera, and also with the Party's policy on the drama revolution, and ensured that these were thoroughly put into creative practice. In addition, we saw to it that the Party's policy on making the process of their creative work a process of revolutionary transformation and assimilation to the working class was carried out with greater efforts.

In the course of the struggle, the writers and artists in the field of dramatic art firmly established the Party's monolithic ideological system, overcame the remnants of outmoded ideas in the main, accelerated the process of their revolutionary transformation and assimilation to the working class and thoroughly established Juche in all aspects of their creative work and lives.

The five major revolutionary dramas that meet the needs of our age and our people's aspirations are the valuable results of the struggle to uproot the surviving bourgeois and feudal ideas, revisionism, servility, dogmatism and all other outmoded ideas from the minds of the writers and artists, establish the Party's monolithic ideological system among them, and infuse Juche in the production of dramas.

Experience shows that the drama revolution, like all the other undertakings, can be successful only when the writers and artists discard outmoded ideas lingering in their minds, equip themselves firmly with a Juche-oriented outlook on aesthetics and transform themselves on revolutionary and working-class lines.

The drama revolution was a struggle to eliminate all that was outmoded from the work of creating dramas and produce new revolutionary works.

Outmoded patterns were deeply and widely rooted in drama. In the course of the long history of drama, outmoded patterns became hardened to the utmost and influenced all realms of dramatic art, such as plays, direction and fine arts for the stage.

When we started the drama revolution, outmoded patterns were in evidence one way or another. A considerable number of playwrights, taking keen interest in dramatic events, produced plays dealing with incidents, instead of trying to meet the requirements of humanics.

Even in their works dealing with socialist reality, which can dispense

with conflicts, they set artificial conflicts and weaved dramas for the sake of drama. Because plays themselves were written in this manner, they were unable to raise important questions that awaited urgent answers in our people's revolutionary struggle and in their work of construction, unable to show the depth of human lives and unable to play the cognitive and educative role of awakening people to the truths of life.

We began the drama revolution with the struggle to eliminate outmoded patterns from play writing.

To this end, we made sure that the classic revolutionary dramas that had been created by the great leader himself during the anti-Japanese revolutionary struggle were reproduced to suit the needs of our age.

The classic masterpieces are the examples of Juche-orientated humanics. At a cursory glance, the revolutionary drama *The Shrine* may look like a piece that deals with the struggle to wipe out superstition. It does not, however, merely emphasize the need to disbelieve superstition, but stresses that man's destiny is not decided by God or supernatural beings, but shaped and decided by man himself. Therefore, it emphasizes the question of the destiny of an independent man who should believe in nothing in the world but his own strength. The revolutionary drama, *A Letter from a Daughter* not only emphasizes the idea that one should learn, but also the idea that an ignorant man cannot keep his dignity as an independent man and cannot play a creative role as the master of the world.

The classic revolutionary masterpieces also use the words strictly in keeping with the requirements of the Juche-orientated humanics. The plays that had been produced before the drama revolution were earned out contained more artificial stage words than the language spoken by people in their everyday lives. So we staged the classic masterpieces with words that were like people's everyday language, yet had philosophical depth and were artistically refined. Then we encouraged the playwrights to follow the living example.

By the reproduction of the classic masterpieces we changed the plays of the past from incident-centred literature into man-centred literature, into genuine literature capable of meeting the requirements of Juche-orientated humanics. This is one of the great successes achieved in the drama revolution.

The drama revolution was a process of breaking the outmoded patterns in direction and acting and establishing a new direction system and acting system of our own style.

In the initial days of the drama revolution some directors professed an unchallenged authority of directors, formed a patriarchal master-apprentice relationship in the collective, and retained some remnants of the outmoded practice of making arbitrary decisions and behaving arrogantly. Because directors were not free from the outmoded view of unchallenged directorship, the collective lacked a healthy creative atmosphere and noble communist creative ethics, and it was impossible to meet the requirements of true humanics in their directing.

We ensured that directors enhanced their role as commanders of the

production company. In particular, we paid close attention to breaking the patriarchal, bureaucratic directing system and establishing a new directing system of our own style under which art production and ideological education went together. In the course of this struggle the directors' positions and roles in the production of dramas changed radically, and new principles and methods of portrayal were created in the field of direction.

The same can be said of breaking outmoded patterns in acting and establishing a new acting system of our own style. Since actors occupy a very important position in drama, we, as in the case of the cinematic art, defined the dramatic art as the art of actors, and said that they were the faces of drama. In the initial period of the drama revolution, outmoded patterns persisted in the acting system and method. In many cases, acting was set to patterns, much exaggerated, affected and deformed. In short, it was what they called the 'new school'. The formalist, naturalist way of 'new-school' acting, which set characters and lives to ready-made patterns and exaggerate or deform them, ends in distorting lives and deforming human beings. Without breaking these outmoded patterns, it was impossible to solve the problem of drama's destiny. We launched a powerful ideological struggle to innovate the formalist, naturalist acting system, which fostered stereotype, exaggeration, affectedness and deformation.

Along with this, we set forth the policy on lifelike acting and made sure that it was implemented. Our struggle shattered the erroneous theory that argued for 'subconscious creation of organic nature' and was opposed to conscious acting based on the ideological consciousness of actors. Thus we ensured that the theory of the decisive role of actors' outlook on the world in characterization, the theory we had evolved in *On the Art of the Cinema*, was thoroughly implemented. In the course of this struggle, actors in the field of drama became able to perform their parts naturally, truthfully and in a lifelike manner as if people in the reality were living, breathing and acting. As a result, a new acting system based on the world outlook of actors was firmly established.

Our drama revolution shattered the outmoded pattern of fine arts for the stage, introduced a running stage and adopted music to express the innermost feelings of characters more clearly and give a strong impetus to dramatic progress.

The drama revolution boldly eliminated the outmoded creative system and method that had long been practiced in all realms of plays, direction, acting, fine arts and music, established a new creative system and method that meet the requirements of the Juche age, and changed our drama art radically.

The rapid success in the complex drama revolution is inconceivable separate from the new theory of drama.

We applied the theory of literature and art that had been evolved during the revolutions in the cinema and opera to the drama revolution and solved urgent theoretical and practical problems arising in dramatic creation. In the course of this, we acquired a

completely new dramatic theory of our own style.

The Party's new theory of drama, which is based on the great leader's idea of Juche-orientated literature and art, was fully implemented in the reproduction of the five classic revolutionary dramas, particularly the classic masterpiece *The Shrine* to suit today's reality.

The revolutionary drama *The Shrine* can be said to be the first work in which our Party's theory of literature and art and its policy on the creation of Juche-orientated revolutionary drama were brilliantly translated into reality. As a result of the reproduction and staging of the classic masterpiece *The Shrine* we acquired a completely new type of drama, put an end to the outmoded drama that had come down through history, and ushered in a new age of dramatic creation. Since then, our dramas have developed into works that accord with the needs of our times and our people's aspirations, and a great change has taken place in advancing the present-day dramatic art of the working class onto a higher stage. We must take natural pride and self-confidence in this.

The writers and artists in the field of the dramatic art must consolidate the successes in the drama revolution and at the same time firmly champion and further develop the creative theory of our own style that was applied to *Shrine*-style dramas.

3) SHRINE-STYLE DRAMA IS A NEW TYPE OF DRAMA

Shrine-style drama is the valuable product of the drama revolution, which was carried out successfully on the basis of the idea of Juche-orientated literature and art.

The creation of *Shrine*-style drama is a proud success that has brought about a historic change in the development of the socialist and communist dramatic art. *Shrine*-style drama is a model that shows in practice the way of developing the socialist and communist dramatic art.

Shrine-style drama fully meets the requirements of communist humanism, which regards the popular masses as important and serves them as required by the Juche idea.

As is the case of other arts, the basic criterion that defines the social character and value of drama lies in its attitude towards the popular masses. Its social character and value are defined by the position in which it puts the masses, how it reflects the masses' desire for and aspirations towards independence, how correctly it shows the way for them to live and whether or not it takes a form that caters to their tastes and emotions. Even before the emergence of working-class drama on the theatrical stage, there were progressive dramas that described the masses' lives and aspirations. However, because of their historical and class limitations, these dramas were unable to portray the masses' position and role properly. Even when delineating the masses, they depicted them simply as the object of history and as people suffering exploitation and oppression. But socialist drama, which appeared at the time of the revolutionary

advance of the working class, gave, on the basis of the world outlook of the working class, prominence to the masses as masters of history, as powerful beings, the masses who had been treated as the object of history and sufferers, and reflected their revolutionary aspirations and desires and contributed greatly to rousing them to the revolutionary struggle. This was undoubtedly a major success made by socialist drama in developing the dramatic art of the working class. If it is to truly meet the need of our age, drama must describe the masses' position as masters and their decisive role in the revolution and construction at their reasonable height. Drama must also clarify the truth that the socio-historical movement is the masses' independent and creative movement and that their consciousness of independence plays the decisive role in the revolution and construction. Shrine-style drama precisely shows this great truth in artistic depth.

The revolutionary drama *The Shrine* is a satire. But unlike the satire of the past, it stages positive characters in addition to negative characters and concentrates on showing how the positive characters free themselves from the fetters of outmoded ideas through the struggle against the negative characters and develop into the most powerful and dignified beings in the world, independent people who acquire the truth that they themselves are masters of their destiny and that they have the ability to shape their own destiny.

The innovating success achieved by *The Shrine* is that it clarified in artistical depth the truth of Juche that the popular masses with the consciousness of independence, not any divine being such as God, Satan or Buddha, are the masters of the world and that they alone dominate the world.

When I say that Shrine-style drama gives prominence to the masses, I do not mean that all the dramas must deal with workers and peasants as heroes. Attaching importance to the masses in drama means clarifying their position as masters of the revolution and construction and their decisive role in these undertakings. The point in question is how their position and role in the world should be shown clearly, even though workers and peasants are not dealt with at the centre of description.

Ri Jun, the hero of the revolutionary drama *Blood at an International Conference* is an official from the family of a nobleman. However, the drama clearly shows through a historical event the truth that dependence on foreign forces is the way to national ruin and that belief in our own strength and reliance on our own people are the sure guarantee of the liberation of our country from the Japanese imperialist aggressors.

The innovating significance of Shrine-style drama lies in the fact that it clarifies the truth that the masses' consciousness of independence plays the decisive role in the revolution and construction.

Shrine-style drama is a truly people-oriented drama in that it meets the requirement of the Juche idea in its form as well.

If a drama is to serve the people in the true sense of the word, it must also take the form that meets the masses' needs. It is the Shrine-style drama that has excellently solved the question of form to meet the aspirations and desires of the people of our age. The form of Shrine-style drama can be said to be truly lifelike. Drama derives its content from life, and the content requires a form appropriate to it. A true drama is characterized by the complete unity of its content and form. A dramatic form that does not meet the requirements of life cannot be considered good, no matter how attractive it may be. Only the form of art that meets the requirements of life can be regarded as a good form of art. When seeing Shrine-style dramas, the spectators find them lifelike because their form meets the requirements of life. The form of Shrine-style drama is precisely the form that truthfully shows life.

The characteristics of the form of Shrine-style drama find clear expression in the plot.

This dramatic style adopted a new form of multi-scene plot on the principle that scenes should be set according to the content of life, instead of setting the content of life to a ready-made plot, and that on this basis the overall plot should be composed. The form of multi-scene plot makes it possible to present a variety of pictures in great breadth and represent life without interruption by frequently changing time and places even in one scene according to the characters and logic of life in the sequence of dramatic progress. This form can show many aspects of life in limited time and space by unfolding life in a natural way and yet in intensive and harmonious unity.

The characteristics of the form of Shrine-style drama are also evident in stage setting.

The stage set of Shrine-style drama is a new three-dimensional running stage set.

The running three-dimensional stage set can continually change furnishings and backgrounds in step with dramatic progress to show life truthfully, vividly and in great depth and breadth. The stage set of the revolutionary drama *The Shrine* shows, in fact, every scene ranging from the prelude where the title character rises shedding brilliant rays breaking through dark clouds, the full view of the village of Sondol, the maize field at the edge of the village, Pok Sun's house, the landowner's courtyard, the lane that leads to the village, the front yard of the village headman's house, the watermill, to the shrine in an uninterrupted flow like on a film screen. By means of a variety of changes in the running set and scenery it shows many aspects of life. The lifelike feelings that the drama gives its audience are related partly to this role of the stage set. In addition to showing the socio-historic background and the natural, geographical conditions of the lives of the characters, the climate of the age and the customs of the nation, the running three-dimensional stage set reveals the innermost world of the characters and formatively supports the process of their growth and development.

The running three-dimensional stage set provides an uninterrupted

line of dramatic emotions, drawing the audience deep into the dramatic world and stimulating their emotional response. Shrine-style drama unfolds the story in a continuous sequence by running changes in each scene, without dark shifts and curtain falls, so that it can ensure an unbroken emotional line and maintain the rising emotional response of the audience.

Introduction of music is another major characteristic of the form of Shrine-style drama.

Music is an indispensable component of this type of drama. Music is introduced in keeping with our national characteristics that have been formed down through history and the new requirements of our age. It is used to emphasize the ideological content and sustain artistic portrayal.

Music, together with dialogues, serves as a major means of artistic presentation of Shrine-style drama. It reveals various thoughts and feelings of the characters, pushes dramatic progress forward, helps actors perform their parts in a natural way and strongly effects emotional changes in scenes. With the introduction of music, Shrine-

style drama has acquired overflowing emotions, stronger effects and better features as a mixed stage art.

Shrine-style drama sustains dramatic effect by the maximum use of the artistic possibilities of all the elements of its form.

The new form of multi-scene plot, running three-dimensional stage sets and characteristic music are all geared to the characterization of the heroes and others and become integrated as the harmonious form of Shrine-style drama. We can say that the form of this type of drama is a new original form that depicts human beings truthfully, shows life vividly and accords with the aesthetic feelings of our age.

Ages have passed since the birth of drama, but no drama has ever so closely linked life and times and reflected the desires of the popular masses so clearly as Shrine-style drama does. This is a new type of drama that has acquired fresh features in its content and form to meet the requirements of the new age and new life.

Shrine-style drama has a strong influence on our people's ideological and cultural lives and on the development of socialist and communist literature and art. It now rouses great sympathy among our people and gives a strong impetus to their struggle to develop socialist and communist literature and art.

Because of its high ideological and artistic qualities that are in accord with the need of the new age and our people's aspirations, Shrine-style drama serves as a powerful ideological instrument for training all members of society as communist revolutionaries of the Juche type and transforming the society in line with the Juche idea.

Shrine-style drama has inspired the people of our times with the Juche outlook that man is the master of the world and his destiny and plays the decisive role in transforming the world and shaping his destiny. It has shown them the true way of living and struggling independently and creatively. Thus it contributes to the teaching of people to fulfil their responsibility as masters and play their role as

such, free from the fetters of outmoded ideas and with a high degree of consciousness that they are masters of the revolution and construction. It serves as a textbook that teaches people the way of true life and as an instrument that rouses them to the struggle to create a new society and a new life.

The emergence of Shrine-style drama, together with Sea-of-Blood-style opera, is a milestone in the struggle to develop socialist and communist literature and art. The process of developing socialist and communist literature and art is the process of transforming them on the model of the working class to meet the requirements of the Juche idea. The revolution we are carrying out in literature and art under the banner of the Juche idea is an undertaking to develop socialist and communist literature and art. Shrine-style drama is of epoch-making significance in stepping up the revolution in literature and art, which began with the cinema revolution.

Shrine-style drama shows the true features that the literature and art of our age must acquire in their content and form. It clarifies the essential features of the character and mission of socialist and communist literature and art as well as their content and form emanating from the character and mission. Therefore, the writers and artists of our times can successfully develop socialist, communist literature and art, following the practical example. This is precisely the historic contribution made by Shrine-style drama to the development of socialist and communist literature and art.

4) ANTI-JAPANESE REVOLUTIONARY DRAMA IS THE HISTORICAL ROOT OF OUR DRAMATIC ART

The restaging of *The Shine*, which had been created by the great leader Comrade Kim Il Sung himself during the revolutionary struggle against the Japanese, was a good beginning of the revolution in drama.

The drama revolution we have carried out is, in essence, a noble undertaking to develop communist dramatic art, into which the Juche idea is fully translated through the inheritance of the traditions of revolutionary drama established during the anti-Japanese revolutionary struggle. The development of communist dramatic art, Juche-orientated dramatic art, is inconceivable apart from its strong historical roots and lasting cornerstones, namely, the revolutionary dramatic tradition.

In general, the revolutionary traditions of literature and art are established and developed when the independent driving force of history, the motive force of revolution, is formed and developed. The motive force of revolution requires new literature and art, socialist and communist literature and art. The popular masses' desire to have literature and art that contribute to the strengthening of the motive force of revolution can only be brilliantly realized by the leader.

The work of developing socialist and communist literature and art,

like all other revolutionary activities, is guided by the leader. The leader evolves the idea of revolutionary literature and art, which shows the correct way of developing socialist and communist literature and art, and gives wise leadership to the activities to create working-class literature and art. In the course of this, he lays the ideological and theoretical basis and methodological foundations on which to develop socialist and communist literature and art and makes valuable achievements and accumulates rich experiences. The revolutionary wealth of working-class literature and art created by the leader is none other than the revolutionary traditions of socialist and communist literature and art. This is eloquently proved by the history of the development of the revolutionary literature and art of the working class.

Analysing the history of the development of human culture on the basis of his material outlook on history when the working class was emerging as makers of history from their status as the object of history, Marx exposed to criticism the anti-popular, anti-realist nature of feudal and bourgeois literature and art, championed progressive, popular and realist literature and art, and proposed the idea of creating literature and art in accord with the intrinsic nature of the working class.

Considering the world history of literature and art in the period of the historic turn to socialism from imperialism, Lenin advanced the idea of creating new socialist literature and art on the basis of the heritages of all the progressive literature and art of the past, and led progressive writers and artists in the struggle to implement the idea.

As you see, the revolutionary traditions of literature and art of the working class in the previous ages were established by the revolutionary leaders in the periods of historic change.

On the basis of a scientific analysis of the requirements of the age of Juche, when the popular masses emerged as masters of history and shaped their destinies independently and creatively as well as the history of Korean and world literature and art, the great leader Comrade Kim Il Sung evolved the idea of Juche-orientated literature and art, an idea that illuminated the road to be followed by the new type of revolutionary literature and art that would contribute to the accomplishment of the masses' cause of independence. And in the flames of the anti-Japanese revolutionary struggle he created in person many works of literature and art that roused the guerrillas and the people to take part in the revolutionary struggle. Thus he established the brilliant revolutionary traditions of Juche-orientated literature and art.

With clear insight into the role of dramatic art in awakening people to class consciousness and rousing them to take part in the revolutionary struggle, the great leader created, already in the early years of his revolutionary activity, classic masterpieces such as the revolutionary opera *The Flower Girl* and the revolutionary dramas *An Jung Gun Shoots Ito Hirobumi*, *Three Pretenders*, *Blood at an International Conference*, *The Shrine*, *A Letter from a Daughter*, *A*

Landowner and His Servant, and The Harvest Moon Festival in August. Even in the arduous years of the anti-Japanese armed struggle, he created the revolutionary dramas The Sea of Blood, The Fate of a Self-Defence Corps Man, Celebrations, Father Is the Winner, Following the Last Will, The Sigh of Starving People, and The Wolf. Throughout the entire period of the revolution against the Japanese, he gave meticulous guidance to the guerrillas in their creative work and ensured that many militant revolutionary dramas were produced and staged.

In the years of the revolutionary struggle against the Japanese, there were neither theatres nor theatrical troupes nor professional playwrights in the guerrilla army. However, the guerrillas produced dramas collectively and performed them everywhere they went. They pitched tents and improvised stages with logs, and presented their plays, directing the performances and acting themselves. Nowadays the leader recalls with deep emotion from time to time the performances of revolutionary dramas such as The Sea of Blood, The Fate of a Self-Defence Corps Man, and Celebrations, as well as music and dance at Manjiang after the battle in Fusong and its vicinity, and the drama and opera performances and agitating public lectures that were given a whole week for hundreds of workers who had carried food for the guerrillas after the Battle of Liukesong.

During the anti-Japanese revolutionary struggle, revolutionary literary and art activities were conducted not only in the guerrilla zones and guerrilla army but in the semi-guerrilla zones, in the enemy-ruled area and at Onsong and other parts of the homeland. Revolutionary drama activities were carried out briskly throughout the whole period of the anti-Japanese revolutionary struggle. These activities contributed greatly to encouraging the anti-Japanese guerrillas and the people to fight for national liberation.

The ideological content of the dramas created in this period was broad and profound, and their form was greatly varied.

Anti-Japanese revolutionary drama, together with revolutionary songs, constitutes the basic element of the revolutionary traditions of our literature and art.

People now seem to think that revolutionary drama is the basic element of the revolutionary traditions of our literature and art because it holds the lion's share. Certainly, revolutionary drama occupies the major portion of anti-Japanese revolutionary literature and art. But we should not define the basic element merely by judging by quantity. The basic element of the revolutionary traditions of literature and art should in any case be judged from the point of view of quality rather than quantity.

Even though one or two pieces of revolutionary literature and art were created in the initial period of the revolution pioneered by the leader of the working class, these works should be regarded as constituting a revolutionary tradition of literature and art if they embody the leader's revolutionary idea and contain good ideological and artistic qualities that can be an example to be followed by socialist and communist literature and art.

As is the case with all the other genre of anti-Japanese revolutionary literature and art, anti-Japanese revolutionary drama is the full embodiment of the great leader's idea of Juche-orientated literature and art as well as the application of all the creative principles and methods that should be inherited by our literature and art. Although it is a dramatic art when classified as a genre, the anti-Japanese revolutionary dramas clarify all the principles and methods that should be observed by all the genre of literature and art. They also epitomize the best ideological and artistic qualities and brilliant successes of all the other genre of literary and art works created and disseminated during the anti-Japanese revolutionary struggle. This is especially true of the classic masterpieces of revolutionary drama, which are monumental works representative of literature and art created during the anti-Japanese revolutionary struggle and as such constitute the core of the revolutionary traditions of literature and art. In this sense, I say that anti-Japanese revolutionary drama constitutes the basic element of the revolutionary traditions of our literature and art.

In order to have a correct understanding of the characteristics of anti-Japanese revolutionary drama, it is necessary to have a good knowledge of the characteristics of anti-Japanese revolutionary literature and art. I can say that both of these characteristics are identical.

Anti-Japanese revolutionary literature and art are Juche-orientated; they were inviolably guided by the great leader's idea of Juche-orientated literature and art and applied the lines and policies of the Korean revolution to creative work.

The idea of Juche-orientated literature and art is a new literary and art doctrine based on a man-centred philosophical outlook on the world. As such it clarifies the fundamentals of creation for solving all the problems arising in developing literature and art and creative work on the principle of seeing and approaching the popular masses in the main and serving them.

Anti-Japanese revolutionary literature and art were guided by the idea of Juche-orientated literature and art, put forward the popular masses as the motive force of the revolution and profoundly described their struggle to achieve independence and exalt their political integrity. By so doing they enlightened and led people to occupy the position of masters and play the role of masters in the development of the world and in shaping man's destiny. Anti-Japanese revolutionary literature and art regarded serving the Korean revolution and Korean people as their fundamental mission and created typical characters of the communists and popular masses who fought during the anti-Japanese revolutionary struggle and thus made an active contribution to the accomplishment of our people's revolutionary cause of independence. This is precisely the Juche character of anti-Japanese revolutionary literature and art and the reason why they represent a new higher stage of the development of literature and art in our country.

Anti-Japanese revolutionary literature and art championed and

implemented the principle of loyalty to the Party and the working class.

Anti-Japanese revolutionary literature and art, which were born in the most trying and arduous circumstances of the revolutionary struggle against the Japanese, made it the fundamental creative principle at the outset to protect the interests of the revolution and the interests of the popular masses and encouraged the masses to display unflinching loyalty to the great leader, ardent love for their country and fellow people, the spirit of fighting the enemy without compromise and the spirit of proletarian internationalism. Anti-Japanese revolutionary literature and art tolerated no counterrevolutionary element that was contrary to the interests and needs of our revolution, nor did they permit the slightest opportunist element that preached compromise with imperialism and the exploiting class.

Anti-Japanese revolutionary literature and art fully embodied loyalty to the people and simplicity.

The loyalty to the people and simplicity of literary and art works are the major criteria defining their value. Even though these works raise important and pressing human problems, they will not have much significance unless they solve these problems in an artistic form that is simple, familiar and easily understood by everyone. Only when they clarify a profound idea through a popular and simple artistic form capable of being easily understood by everyone can literary and art works touch people's hearts and have true value. Not only anti-Japanese revolutionary drama but also revolutionary opera and songs give profound answers to the fundamental problems arising in shaping the destiny of independent people through an unaffected, laconic and simple artistic form.

Anti-Japanese revolutionary literature and art excellently combined high ideological content and noble artistic skills.

This literature and art raised the fundamental problem that was vital to the shaping of our people's destiny in those days, the problem of liberating their country by defeating Japanese imperialism and of building socialism and communism in their country, and found a profound solution to this problem by describing the struggle of the revolutionaries and other people who were dedicating their youth and lives to the cause.

Their high level of ideological quality was supported by their noble artistic quality. This literature and art portrayed the struggle for national liberation and class emancipation truthfully and vividly in a national form agreeable to our people's sentiments and tastes.

The revolutionary dramas and operas that were created in the flames of the anti-Japanese revolutionary struggle touch the hearts of the audience by drawing them to the world of drama with a strong attractive force, because these works show the essence of life and the truth of struggle in truthful and lifelike images.

The anti-Japanese revolutionary songs move people deeply and sound familiar to them still now, although it has been more than half a century since they were produced, because their content is revolutionary and they are based on national melodies that our

people are fond of. No songs are as rich in national melodies as the anti-Japanese revolutionary songs are. Anti-Japanese revolutionary literature and art are truly revolutionary literature and art, the high ideological qualities of which are supported by noble artistic beauty. Another characteristic of anti-Japanese revolutionary literature and art is that they were created militantly, collectively and with mobility. They were not created in a quiet study or at a desk. Anti-Japanese guerrillas had to write and compose their songs during breaks in their march or heavy fighting, and write their scripts and practice acting by their campfires. For them the work of literary and art creation was literally a fight. Even in the difficult conditions beyond all imagination, they were full of energy and creative enthusiasm and always produced and performed their works with mobility. They raided and destroyed the enemy stationed in walled towns, villages or in lumber stations, and then gave art performances there. Since there were no professional writers and artists in the anti-Japanese guerrilla army, works were always created collectively. Most of the works of literature and art created during the anti-Japanese revolutionary struggle were the product of the guerrillas' collective intelligence.

In the course of their collective production, the guerrillas established the militant, revolutionary and communist creative method and attitude. These are the valuable creative traditions that must be inherited by our literature and art. Anti-Japanese revolutionary literature and art contain a wealth of ideological and theoretical treasures as well as a wealth of creative experience that no literature and art in other periods had ever achieved.

The wealth of revolutionary literature and art accumulated during the anti-Japanese revolutionary struggle contains the idea and theory of Juche-orientated literature and art, the Juche-orientated system and method of creation, classic masterpieces and many other revolutionary works, and valuable creative experience and achievements. Anti-Japanese revolutionary literature and art have become the glorious revolutionary traditions of our literature and art because they have all the excellent features of the literature and art of the new age, which are radically different from those of the past. The revolutionary traditions of literature and art, which were established by the great leader during the anti-Japanese revolutionary struggle, are, indeed, the historical root of truly communist literature and art as well as their lifeline.

Anti-Japanese revolutionary drama, which occupies an important place in anti-Japanese revolutionary literature and art, is the tradition of our dramatic art. The revolutionary tradition of drama is the starting-point of a new history of building truly communist dramatic art as well as the source of strength and lifeline that drive forward its continuous development. The revolutionary tradition of dramatic art is a lasting cornerstone that guarantees sure success in the whole course of building socialist and communist dramatic art. It is an immensely valuable heritage that must be carried forward and enriched down through generations. We must, therefore, work hard to

safeguard and develop this tradition.

In this work it is very important to adapt the classic masterpieces created by the great leader to different genre of literature and art. Adapting the classic masterpieces to different genre of revolutionary literature and art is a consistent policy of our Party in championing, carrying forward and developing the revolutionary traditions of literature and art. The classic masterpieces are the core of the revolutionary tradition of dramatic art and an example of socialist and communist literature and art. I call the works of literature and art created by the leader classic masterpieces because they are brilliant embodiments of the great Juche idea, which holds the highest and most glorious place in the history of human thoughts, as well as the idea of Juche-orientated literature and art that indicates the correct road for developing socialist and communist literature and art. These masterpieces are the models of Juche-orientated humanics in that they see and describe the world on the basis of a man-centred philosophical outlook on the world, deal with the popular masses as the masters of the revolution and provide a profound answer to the question of their destiny.

The masterpieces are an example of the perfect unity of socialist content and national form. They described the true features of Koreans in dealing with characters and their lives. They portrayed the beautiful rivers and mountains of Korea and the lives of Korean people who live and fight there.

The classic masterpieces, which attained a high level of working-class literature and art in terms of ideological content and artistic interpretation, are our people's valuable revolutionary wealth, which made an outstanding contribution to the treasurehouse of literature and art. We owe the revolutionary traditions of our literature and art to the masterpieces, and for this reason these traditions are so glorious and proud. It is, indeed, our people's glory and joy that they possess the classic masterpieces created by the great leader. We have firmly maintained the principle of carrying out the revolution in literature and art by adapting the masterpieces to different genre of literature and art. Our experience shows that efficient adaptation of the masterpieces to other forms of literature and art is the way to excellently inherit and develop the revolutionary traditions of literature and art and carry out the revolution in literature and art with success.

The revolution in drama was successful and ushered in a heyday as we see today because the drama revolution started with the reproduction of the classic masterpiece *The Shrine* to meet the needs of our times.

Being faithful to the original is the fundamental principle of adapting the classic masterpieces. Merely trying to enlarge the scale of works, departing from the original, in the adaptation of the masterpieces amounts to ignoring the classic significance of the original.

The Shrine-style dramas, which have been adapted from the classic masterpieces, are all faithful to the original. The State Theatrical Company, with the reproduction of *The Shrine* as a starting point,

staged *Blood at an International Conference*, *A Letter from a Daughter*, *Three Pretenders*, and *Celebrations* successfully by describing all their thoughts clearly and concisely, and yet remained faithful to the original. In particular, they delved into the ideological content of the classic masterpieces and skilfully sustained the characteristics of their genre in their dramatic reproduction while being faithful to the original. The creative workers' right attitude towards the work of reproducing the classic masterpieces consists in making a profound study of the ideological content of the original works in keeping with their seeds and recreating them so as to sustain the characteristics of their genre.

In order to reproduce the classic masterpieces while remaining faithful to the original works, you must make a deep study of the socio-historical circumstances reflected in them and also carefully investigate the characters' costumes and hand props.

When staging the classic masterpieces in the form of Shrine-style dramas, we made sure that a close study was made of when and for what purpose the original works had been produced, what historical circumstances had been reflected in them and what were the essential features of the characters that must not be overlooked.

When the classic masterpiece *The Sea of Blood* was being adapted to the screen in the early days, the creative workers failed to delve into the socio-historical circumstances reflected in the original work and the character of the heroine. In consequence, they were unable to fully sustain the intention of the original in describing the process of the development of the mother's character. Therefore, we saw to it that, as shown in the original, the mother was represented as not only being enlightened by her children, but also withstanding revolutionary trials herself and receiving revolutionary influence from the guerrilla operative. In addition, the scene of her joining the guerrilla army, which was intended to show her image in relief, was reverted, as in the original, to the scene in which she rouses the people to rise in revolt in cooperation with the guerrillas. As a result, the revolutionary film *The Sea of Blood* was able to reproduce perfectly the high level of ideological and artistic qualities of the original.

When creating the revolutionary drama, *Blood at an International Conference*, at first the character of the hero, Ri Jun, was exaggerated as if he had been a communist revolutionary, because the creative workers and artists had not made a deep study of the socio-historical conditions of the period and the character of the hero.

When adapting classic masterpieces to different genre of literature and art, you must closely examine even characters' costumes and hand props and select them in accordance with the circumstances and customs of the period. This is the way to perfectly sustain the high ideological and artistic qualities of the classic masterpieces and enhance their cognitive and educational values. A good example was, when adapting the classic masterpiece *The Fate of a Self-defence Corps Man* to the screen, close attention was paid to the choice of the

bag to be carried by the hero when climbing up and down the mountain, to find a correct solution to the problem of hand props. Discovering classic masterpieces, investigating them and adapting them to different genre of literature and art is a noble undertaking to hand down the great leader's revolutionary history and his imperishable achievements to generations to come. Writers and artists must, therefore, carry out in a responsible manner the work of discovering, investigating and adapting classic masterpieces into drama, cinema, prose and other genre of literature and art. Rich experience gained by the dramatic artists in the course of producing the five major revolutionary dramas will be valuable foundations on which to restage more classic masterpieces in the future.

In order to safeguard the revolutionary dramatic tradition and hand down classic masterpieces to posterity, the revolutionary dramas that have already been staged should be continually performed.

If you give the performances of the theatrical and operatic versions of the classic masterpieces for several years and then give them up, the children born and raised one or two decades later will not even understand what classic masterpieces existed in our country. Since different literary and artistic versions are adapted from the classic masterpieces for the purpose of being handed down to posterity, they should be presented to the public continually for a century or two, instead of giving them up after several years of presentation. If they are performed continually in this manner, the teenagers, who will be young people in their twenties in ten years, will see the performances then from different angles. The more one sees a masterpiece, the more one is attracted to it and the more one is drawn into deep thought.

In the field of art and literature, they should present the cinematic, dramatic and operatic versions of *The Flower Girl*, *The Sea of Blood*, *The Shrine* and other classic masterpieces to the public down through generations and exalt the great leader's imperishable achievements forever.

2. DRAMATIC LITERATURE

1) THE PLAY IS THE IDEOLOGICAL AND ARTISTIC BASIS OF DRAMA

Writing a good play is the prerequisite for the production of a drama with high ideological and artistic qualities. Even though a theatrical company has talented actors and able directors, it will be unable to produce an excellent drama capable of touching the hearts of the audience unless a good play is available.

The play is the basis of defining the ideological content and artistic form of a drama.

It provides not only the seed, theme, personalities of characters and human relationships that define the content of the drama, but also the plot, conflicts, story lines and mood that qualify the form. The play indicates the basis on which the director and other creative workers and actors orient their interpretation and flourish their creative fancies. Therefore, in order to produce an excellent drama, you must pay primary attention to writing a play of high ideological and artistic quality.

A play, like all other works of art and literature, must be based in Juche-orientated humanics, communist humanics. By Juche-orientated humanics, communist humanics, I mean literature that raises human problems on the basis of the Juche idea and creates truly typical men of the Juche type and thus contributes to teaching the popular masses to be the most powerful and dignified social beings. The playscripts of Shrine-style dramas exhibit Juche-orientated humanics that provides correct answers to the questions raised by the period because they fully meet the fundamental requirement that everything should be considered centred on the masses and should serve them on the basis of the Juche idea that man is the master of everything and decides everything.

Juche-orientated humanics must describe typical men of independence.

The basic mission of literature, the humanics, is to portray at the centre of the work the typical character that can serve as a model and teach the people the truth of life and struggle. Without the characterizations of realistic people, it would be impossible for literature to fulfil the task of interpretation it has undertaken. The seed of a work can also come into bloom and bear fruit through the characters. This is especially true in that the character of the hero is the centre of proper combination of ideological and artistic qualities and of the harmonious unity of content and form in literature. The hero is the prop of human relationship in a literary or artistic work. It not only restricts and subordinates other characters but also serves as the main character that leads the story line. The value and significance of human questions raised by a literary work are determined, so to speak, by the typical men put forward and described by the work.

Our dramatic literature must give prominence to the typical men who establish the Juche outlook on the revolution.

We are still undertaking the revolution, and we have a long and thorny path of revolution to tread. In this context, one generation is being replaced by another in our revolutionary ranks. The new generation that has not been hardened in the arduous revolutionary struggle is emerging as the masters of the revolution, shouldering the destiny of the nation. In order to achieve the ultimate victory of our revolution by breaking through all the difficulties and trials in our way, we must firmly arm the people with the right outlook on the revolution.

The Juche outlook on the revolution is the one revolutionaries must acquire. An important aspect of this outlook is to have a correct

viewpoint and attitude towards the motive force of the revolution. In order to acquire a Juche outlook on the revolution, they must be loyal to the leader, the Party and the masses, the motive force of the revolution. In other words, they must acquire the correct outlook on the leader, on the organization and on the masses. This outlook can be an unshakable belief and outlook on life only when it is supported by one's moral outlook, which is based on one's sense of revolutionary obligation and comradeship. One's outlook on the leader, on the organization and on the masses and one's moral outlook are inseparable and constitute an integral outlook on the revolution. If a writer is to truthfully describe a typical man who is acquiring the Juche outlook on the revolution, he must carefully portray how the typical man embodies his outlook on the leader, on the organization and on the masses and his moral outlook. Writers must profoundly describe the anti-Japanese revolutionary fighters' outlook on the leader, which was shaped in the flames of the arduous and grim revolutionary struggle against the Japanese.

Writers must present lifelike, truthful pictures of the anti-Japanese revolutionary fighters' outlook on the leader as their unshakable belief and their moral fibre, which they acquired in the course of their arduous anti-Japanese struggle under the guidance of the great leader. This is the way to preserve the purity of the glorious tradition of unbreakable unity of the leader, the Party and the masses and describe impressively our contemporaries' revolutionary outlook on the leader, the outlook that has grown from historical roots. Our contemporaries now believe they can acquire lasting socio-political integrity only when they are linked to the leader organizationally, ideologically and through the bonds of comradeship. Our people's loyalty to the leader embodies the noblest of thoughts and feelings, which emanate from their sense of revolutionary morality, not from their sense of duty. This is vital to the destiny of the nation. It is our people's moral obligation to hold beloved Comrade Kim Il Sung in high esteem as the sun of the nation and remain unfailingly loyal to the great leader, the like of whom they have acclaimed for the first time in their thousands of years of history.

Writers must make lifelike, profound depictions of the revolutionary outlook on the leader, which our people have acquired as their creed of life and as their vital need that affects the destiny of the nation through their historical experience. They should thus emphasize that the true worth and joy of life consist in brightening their political integrity under the guidance of the leader. They should thus convince the people that seeking only their own interests and comfort, not caring about their leader, their country and their nation, is no better than animal life, and that adding lustre to their socio-political integrity under the guidance of the leader is a true life full of joy and pride, a most glorious life that guarantees lasting happiness not only for themselves but also for their posterity.

In order to create a genuinely typical man, writers must produce

highly artistic and impressive portrayals of the revolutionary ethic and morality of our contemporaries, which embody the communist principle of ‘°One for all, and all for one!‘±

Writers must show in depth how the communist moral relationship, which is unique to the social community striving for a common aim and ideal, is realized between comrades, in their home life and communal life. Certainly, morality or friendship among people was delineated in the works of the past, and many such works impressed the masses. In these works, however, the question of morality or comradeship was dealt with, to all intents and purposes, as a question relating to an individual person’s pure moral ethics. Writers must describe in depth revolutionary morality and comradeship not as an individual person’s qualities, but on the basis of the collectivist outlook on life. In other words, the moral relationship should be profoundly described as revolutionary morality and comradeship being established on the basis of loyalty to the leader, not as a question of merely personal feelings or qualities expressed in taking loving care of comrades or observing human morals between comrades, in home life, and in communal life. It is only when human characters of our contemporaries are described in this manner that a new type of typical men, qualitatively different from those delineated in the works of the past, can be shown. Playscripts should not only give prominence to typically positive characters that can serve as models in life and struggle, but also deal unhesitatingly with negative elements that may appear in the way of advance. The road of building socialism is not always smooth; it is sometimes swampy and thorny. Some officials, however, do not break through the difficulties in their way by their own efforts, but fall to defeatism, wavering or acting from expediency. Loafing on the job and thinking of only saving one’s position, instead of putting their shoulder to the wheel to carry out their revolutionary duty; the aristocratic practice of not caring a straw about the people’s living conditions; the happy-go-lucky attitude towards Party policy whether or not it is implemented properly; the practice of simply moaning about their problems instead of working hard to resolve them—all are due to the lack of loyalty to the Party and the leader. Writers must expose to active and sharp criticism these negative elements that are alien to our Party’s ideas, and show that they are serious impediments to our revolution and that they must be thoroughly eliminated.

It is important to have a firm political conviction in creating typical men of our age.

Having a firm political conviction in this work is the natural requirement of the Party’s revolutionary literature. The political conviction for the creation of typical men means an unshakable view of one’s own and a principled standpoint based on the Party’s lines and policies. It is only when you have a firm political conviction for the creation of typical men, that you can draw the Party’s political line clearly throughout the system of interpretation in your works and clarify the essence of life correctly.

Even an event that can make a strong impression on people may involve various elements that are not essential. In creative work you must distinguish between essence and phenomena through a minute analysis of life and stick to the Party's political line and subordinate everything to it.

In order to cultivate plays of high ideological and artistic quality, you must select proper seeds.

The human image is the lifeblood of a literary work; the seed is the core of the lifeblood in that it makes the human image vigorous and vivacious. The seed of a work is the life's ideological kernel that contains the writer's theme and the soil in which the elements of interpretation can take root. The choice of a particular seed from reality is a basic factor that determines the character and ideological and artistic qualities of the work concerned.

The choice of the proper seed makes it possible for the writer to give a correct answer to an essential human question raised by the period, ensure the philosophical depth of his work and create it in a speedy campaign.

The object in reality to which the writer pays attention and the aspect of social life from which he selects the seed are not only the starting-point of his creative work, but also constitute the key that affects the fate of the work. Just as an organism cannot exist without lifeblood that gives it vigour, so a work devoid of its ideological kernel is as good as dead. Because such a work lacks the clear point the writer is trying to make, the reader may interpret it one way or the other. Since the theme and idea of a work emanates from the seed, an obscure seed will produce an obscure theme.

The seed to be selected must meet the requirements of Party policy and of the drama. Only the writer who approaches reality in accordance with the Party's lines and policies can make a correct judgement of all the questions raised in life and choose the proper seed that accords with the intrinsic requirement of humanics.

To choose a good seed, the writer must approach the events of the period with a warm heart. Without a warm heart he cannot produce any work. If he does his creative work merely with the sense of his duty, he can never select a good seed capable of touching people's hearts.

Seeds that are in accord with the requirements of Party policy and can answer human problems raised by the period are evident in life. Life is the soil in which Party policy comes into bloom and bears fruit. A good knowledge of life enables you to choose meaningful seeds that can meet the needs of our times and the people's aspirations.

Today the leader, the Party and the masses in our country are united as a solid socio-political organism and are advancing vigorously to accelerate the complete victory of socialism. This is precisely our reality and our people's lives.

Writers must delve deep into life where the worthwhile forward movement is taking place and share joys and sorrows with the popular masses. Only then can they feel in their hearts how great our country is, a nation called the 'model country of socialism' by

people around the world because it has made brilliant successes in transforming nature, man and society, and what great national pride and self-confidence our people take in their revolutionary work. Our people are a heroic people who, under the leadership of the great leader, have defeated imperialist Japan and the United States and are a dauntless people who have built the socialist system on this land by overcoming the difficulties in postwar reconstruction. In a matter of 14 years they industrialized their country, which had been reduced to ashes in the war, although it took centuries for other countries to industrialize themselves. Our people have built the first-rate West Sea Barrage at world standards by walling off the vast sea along over eight kilometres with their own efforts, their own technology, their own equipment and their own materials. In the revolutionary spirit of Mt. Paektu and with the stamina and courage that were displayed while crossing the river in flames and wading through marshes, they are speeding up grand socialist construction, pressing ahead with the ideological, technological and cultural revolutions.

Writers must produce works by selecting seeds from the dramatic, impressive events taking place in our society. Then they will be able to impressively describe the unbreakable revolutionary spirit of our people, who are fighting staunchly, without wavering in whatever wind, along the road indicated by the Juche idea, and to make an active contribution to educating the people in the spirit of the Korean-nation-first principle.

A play should be written to accord with the characteristics and requirements of the dramatic art. It is the most representative of the literary forms that reflect life in a dramatic form. A film script is similar to the play script in that it reflects life in a dramatic form and interprets the characters' personalities by means of their own actions, not by the author's explanation. But it does not show life as intensively in several limited scenes as a play does. Because the film is almost free from time and space limitations, it can describe various aspects of life from different angles, turning from the present back to the past or leaping from the past to the present and future. By contrast, the play cannot do so because it is subject to time and space limitations. True, the method of multi-scene plot has been introduced in Shrine-style drama to overcome these limitations, but it cannot skip, condense, expand or change time and space as freely as a motion picture can. The play has to intensively interpret the seed, which embodies drama in life, through human relations that are dramatically established. Since the play is a script for dramatic production, all its interpretation, ranging from character setting and the establishment of human relations to the development of the plot, must be organized dramatically. A dramatically well-knit play is the prerequisite for presenting all the situations and moments for character actions, for the establishment of relations and for revealing conflicts to suit the characteristics of drama.

From the point of view of the object to be described, there is no particular type of life that should be dealt with by a play. A play can pick up any aspect of life, but it must deal with it in a dramatic form.

Playwrights must pay attention to the selection of dramatic material from life. For example, the struggle to build socialism in the arduous conditions immediately after the armistice is a strongly dramatic aspect of life. Because of the devastation in those days, we were very short of food, clothing and housing, and not even an undamaged brick was available for reconstruction. The US imperialists and the puppet clique in south Korea clamoured for a 'push north' almost every day, and the anti-Party counterrevolutionary elements came out in opposition to our Party's line and policy, asking whether rice would grow from machines. However, our Party did not waver in the least. Our Party, believing in the popular masses, and the masses, trusting the Party and the leader, carried out postwar reconstruction with success and established the socialist system on this land by displaying the revolutionary spirit of self-reliance and fortitude. A play can be strongly dramatic only when it delineates such a life, which is politically significant and rich in content.

When I say that a play should deal mainly with dramatic human life, I do not mean that it must always delineate only dramatically tortuous, shocking events or a life of sharp conflicts. A play is perfectly able to deal with our socialist reality where unity and cooperation among the working people are the basis of social relationships.

the leader, the Party and the masses are united as a single socio-political organism, and the people live in harmony helping and leading each other forward.

In consideration of our people's aesthetic feelings, which change and develop as the days go by, the play should properly combine dramatic elements with lyric and epic elements. The modes of literary description are in a relationship of acting on each other and depending on each other. Even a dramatic mode is not totally dramatic; it has a variety of lyric and epic elements that have infiltrated it.

The plays in Shrine-style drama provide lyrics that belong to the mode of description in various forms in consideration of the role of music in dramatic creation, although they interpret life mainly by means of the dramatic mode. Music, along with speech, has now become a major means of description in our drama. In plays in Shrine-style drama the words of songs show characters' personalities and their lives through lyric psychology, unfold them in epic details and present their innermost world in various ways by dramatically delving into them. In plays the words of songs to be sung as pangchang (off-stage chorus/Tr.) should be written in a stanzaic form to suit the characters' personalities and the logic of life.

In plays narrative should be used in various ways to meet dramatic requirements.

In Shrine-style drama, narratives, which belong to the mode of epic description, are used in various ways to suit dramatic situations to artistically emphasize the sequence of life and the character's emotional world. The narrative given in the prelude to the

revolutionary drama *Blood at an International Conference* where dark clouds are swept in by roaring thunderbolts describes in bold relief the climate of the period when the misfortune of national ruin hung heavily over our country. The narrative given in the scene where the hero leaves home on a secret mission to win back lost national sovereignty impressively reveals, by skipping time and space of thousands of miles of his arduous journey, his innermost world of patriotic indignation and his sorrow at parting from his beloved wife and child and his motherland. The narrative spoken in the scene of transition to the finale after his suicide deepens the philosophical depth of the work in that it warns our contemporaries by reminding them of the historical lesson. Narratives in plays should be given at the movement of dramatic climax in this manner, following a sufficient buildup of emotions to suit the mode of dramatic description so as to stress the dramatic nature by close coincidence with the character's innermost world. Only the narratives that accord with the requirements of the seed and the task of the theme, as well as the requirements of the ceaselessly developing dramatic sequence and scenes, can truly contribute to raising the ideological and artistic qualities of the drama.

2) DRAMATIC ORGANIZATION IS BASIC TO DRAMATURGY

Skilful dramatic organization in a play is important in setting up the solid framework of a drama.

By dramatic organization I mean weaving a story in a dramatic sequence. In other words, this means arranging relations between characters, incidents, conflicts, story lines and plots in a dramatic sequence towards the interpretation of the seed. If the dramatic joining and settling of different aspects of life centring on characters' relations are loose, the work will be drab, tedious and uninteresting, however good the ideological content of the play is. Depending on how drama is organized, even the same content of life may draw the audience deep into the world of drama or confuse them. Dramatic organization is not merely a matter of dramaturgy; it is a basic factor in raising the level of ideological and artistic qualities of a work.

Proper setting of the dramatic plot is a prerequisite for success in the dramatic organization of a play.

The plot of a drama is the backbone of interpretation. Just as strong pillars and properly placed girders are essential for building a solid house, so the right plot of a dramatic production is essential for weaving the elements of description such as characters, events and conflicts towards the interpretation of the seed. Dramatic organization boils down to the question of how the plot of a drama is set. The process of the development of the drama is also the process of overcoming the limitations of the stage in the composition of the dramatic plot. Since ancient times dramatic literature has made much progress and many changes in the form of the plot. But it remained within the framework of the plane-stage plot until the advent of

Shrine-style drama. The plane-stage plot cannot present a lifelike picture of a contemporary life that is full of struggle. As a result of scientific and technological progress, an event taking place at one end of the globe can be seen vividly at the other end as if it were taking place at a hailing distance. So it is natural that the theatre audience is disappointed to see the sequence of life being frequently interrupted by divisions of acts and scenes. Our contemporaries are interested in living people who breathe, think and act as in reality, not in actors performing on the stage of a theatre. For example, a drama dealing with the workers of the steel works at Kangson should be presented to the audience not simply as a stage performance, but in a lifelike manner. A drama that represents life in the 1930s should accurately reflect reality and people in that period.

Life is complex and diverse. Human relations, for instance, are complicated by different social classes, existing in different time and space. To reflect life truthfully, you should describe it in three dimensions just as it exists in complex and diverse relationships. In the past the dramatic artists talked a great deal about reflecting life through the dramatic method, but not much about portraying it in three dimensions. Even when they discussed the three-dimensional character of the drama, they confined their arguments to stage setting and stage structure. They did not view the matter in relation to overall characterization. Since the question of the three-dimensional character of drama is related to all the elements of description, rather than any stage of the creative process or any individual means and methods, it must be solved first in the dramatic plot.

The three-dimensional character of the dramatic plot is inconceivable apart from that of characters' relationships. Of course, conflicts and incidents have important effects on sustaining the three-dimensional character of the plot, but the drama always unfolds the story by centring on the characters. So conflicts and events are caused by the relationships of characters and emanate from them. Therefore, the establishment of three-dimensional relationships between characters provides the basis of the three-dimensional character of conflicts and events and serves as the basic condition for that of the plot.

The revolutionary drama *The Shrine* vividly shows the social life and class relationships of the period by establishing the three-dimensional relationships of characters and developing these in dramatic depth. The drama shows not only the relationship of conflicts between the positive and negative characters with the hero Tol Soe, Mrs. Pak, her daughter Pok Sun, Man Chun and other characters on the one side and the landowner, village headman, sorceress, woman missionary and Buddhist monk on the other; and it shows lyrically the relations between Pok Sun's mother, who believes that her fate is predestined under the influence of superstition, and Tol Soe, who tries to enlighten her, and the friendship between Man Chun and Pok Sun; but also presents the

relationship of animosity and feud between landowner and village headman, quarrels among the sorceress, missionary and monk and many other aspects of the relationships of characters, weaving the story in three dimensions. In dramatic works the characters' relationships should be set in this manner to avoid monotony and give a lifelike picture of even the background of complicated life. If the relationship of characters is presented on a single line with the characters divided into the positive and negative, instead of in three dimensions, the drama will be unable to show complex human life and social relationships truthfully. Such a drama will be no more than common knowledge and an obvious show. To set a three-dimensional plot, you must develop the characters' relationships into a dramatic relationship.

In dramatic works the characters' relationships do not represent merely an ethical or moral, economic or business relationship, but the relationship of social classes that is formed in the course of complex socio-political life. Therefore, in order to develop the characters' relationships into a dramatic one, you must describe in depth their relations that may be harmonious or conflicting depending on their political, ideological and class interests.

The characters' relationships in dramatic works may reflect comradesly unity and cooperation or class antagonism and struggle according to the nature of social relationships that are reflected in the works. The characters' relationships in the works that reflect socialist reality in which comradesly unity and cooperation constitute the basis of social relationships, even different opinions and conflicts that may exist do not come from fundamentally conflicting interests, but find expression in the course of realizing common objectives and ideals. Therefore, the characters' relationships in a work that deals with socialist reality should not be led to the extreme or to rupture, but be established in such a way as to overcome the negative and strengthen comradesly unity. By contrast, in a work that reflects antagonistic social relationships, the relations between positive and negative characters should be set from the outset as a relationship of antagonism and struggle, as one of sharpening to the extreme and leading to rupture because their objects and ideals are fundamentally conflicting.

The dramatic deepening of characters' relationships must not be understood as requiring the description of direct clashes between characters in all cases. In the past, dramatic elements or dramatic nature were attributed to direct clashes between conflicting human characters, so that writers tried to set conflicts in their works only as direct antagonism and struggle between positive and negative characters. Of course, when we say something is dramatic, we have in mind an event that breaks the normal flow of life or a shocking event that can attract social interest or attention, not a commonplace occurrence in everyday life. But to understand drama as an expression of direct antagonism and clashes between conflicting characters is one-sided and not free from the concept of outmoded

dramaturgy. The time is past when conflicts attributed to direct antagonism and struggle between positive and negative characters were regarded as absolute in plays. There will be no need to set negative characters in all plays for the purpose of sustaining their dramatic qualities. In works that deal with socialist reality in our country, especially works that describe wise leadership by the Party and the leader and the advances of our socialist system, writers will be fully able to sustain the dramatic quality of their works without setting conflicts if they describe the innermost world of heroes in depth by affirming reality with ardent enthusiasm. Dramaticism may come from the difference in work attitude and thinking among the people in comradely relationships who have the same purpose and aspirations, or from disparity between the subjective desire and practice of a positive hero. Heroes in our age live and fight, regarding loyalty to the Party and the leader as the greatest worth of life. But they may experience tortuous events when implementing their duties because of the lack of sufficient knowledge, ability or enthusiasm. Strong dramaticism may emanate from the beautiful traits of working hard with all devotion to the performance of one's duty, or from writhing, remorse and agony of failure to carry out one's duty. If these aspects of the positive heroes' lives are vividly reflected in dramatic literature, dramaticism and its attractiveness can be produced without direct antagonism between positive and negative characters.

In works that deal with our socialist reality, where the leader, the Party and the masses are united as a single socio-political organism and the positive are predominant, holding up positive things as models and praising them means criticism of the negative. The omission of conflicts in the works dealing with socialist reality should not be identified with what some people once called the 'theory of conflict-less delineation'.

In finding a solution to the problem of conflicts in the works dealing with socialist reality, you must guard against two deviations.

One is the tendency to set sharp conflicts without discriminating the characteristics of the seeds and materials in the belief that emphasizing the negative line in a play is the way to show antagonism and clashes in sharp relief. The other is hesitation to expose negative elements or an artificial weakening of them on the assumption that a play can be written without setting the negative line. The former will distort our socialist reality, in which positive elements are basic. The latter will distort the essential nature of the class struggle in socialist society. Writers must have a clear knowledge of the characteristics of conflicts in socialist society and apply this to their creative work. Only then can they produce dramatic works that are high in ideological and artistic qualities and cater to the needs of the period and meet the aspirations of our contemporaries.

Compact story lines are the prerequisite for setting a three-dimensional plot with success.

A story line is closely connected with the composition of scenes. It is realized through the composition of scenes and the scenes unfold along the story line. A loose story line will result in a loose plot. A story line, to be compact, must be weaved clearly in a process of introduction, development, twists and conclusion through skilful dramatic organization of the scenes. To put it otherwise, the task of each scene that should be resolved in the four steps of composition must be given clearly to suit the characters and be logical.

The story line occupies the central position in the dramatic plot. To sustain important points and weave a compact story line, it is necessary to grasp and strictly adhere to the lines of major characters and major events that occupy the leading positions in the lines of characters and incidents and play decisive roles in clarifying the seed. You must not spread various things in an attempt to show different aspects of life. If a detail obscures or weakens the main line of the work, though it is interesting in itself, you must discard it without hesitation. An ill-chosen detail may cloud the whole piece. Writers must guard against going astray from the central task of dramatic organization in pursuit of interesting and attractive aspects of life that are of secondary importance. Secondary lines must be strictly subordinated to the main line, so as to make the plot solid and achieve compact dramatic organization.

The story line must unfold steadily and freshly at every change in the scene so as to increase dramatic tension and lead the audience to great expectations of the development of events. This will lead the audience to experience dramatic interest while being drawn into the world of the work. Dramatic organization will be successful when each scene unfolds a fresh story and the dramatic sequence creates an emotional zigzag, so as to tightly catch the audience's minds and then alternately release them.

For the dramatic plot of a play to be three-dimensional, the multi-scene plot must be adopted.

The classic concept of drama regarded the agreement of time, place and event as absolute and considered it to be a law not to change the place when an event was taking place at a particular time. It was impossible, therefore, to change the place and stage even when life advanced and time passed in the drama. Even the modern dramatic concept was not free from the outmoded pattern of agreement among the three elements, so that complicated and diverse aspects of life had to be crammed into a few acts, and the characters' lives outside the acts were explained by means of lengthy dialogues. In consequence, it was impossible to present reality in three dimensions and truthfully show life because dramaticism had to be artificially concentrated. In the past, however, these stage limitations were considered unavoidable due to the characteristics of drama.

Shrine-style drama has introduced the multi-scene dramatic concept to overcome the stage limitations of conventional drama and weave the story line logically in a natural sequence to arouse the audience's emotional response. Shrine-style drama broke the outmoded pattern of dropping the curtains at every change of scenes. Even when a

scene is replaced by another, it unfolds life in an uninterrupted flow, arousing expectations of what is to follow in the coming scene. In this manner drama is composed to show characters and their lives vividly, almost free from stage limitations. This style of dramatic composition fully accords with the aesthetic feelings of our contemporaries. The strong public response to the appearance of Shrine-style drama eloquently proves the advantages of the new dramaturgy. This does not mean, however, that multi-scene dramatic composition is all that is needed for the new dramaturgy. If you increase the number of scenes indiscriminately and spread out miscellaneous incidents in an attempt to show life in epic proportions, or if you include many characters and describe life desultorily, instead of showing every single human relationship in dramatic depth, the drama will fall flat and have no emotional effect on the audience. Spreading out such incidents flatly in increased scenes is a deviation towards the prosaic composition of drama.

The multi-scene method introduced by Shrine-style drama is advantageous not only in that it can make a variety of changes on the stage by drawing on the numerous scenes, but in that drama can be organized to ensure a natural, uninterrupted development of the story in line with the flow of life. This is because scenes are composed in three dimensions and linked in a compact manner. If the multi-scene method were to employ dropping the lights and curtain at every turn of the scene, there would be no significance of having increased the number of scenes and there would be no difference between the new act composition and the conventional method. The more scenes you set, the more skilful you should be in dramatic organization, so as to keep dramatic interest without any of the scenes failing to work or falling flat. The maintenance of dramaticism throughout the play is essential for unfolding a realistic flow of life and drawing the audience into the dramatic world without a break in the emotional flow.

Each scene of a play contains a relatively complete phase of life, but it is not absolutely independent in any case. It constitutes a linking of the plot that maintains close internal relation, relaying and pushing forward dramaticism in a relationship of different scenes restricting and supplementing each other. Different scenes represent the continuation of life conditioned inevitably by human relations, and as such they form a dramatically rising spiral weaved in three dimensions. In the method of multi-scene plot, therefore, close attention should be paid to ensuring linkage between scenes. In this type of plot, drama should be organized in such a way as to describe aspects of life between scenes or plant in the preceding scene the elements capable of linking life in the following scene that are to take up the elements.

In the application of the method of multi-scene plot, you must avoid excessively spreading out interpretation. Even in the case of the multi-scene dramatic plot, the delineation of life must be concentrated and condensed as much as possible. A drama must relate in a matter of two hours a complex and diverse life or story that

takes place in different places over many years. Since the story has to be developed concisely in a multi-scene plot, life should be described in a highly concentrated and compact form.

Describing life in a concentrated and compact form means delimiting only essential elements that accord with the requirements of the seed, omitting those deemed superfluous and alluding to those elements that are not physically necessary, on the principle of creating typical images. Only when each scene contains only essential elements can it be typical and acquire the philosophical depth of interpretation.

A scene should be composed on the basis of the seed.

The seed unifies all the elements of interpretation in accordance with the content of the work and provides the basis of the plot. The scene can be composed only on the basis of the seed, not by the subjective idea of the writer apart from the requirements of the seed. Each scene of a play assumes relative independence, but it constitutes a unit of the plot. Therefore, scene composition that sustains the seed can only contribute to the proper organization of the plot. This means that the scenes of a play can contribute to the establishment of an organic plot only when they are closely linked with one another and unified to meet the requirements of the seed.

In the revolutionary drama *The Shrine*, all scenes are composed to logically and cogently show that religion and superstition are unscientific and paralyze the people's sense of independence. In this drama, the story is concentrated on the argument to sustain the seed that man should believe in himself, not in God or another deity. To properly organize drama you should also skilfully organize emotions.

The organization of emotions is the main thing in dramatic organization, because emotional organization performs the artistic function of integrating the development of the relations of dramatic characters, events and the story line in an emotional flow. Formerly, the organization of events was considered the main thing in dramatic organization, so that there was a stronger tendency to weave drama for the sake of making it interesting than to describe human emotions in depth. The organization of events does no more than establish relations between characters and create a situation that conditions their actions. Therefore, in order to weave the flow of emotions being revealed in the course of their actions after the establishment of the line of their actions, the organization of events should be closely linked with the organization of emotions.

The organization of events and that of emotions are the methods of interpretation serving to show the characters' personalities and the essence of life. As such they are in a relationship of mutual dependence and restriction, not in mutual contradiction and exclusion. The organization of emotions that is not based on the organization of events is invalid; the organization of events that is not supported by the organization of emotions is drab and cannot rouse the emotional interest of the audience. Since the thoughts and feelings

of the characters are revealed through events, emotions should be organized on the basis of the organization of events. Only then can the characters' thoughts and feelings and their psychology be weaved naturally in the flow of tension and relaxation, and buildup and come to a head in accordance with the logic of the development of incidents. In the course of this, thoughts and feelings can be clearly revealed.

Today our revolutionary dramas are acclaimed by their audiences, but not merely because their seeds are profound enough to lead the audience to deep philosophical thinking. That is mainly because drama is organized in three dimensions so that the audience can see the content with dramatic tension and interest, which continuously unfolds in a fresh light.

The Shrine-style dramaturgy is our own style of dramatic composition, which has been polished to perfection in the course of the revolution in drama. Although the new art of dramatic composition meets the need of our times and the people's aspirations, it would be impossible for writers to succeed in their creative work unless they had mastered the art. Only those writers who are versed in our own style of dramaturgy can produce plays of high ideological and artistic quality capable of catering to the aesthetic feelings of our contemporaries.

3) SPEECH IS THE BASIC MEANS OF INTERPRETATION IN A PLAY

Plays are the literature of speech. In a play, characters' personalities are expressed not through the author's description, but through the dialogues between characters. Not only the social and historical environments of the work and the dramatic relationships between characters, but also the process of the development of incidents are shown in detail by the words of a play. In addition to the characters' lines in a play, there are instructions that indicate actions. But it is the words that lead the actions forward. The skilful use of words is most important in a play.

By their skilful use I mean using easy and meaningful words to suit the logic of the characters' personalities and the dramatic situation. As I emphasized in *On the Art of the Cinema*, it should be understood that a character has only one thing to say at any given moment of a particular situation. Only when you have chosen and meaningfully used those very words that are the only words that can be uttered by a character at any given moment of the situation, can you say that you have skilfully used the best words. The words that are not in keeping with the situation and the logic of the character's personality and can be construed one way or another will not only be unable to sustain the character's personality, but will obscure the content of the work, however polished they are in cultural aspects. Skilful use of words can sustain dramaticism and produce dramatic interest.

Dramaticism is a strong feeling produced by dramatic elements. It is produced, first of all, by the dramatic relationship between characters. In a play, the dramatic relationship is established through words. Therefore, success in sustaining dramaticism depends, in the long run, on how words are used. Skilfully organized words can draw the audience into the world of drama and make a strong impression on them. There are instances in which the audience stops at the threshold of the dramatic world because of the poor organization of words. The organization of words can be said to be good when the words are arranged to ensure that the characters in a dramatic relationship say things that express their thoughts and feelings truthfully and in keeping with the dramatic situation and the logic of events.

The words of a play should be organized to sustain dramaticism, and, to be specific, should fit in with the sequence of the organization of emotions. If words are not arranged in this manner, they cannot make any dramatic impression on the audience, no matter how plausible or verbose they are.

In a play, the skilful use of words is essential for a profound interpretation of the theme.

The writer must not attempt to clarify the theme through his own explanation or direct words. Writer's explanations or direct words will only result in crudely revealing the writer's ideological intention. Since the theme of a play comes to light through the characterization of the hero and others, words should be skilfully used to artistically express their thoughts, feelings and psychology. Words should also vividly reveal the period, life and the essential qualities of personalities. Succinct and meaningful words can interpret the theme of a play in depth.

The need for the skilful use of words in plays is also related to the characteristics of drama. If the motion picture is referred to as an art of action, the drama can be said to be an art of speech. In screenplays, annotations that explain the characters' actions and innermost feelings are the major means of interpretation. Whereas in theatrical plays the instructions serve only as an auxiliary means of description that indicates the characters' entry, exit, time and place. In theatrical plays, the major dramatic tasks are fulfilled by means of words.

In drama, skilful use of dialogue is important, and the dialogues must arouse interest among the audience. A drama with plenty of actions and few words may be crude. When *The Shrine* was produced several years ago, an attempt was made to show the sorceress, missionary and monk engaged in a physical struggle. So I made sure that in the scene more words were given than actions and that the sorceress, missionary and monk quarrelled rather than fought, themselves proving that both religion and superstition were false. Preference for exaggerated and affected acting and the bias towards physical actions on the assumption that drama is an art of actions are the remnants of the 'new-school drama'. Certainly, in some dramatic situations speechless actions may create better characterization than interpretation by means of speech. For

example, when a character is in meditation or dumbfounded at an unexpected occurrence, a speechless action will be more effective than hundreds of words. But, if the speechless action is to acquire a deeper meaning, it needs to be logically related to the words in the preceding and following scenes. However, purely physical actions out of such a context will make no artistic sense.

A play must use the best of words. Best are the words that are full of meaning, easy to understand and interesting to the audience. The best words are those that, though simple and few in number, convey deep meaning, lead the audience to philosophical thought, awaken them to the truth of life and teach them lessons.

Because they are profound in meaning, clear in message, and easy to understand, the best words linger in the listener's memory.

In *The Shrine*, the words spoken by Tol Soe and Man Chun beating their breasts at the wretched sight of Pok Sun's mother attempting to kill and offer as a sacrifice to her God the pig that had been intended for the wedding ceremony of her daughter, and Tol Soe's words that a fire should be set to the heads of those under the spell of superstition and not the empty shrine, the words spoken in reaction to Man Chun's suggestion to burn it down, are best in that these words are easily understood by anyone and convey a profound meaning. These words rouse such strong sympathy from the audience because they are closely related to the bitter experience of the woman who, deceived by the sorceress, tries to exorcise the evil spirit in order not to hand down misfortune to her husband's posthumous daughter, although she herself was living because it was impossible to die suffering all the miseries in the belief that she was destined for these miseries.

In *Blood at an International Conference*, the hero Ri Jun's words of lamenting the loss of national sovereignty, as he says that he has no country to which he can return and in which he can be buried after his death, when he is refused recognition as a representative to the international peace conference because of the machinations of the Japanese and US imperialists, and the words spoken by the hero at the moment of committing suicide by ripping his own belly, the words that he wished to write in blood high up in the sky that dependence on foreign force means national ruin so that all the people of the world can see them, not only summarize his life and the lesson he has learned at the cost of blood, but also provide a deep philosophical interpretation of the seed of the work. As you see, the words of a play must express the ideological content of the work clearly and in philosophical depth and reveal the character's life experiences.

To make the best use of words in a play, the gist of an idea must be expressed succinctly in a plain language. There should be no haranguing of empty, unconvincing words or playing with words by repeating the same thing and using idioms and proverbs out of place. Of course, idioms and proverbs can be used as occasions demand, but they must be used to fit in with the circumstances so that they can make sense. Playing with words will complicate the speech of the play or degrade it, displease the audience and, in the long run, lower

the quality of the work. One plain, convincing and succinct word has stronger effect on the audience than a hundred explanatory words. Words used to suit the characters' personalities and the dramatic situation are best. These make up a masterpiece. Such words alone can clearly expose the characteristics of personalities and the essence of life.

The scene of three ministers quarrelling for state power in the revolutionary drama *Three Pretenders*, is a good example of words used to suit the characters' personalities and the dramatic situation. In the critical situation in which the danger of enemy aggression is imminent after the king's death, the three ministers should take prompt measures to straighten out the situation and save the country from crisis. But, instead, each tries to prove himself a loyal subject even by disparaging and slandering the others in an attempt to gain access to the throne. Their dialogues in this scene lay bare the true colours of factionalists who are blinded by their greed for power and teach the audience a historical truth in philosophical depth that factional strife means national ruin. Minister Pak's statement that unifying the armies of the three different factions was the only way to prevent the invasion by the state of Paekma and save the country; Minister Mun's statement that in view of the balance of force tipping in favour of the enemy the wisest step was to request armed assistance from a big country; and Minister Choc's claim that a retreat should be made to ward off the crisis and build up strength are all individualistic words that express the characteristics of their personalities. As such, these words are interesting and vividly reveal the double-dealing features of the ministers, who were involved in a merciless scramble for the throne, resorting to trickery, deception, fraud, perfidy and treachery against the nation. A perusal of their written speeches without seeing the scene on the stage would enable you to clearly see the characteristics of their personalities, the brutal features of Minister Pak, a soldier of heavy build, who is in the habit of drawing his sword at the slightest offence against him, the hidden evil scheme of Minister Mun who puts on airs of importance as a man from the royal family, and the foxy and venomous look of Minister Choe.

The best words are those that clearly show the changes in a character's thoughts, feelings and psychology and accurately reflect the circumstances. You must not understand that the best words are something extraordinary. Some writers are keen on coining clever words on the assumption that a few of these are all that is needed to produce a work. Such words used in a few places cannot interpret the theme of the work. The best words are needed not for the sake of affected writing but for the sake of truthfully sustaining each character's thoughts, feelings and life and interpret the theme of the work in philosophical depth. Writers must weave the whole of their works, not simply a few parts, with lifelike words that accord with each character's personality and the dramatic situation of the work. In a play, the words must be spoken by the characters, not by the author. In some dramatic productions, however, there are quite a few

words that directly expose the author's thoughts and intentions. A flowery speech that is the product of a writer's subjective view will induce the audience not only to disbelieve the characters' personalities but also suspect the truthfulness of the work. Explanatory or flowery words composed by the subjective view of a writer cannot raise the level of characterization.

Words written truthfully and in a lifelike manner are the best. The words of a play should be gleaned from everyday speech, not literary language. The familiar spoken language can arouse the sympathy of the audience and have artistic value and convincing power. Lifelike and truthful words should be chosen from the language spoken by the people in their daily lives. Literary words or stage words, such as used in the dramas of the past, should not be used. Such words will tie down the actors to the framework of the stage and compel them to act perfunctorily. The use of unrealistic, formalistic stage words in the conventional dramas was one of the main reasons why these dramas were forsaken by the people. The need for the use of realistic words in plays is due also to their artistic function.

If the words used in a play is unrealistic, drab and lack individuality, it will be impossible to produce an original characterization and difficult to impressively interpret the theme, however original and good the ideological content may be. The use of realistic words that carry emotions as in real life, are based on the accumulation of rich life experience and emotional buildup and emanate naturally from the given circumstances at the given moment can raise the artistic quality of the work.

The lifelike and truthful use of words is all the more important in comical work. You must, on no account, exaggerate the words and actions in a comedy to make a caricature of them. Comical laughter must not be artificial; it must come automatically from the characters' personalities and their lives. In past productions of comedies, there was a tendency to exaggerate characters with ridiculous words and actions on the premise that comedies must provoke laughter by any means. Especially in satirical dramas, it was a frequent practice to ignore the logic of events and weave the story with fantastic and ridiculous expressions in an attempt to make the audience laugh from the outset, and this practice was considered natural. Once cinematic artists gave theatrical performances of sketches. At that time they tended to provoke laughter among the audience by means of indiscriminately exaggerated acting and ludicrous words in performing satirical pieces. So I told them that comedies in particular should truthfully deal with life and that realistic words should be used in accordance with the characters' personalities and the dramatic situation. This tendency persisted even in the early days of creating *The Shrine*. So I considered it impossible to create a new piece of drama of our own style without breaking the outmoded pattern of conventional drama artificially made use of the techniques of contrast, emphasis and exaggeration,

arguing about conditioned situations and so on. I ensured that a determined struggle was launched to do away with the practice. The Shrine was created as a new style of drama that contains humorous laughter, satirical sneer, joy and sorrow and human sympathy, avoiding a one-sided caricature of the characters' personalities and lives as was practised in the old days of satirical drama, because in the new drama realistic and truthful words were used so that laughter ripples out spontaneously from the characters' personalities and lives.

Bearing in mind that truthfully using realistic words is important in that it affects the ideological and artistic qualities of drama, writers must faithfully explore lifelike expressions.

An important factor in using realistic words is to accurately reflect the social climate of the period. The people's language constantly changes and grows rich in step with the progress of the times. In order to use realistic words that express the feelings of the times, you must accurately represent the language of the period. Everyone lives in a particular age and undergoes the influence of that age. Therefore, a character's words are bound to reflect the social climate of the period. In historical writings you must use the language of the period, not the language we speak today. Dramatic words must smack of the period, past or present.

Because the words used in the classic revolutionary dramas truthfully reflect the social climate of the period and the lives of the people of different strata, the audience can vividly see the life of that period although half a century has passed. The words in every piece of literary production should be original in their style, cater to the modern aesthetic taste and be in accord with the principle of being faithful to historical facts. Although the descriptions of the circumstances of life, incidents and customs agree with the period, a single slip from the context of the period in the use of the characters' speech spoils the truthfulness of the characterization.

Another important element in the use of lifelike speech is to choose the words actually spoken in all fields of the economy, culture, ideology and morality. Since these words constitute the main content of the language of the period concerned, a single word that disagrees with the context of the period will cause the audience to disbelieve the period and life delineated in the work. Expressions that disagree with the times or that are vulgar, though realistic, must always be avoided. The need for the use of friendly speech must not ignore the manners of speech proper to our nation. Friendly feelings even in speaking to one's relations and near neighbours can emanate from morally ennobling and refined speech. Expressions that are contrary to our people's manners and unrefined will not only lower the quality of literary productions but also may badly affect the people's language. Delving into our reality where the people ceaselessly sweep away all that is outmoded and create noble and beautiful things, the writers must discover refined new words that reflect the period concerned.

Speech in a play must go closely together with actions.

Only when it is closely linked with actions, can speech sound truthful, lifelike, meaningful and easy to understand. If the words are not supported by actions in a drama, they are not lifelike and truthful. Dramatic words produce dramatic actions, and vice versa, so words not closely linked to actions cannot be truthful.

In the climax of the revolutionary drama *The Shrine*, the words of Pok Sun's mother, who says 'I was miserable because I believed in this ghostly shrine not because I was ill-destined,' are uttered simultaneously with her act of destroying the shrine. That is why these words produce such a strong dramatic interest among the audience, thrilling them and making a lasting impression on them.

4) MOOD IS THE EMOTIONAL TONE OF DRAMATIC INTERPRETATION

Proper setting of the mood, which reveals a variety of emotional tones of life in delicate detail, is important in the works of art and literature.

The mood of a literary or artistic production is the characteristic colouring of interpretation that gives a vivid emotional expression of the real tone of life.

Just as the emotional tone of life is varied, so is the mood of literary and artistic productions. A play that represents life in a dramatic form may be a legitimate drama that overflows with beautiful and noble emotions, a comedy that provokes various kinds of laughter, or a tragedy that arouses grief and tragic feelings. The legitimate drama, comedy and tragedy are the basic classifications of the play, and each genre takes various forms and relevant moods. Life is varied, the people's requirements for art are different, and creative individuality vary among writers. It is natural, therefore, that different works have different moods. When writing a play, it is necessary to determine a mood that can provide a vivid emotional expression of the essential features of the life to be delineated, impressively stress the message of the work and sustain the characteristics of the genre to the maximum. No writer now slights the mood of his work, but in the early days of our revolution in drama a few writers racked their brains to set the right mood and sustain it throughout the course of characterization. In those days, they simply tried to weave serious stories for legitimate drama, and make the audience laugh all through comedies, not even talking about the need to sustain the mood in their works. During the assessment of works in the field of art and literature in the past they talked a great deal about characters' personalities, plots and conflicts, but left the mood almost out of consideration.

To set the right mood, which defines the emotional tone of a work, is a major requirement of playwriting for the truthful representation of life.

How to determine the mood of a work is not a matter of technique or skill of characterization; it is a question of the writer's standpoint, a question of how he sees and describes life.

As I said when the cinema artists were giving theatrical performances of satirical sketches and when I was visiting the State Theatrical Company, if you fail to set the right mood you may produce a medley of different dramas, which is neither a legitimate drama nor a comedy. Even in the case of a satirical drama, the degree of satire and the tone of laughter are not the same. Scathing satire may run through the whole piece, or the elements of satire and legitimate drama may produce a peculiar mood through their natural harmony. A light comedy may produce different tones of laughter in the course of overcoming negative phases of characters' personalities and their lives. In general, the same emotional tone should run through a piece of work. However, if you unify your interpretation with the general emotional tone of a legitimate drama or a comedy, without determining the accurate emotional tone emanating from the specific characteristics of the work in hand, you will be unable to sustain the individual characteristics of the work, and the production will be insipid. A failure to set the right mood in a mixed art like the drama and sustain it throughout the work, may result in disagreement between the content of the work and the acting, stage decor and music and change the mood in each scene, confusing the audience.

The mood of a work should be set to accord with the characters' personalities and the logic of events on the basis of the seed.

The mood of a work is defined by its seed. When a writer says that he has selected the seed, he means that he has already grasped not only the theme but also the elements of artistic characterization and the mood. If he cannot imagine the elements of characterization and the mood when he has chosen the seed, he cannot say that he has selected the right seed.

When they were producing the revolutionary drama *The Shrine*, the creative workers swayed to the right and left, unable to determine the right mood. That was because they began to create it without a clear understanding of the seed.

On the basis of *The Shrine* is planted the seed, the ideological kernel, that one should believe in one's own strength, not God or any other deity. Exactly from this ideological kernel emanates the peculiar emotional tone of the satirical drama that causes laughter, sorrow and thinking. In order to interpret the seed that man should not believe in God or any other deity but believe in his own strength and shape his own destiny, it is not enough to show only negative characters, the objects of satire in conventional satirical dramas, and ridicule them. The positive characters, who are opposed to religion and superstition, should also be put on the stage so that they lay bare the unscientific nature of religion and superstition. Also, the process of the people who believe in religion and superstition becoming conscious of their strength by overcoming the influence of religion and superstition should be shown. For this reason the work carries the satirical mood emanating from the relationship of the negative characters—the landowner, village headman, sorceress, missionary and monk—as well as the mood of a legitimate drama, which stems from the relationship

of Tol Soe and other positive characters.

Not permitting the elements of legitimate drama and positive characters in a satirical drama is an outmoded view of satire.

Satirical dramas should also follow the logic of life. The Shrine has a positive character as its hero, contrary to the conventional satire, which dealt with a negative character as its hero, because it has to delineate life in keeping with the requirements of the seed. Which character is made the hero of a work is defined not by the genre, namely the legitimate drama or comedy, but by the writer's ideological and aesthetic view and the life represented in the work. This is clear also from the examples of the revolutionary dramas Three Pretenders and Celebrations.

Although Three Pretenders deals with a tragic fall of the state of Songdo, an imaginary kingdom, it has no element of legitimate drama or a positive character, because the three ministers who are mad for power are the characters that embody the seed of the work, that factional strife and division lead to the fall of the nation, and realize the seed through their images and because their scramble for the throne takes place in the royal court. It is self-evident that such a drama cannot involve elements of legitimate drama and has no room for positive characters.

The special feature of the mood of this drama is that the work is run through with scathingly satirical ridicule caused by the contradictions between reality and the subjective desires of the comical heroes, who plot against and bite at one another and act boldly in their own way in their pursuit of the throne, between phenomena and essence, and between intentions and results. This is precisely the characteristic of Three Pretenders, which, though coming under the same category of satire as The Shrine, differs from the latter.

Celebrations is different from The Shrine, which is a harmonious combination of satire, legitimate drama and emotional elements, and from Three Pretenders, which consists only of satirical images. Since Celebrations deals with a story of the enemy's celebrations being changed into celebrations for the anti-Japanese guerrilla army, the revolutionary drama combines satire with legitimate drama and contains both positive and negative characters. The point in question lies not only in the fact that the work staged the anti-Japanese guerrilla army, its underground operative and other positive characters, but in how they shatter the enemy's despicable bravado by keen satire and pleasant ridicule without breaking the comical mood. Celebrations is a skilful solution to the problem of harmonizing satirical elements and the elements of legitimate drama in a satirical drama in that the satirical life, which exposes the contradictions within the enemy camp, and the life of legitimate drama.

which shows the activities of the guerrilla army and its underground operatives, are smoothly combined in one plot.

In Celebrations, the satirical elements and the elements of legitimate

drama are successfully harmonized because the satirical life, which shows the enemy's internal contradictions, is described without exaggeration as in a legitimate drama. In this drama, the satirical mood is maintained without exaggerated acting because it deals with the story of the Japanese punitive force holding celebrations for the annihilation of the guerrillas after fighting among themselves and killing all their police troops, caught in the luring tactics of the guerrillas. Because of the dog-eat-dog fight between the punitive force commander, who plans to hold celebrations by making a false report to his superior in order to hide his mistake, and the punitive force chief of staff, who tries to expose the truth of the situation in order to remove the commander and seize his position, the chief of the police station, who is alive, is treated as a dead man and sometimes as a lunatic. The deputy chief of staff of the Japanese Kwantung Army knows all about the fact, but, pretending ignorance, orders grand celebrations in honour of the Great Empire of Japan. Seeing the contradictions within the enemy camp, the audience ridicules the enemy's pipe dreams and ugly nature.

Celebrations is a success in opening a new field by harmonizing satirical elements and the elements of legitimate drama in one mood, because in it emotions are organized skilfully with the satirical scene in the first half linked naturally to the scene of legitimate drama in the second half. This can be clearly seen in the finale, where the audience sneers and ridicules the wretched appearance of the captured punitive force commander who, scared by the attack of the guerrillas, fled disguised in a Korean turumagi (overcoat) and straw hat in order to escape death, then changes into pleasant laughter at the celebrations held by the triumphant guerrilla army. The mood of a work can only be distinctly sustained and be effective in emphasizing images truthfully when it is set on the basis of the seed in this manner to suit the characters' personalities and the logic of events.

The mood should be set in keeping with the cognitive and educative purpose.

The Shrine was produced for the purpose of exposing the unscientific nature of religion and superstition, enlightening people and allowing them to believe in their own strength, rather than ridiculing people who believe in religion and superstition. Its educative purpose of exposing the fallacy of religion and superstition and inspiring the people with the spirit of independence also contributed to making the peculiar mood of the work that involves laughter, tears and thought. Under the colonial rule by the Japanese imperialists, a considerable number of people believed that they were destined for humiliation and ignorance, that they were incapable of freeing themselves from their miserable plight, and that God or some deity alone could save them. In order to enlighten the people in these circumstances and rouse them to the revolutionary struggle, it was important to awaken them to the fallacies of religion and superstition and give them the consciousness of their own

strength. Because it was produced for the purpose of educating the people, the work carries a peculiar mood, which shows a sad smile of sympathy for Pok Sun's mother, mental suffering and tears mixed with the blame for her foolish acts in addition to the satiric ridicule at unscientific religion and superstition.

As all of you know, not everything that happens in human life is the object of comedy. Even a ridiculous story can be an object of comedy only when it reflects the essence of life and has the quality of social criticism and a clear purpose of education. If a comedy keeps the audience laughing throughout the story on the assumption that a comedy should cause laughter and that otherwise it is not a comedy, it will distort life and ignore the audience. There is no rule that a comedy should carry laughter all along. If it is intended to cause artificial laughter from beginning to end, such laughter will be a cooked-up yarn and degrade the work. The comedy is a thought provoking form of drama that educates people through laughter. Because the educative purpose and mood vary with every piece, the tone of laughter also varies. But the comedy should induce the audience to laugh a good deal and then ponder the social problem that lies at the root of the laughter. The comedy that ends in mere laughter is not an art in the original sense of the word. Laughter in a comedy should not be for its own sake, but it should be the laughter of social significance.

The mood of a work is inconceivable apart from the requirement of the seed and its cognitive and educative purpose. To define the mood beforehand and set the content of life to it is as foolish as tailoring someone's clothes and then fitting him into it.

The mood of a work should also be set to suit the characteristics of the plot. In life, different emotions act on each other and infiltrate each other to form a consistent flow. Therefore, the mood should be set in keeping with the characteristics of the plot, so as to add vividness to the emotional features of the interpretation.

The Shrine, for example, includes Tol Soe and other positive characters, whose lives involve not only suffering and tears but also joy and hope. If you were to ignore these aspects of life and attempt to carry satirical ridicule throughout the work because it is a satire, you would distort life. When The Shrine was created, we overcame the tendency to describe even the positive characters in a satirical manner on the assumption that it was a satire, and skilfully combined the elements of legitimate drama with satirical ridicule, the major element, to suit the true colour of life. As a result, the work acquired an original mood when it was completed.

In the revolutionary drama A Letter from a Daughter, lives of different emotional tones were combined in organic harmony. This work clarifies in depth the truth of life that knowledge is light and ignorance is darkness, through humorous laughter. The work is of great significance in that it shows the truth that being shy of learning and pretending to be a know-all makes a man a laughing stock and that knowledge enables one to live in dignity as an independent human being. There is no complicated incident in this work. Details

of life are centred on the hero who, reluctant to learn to read and write, becomes a laughing stock. It thus conveys its message clearly through a simple plot. The hero, Ho Tal Su, is a diligent and honest peasant who works day and night, saying that agriculture is the foundation of everything under the sky and that work makes a man what he is. However, he thinks that from the ancient times the knowledge of letters was needed for noblemen who sit for examinations to gain access to officialdom, and that it brings no benefit but misfortune to a peasant who has to toil with a hoe all his life. He knows nothing of the world, but he assumes that he is better informed than anyone else. The work vividly shows how the comical aspect of the hero's conflicting character, a mixture of positive and negative aspects, is overcome, through a comical and tragical incident developing around a letter from his daughter.

While presenting a lifelike picture of the comical character of the hero who hates learning but pretends to know everything as a laughing stock on the one hand, the revolutionary drama *A Letter from a Daughter* shows on the other hand the image of a night school teacher, who inspires people with class consciousness and awakens them to the revolutionary truth, in a natural form through a life with a harmonious combination of humorous tone and the tone of legitimate drama. In this work, the line of the comical aspect of life, the line of life that throws in relief the positive aspect of the hero, and the emotion of legitimate drama that emanates from the lives of the night school teacher and other positive characters thickly underlie the whole interpretation. The story runs in a flow of legitimate drama on the whole, but the life of the legitimate drama is harmonized organically with the comical life so that the audience bursts into laughter in spite of themselves. This very type of dramatic organization produces the original tone of this work involving laughter, emotions and thinking.

Quite a few light comedies, such as *A Letter from a Daughter*, have been created in the fields of drama and cinema. Many light comedies of different moods have been produced since the production of the drama *An Echo from the Mountain* in the early 1960s. Some of them combine with legitimate drama, some combine with humorous elements, and some combine with lyrical elements.

The mood of a play should meet not only the requirements of the characteristics of the genre, but also the needs of the period and the people's tastes.

Since plays are a dramatic representation of life, their moods must carry original emotional tones that accord with their dramatic characteristics. Only then can they sustain these characteristics. There should be no practice of setting the mood of a play contrary to the characteristics of the play in an attempt to sustain a peculiar emotional tone. The mood can only serve as an indispensable element for raising the emotional tone of the work when it acts to sustain the characteristics of the play.

The mood of a play must cater to the people's aesthetic tastes, which change with the times. The mood is not immutable. When dramatic

conflicts are set in the works that deal with the problems arising between working people in the form of legitimate drama representing socialist reality, these conflicts are described with inward seriousness so as to cater to our people's aesthetic tastes rather than with outward intensity. Also in the legitimate drama that represents historical events, new types of moods are being explored in keeping with the aesthetic feelings of our people. Even with the same legitimate dramas, their moods vary. The legitimate dramatic genre includes the classic revolutionary dramas created during the anti-Japanese revolutionary struggle, *The Sea of Blood*, *The Fate of a Self-defence Corps Man*, *Father Is the Winner*, and *Following the Last Will*, which rouse the people to the revolutionary struggle, as well as *A Red Agitator*, a serious drama, which describes in depth the process of people's ideological transformation, psychological works that dig into the dramatic conflicts in people's minds, and lyrical pieces that overflow with bright and cheerful emotions.

The mood of the tragedy is also varied. Grief or indignation that is caused by the death of the hero in the struggle or by the frustration of his ideals and aspirations are the major characteristics of the tragedy in general. The hero of a realist tragedy in the exploitative society has progressive ideals and aspirations, but because of the limitations of his outlook on the world and unavoidable socio-historical conditions he fails to realize his ideals and aspirations and sacrifices himself. This type of hero reflects the contradictions between historical inevitability and the socio-historical conditions that prevent the realization of his ideals and aspirations and proves the validity of his progressive ideals and aspirations by his death and sacrifice. The tragic experience caused by the hero's death, the contradictions of the social system and the self-contradiction of his character arouses bitter grief and sympathy in the audience and encourages them to struggle for justice. The hero of a revolutionary tragedy in the socialist society, unlike in the traditional tragedy, struggles devotedly to realize his noble aspirations and great ambitions to serve the Party and the revolution, his country and fellow people, but fails, unable to realize his aim because of the enemy's machinations or natural calamity and dies or realizes his aim by his own sacrifice. The death of such a hero shows a living example of unfailing loyalty to the revolutionary cause, self-sacrificing spirit, a high sense of revolutionary obligation to the socio-political collective and his comrades and comradely love. Therefore, it has a strong effect on deeply moving the audience, rousing strong sympathy among them and inspiring them to heroic deeds. The heroic death of the hero of the revolutionary tragedy reflects a revolutionary and optimistic sacrifice that is based on the understanding of the *Juche* idea about immortal, glorious genuine human life. Even though the hero of the revolutionary tragedy sacrifices himself in a certain situation, he lives forever with his country and people just as he has lasting political integrity even after the end of his physical life. This is exactly the difference between the

mood that emanates from the heroic death of the hero in a revolutionary tragedy and the mood that stems from the tragic death of the hero in the traditional tragedy.

The classic revolutionary dramas *Blood at an International Conference* and *An Jung Gun Shoots Ito Hirobumi* belong to the traditional tragic genre. However, unlike the conventional historical tragedy, they clarify an important social problem through the process of seeking lessons from historical events and bringing to light the historical persons' positions and the limitations of the times. In this manner, these tragedies broke new ground in the creation of historical dramas. Even though Ri Jun and An Jung Gun are renowned in history, the works describe them in no way like today's revolutionary fighters or national heroes.

Blood at an International Conference gives a clear exposition of the thought that dependence on foreign forces means national ruin, while presenting a truthful picture of Ri Jun's activities to win back national sovereignty, which culminate in the incident of a secret envoy at the Hague on the basis of historical facts and in the context of the period and lives of characters from different strata. This thought is the summary of the hero Ri Jun's life, the bloody lesson he learned, and a historical truth. Along the line of the hero's fate the work gives a dramatic interpretation of the truth that belief in foreign forces and dependence on them lead to a ruthless mockery of one's patriotism and that the lack of the spirit of national independence results in national ruin. As you see, the tragedy describes the hero shouting the historical lesson that belief in foreign forces is the cause of a nation's fall at the moment of his suicide, not as a mere victim of historical circumstances whose progressive ideals and aspirations have been frustrated as frequently seen in the tragedies of the past. Here is the secret of this work's success in pioneering a fresh mood in the production of historical tragedy. If the works of art and literature are to win the acclaim of the audience, their moods should be sustained in a varied manner to suit each type. Even the works of the same kind and the same genre should set distinct moods to sustain their characteristics.

3. DRAMATIC INTERPRETATION ON THE STAGE

1) DIRECTING IS THE ART OF CREATION AND GUIDANCE

Directing is the art of creation and the art of guidance. Guidance in directing is for the creation of art. Creation and guidance enjoy an inseparable relationship in the director's practical activities. The director always guides his creative group while creating drama and vice versa. The quality level of a drama depends on how he accomplishes the work of creation and guidance.

The director must perform his duty properly as a creator.

As a genuine creator he must always reject stereotype and dogmatism and pioneer a new original world of art. If he gives in to

stereotype and dogmatism, he cannot display creativity. A director who lacks creative thinking cannot produce a good drama, however good the play available to him is. Only when he has a creative attitude towards everything can he perform the complicated task of staging plays with success and produce dramas of high ideological and artistic quality.

The director must approach a play and interpret it with his own creative view. He must form a clear creative view of his own about the play and render it in his own way.

There will not be many perfect plays that satisfy the director from the outset. Plays may or may not agree with the director's ideological and aesthetic views and his creative individuality. The director must respect the play in hand, but he must not try to stage it as it is. He is an independent creative worker. He must display the spirit of independence and stage the play in his own way. He should take an attitude of making up for what the writer has left unfinished and discovering what the writer has overlooked, until he produces a perfect characterization.

True, the director is not as free to display creativity as the writer is. The writer is free to choose the seed, characters and incidents from reality, whereas the director has to deal only with those found in the play. The director's creative thinking must always start from the play and be directed towards sustaining the play. The director's plan of drama must be based on the seed of the play. The seed is the basis that indicates the orientation of his work of directing. The director must sympathize with the play on the basis of his close analysis of the seed of the play and elaborate his plan towards concentrating all the means of characterization on the interpretation of the play. It is also the play that calls forth the director's life experience and artistic imagination in the process of his creative work. Just as the writer bases himself firmly on reality, the director must rely thoroughly on the play. However, the director must not try to copy the play on the stage; he must recreate it to suit the characteristics of the stage.

The play and the drama are related inseparably, but they have different characteristics. The language, the means of literary interpretation, can describe everything and every phenomenon in reality like life, but it cannot show them directly as the drama does. Literary images, which are shaped by the language, can be pictured in the reader's mind, but they cannot be seen or heard directly. This limitation of the play cannot be avoided, no matter how well the play reflects the characteristics of the stage.

The director must read the play through the vision of the stage from the time he plans his work of directing. The play can show what it is like and produce visual images only on the stage. The stage is the ground that unfolds the vivid picture of the play. Only when the director sees the play with his creative eye can he make a correct judgement as to whether he can render it on the stage or not and set the right orientation of its interpretation.

The director must also visualize the characters' personalities and lives through the words. He must understand these characters while

making a deep analysis of each word and discover the lives that lie at the bottom of the words and unfold living human images and vivid lives on the stage. He must be able to see the aspects of life that have been omitted between different scenes as well as those hidden behind the stage. Only then can he visualize all the aspects of life in a complete picture and present a harmonious scene of life on the stage. If the images given in the play do not fit in with the stage, the director should alter or discard them, even though they are perfect from the point of view of literature, and, therefore, he is sorry to do so. Drama should deal only with those elements that can be shown through words on the stage. Otherwise it would be impossible to be free from the limitations of the stage, no matter how far he may innovate the stage.

The director must display creativity to the highest degree at the last part of his creative work, where the drama is completed and its fate is decided.

He must interpret the play with meticulous care throughout the process, ranging from the concentration of the elements on sustain^{ing} the seed to the use of a single artistic skill. He must take care not to expose his artistic intention directly in the work of interpretation. A skill, however characteristic, will impair his interpretation if the display of his ability is too obvious to the audience. Weaving every element of interpretation down to every detail so as to sustain the seed, but not be noticed, and supporting each image with a high skill, but avoiding the exposure of the skill^{this is an ability and veritable creation.}

When I say that the director should recreate the literary images of the play to suit the characteristics of the stage, I do not mean that he may regard them as raw materials and reshape the seed, theme, the hero^{'s} character and the major events as he pleases. The creative nature of directing consists precisely in relying firmly on the play and yet rendering it in an original way, instead of copying it on the stage. The director must ceaselessly explore new things in step with developing reality and the specific situation. Great successes have been made in directing during the drama revolution, but we cannot rest content with them. In today^{'s} reality, in which dramatic cre^{ation} develops in depth and many practical problems arise and the people^{'s} cultural and emotional demands are growing with each passing day, it is imperative to explore new methods of interpreta^{tion}.

Creation is always accompanied by a serious struggle to over^{come} the outmoded. Obsolete things do not disappear of their own accord, nor can they be overcome completely through a few cam^{paigns}. They are very conservative and persistent. Therefore, the work of creating images requires a ceaseless struggle to eliminate the outmoded. The process of creation immediately means the pro^{cess} of struggle. There can be no creation without a struggle. It can be said that new images that unfold on the stage are the fruit of the creative struggle. The process of overcoming the outmoded and cre^{ating} the new is the process of struggle against stereotype, imitation and

dogmatism. Since creative work always deals with different and specific objects, the director must wipe out stereotypes, imitation and dogmatism and create images. Creative work itself is opposed to stereotypes that repeat outmoded patterns and dogmatism that copies elements from others.

The director's creative activity must base itself thoroughly on reality. Real life is the starting point of creative work. It is the source and object of creation. The director must set his feet firmly on reality and take an attitude of approaching reality with creativity, seeing everything in the light of the requirements of life. Only then can he grasp living people and their lives and discover new methods of interpretation.

New people and new lives always require new methods of interpretation. It is a law that a new content requires a new form. The director must not try to hold new reality in an old vehicle, but boldly transform and innovate it to hold new reality. When using a technique of rendering, he must examine when it has appeared, what requirements of life it has reflected, and how it has been used, and must explore how he can use it creatively in keeping with today's reality. People's social relationships change with the changing times and social systems. Therefore, the director who repeats the outmoded technique of interpretation, instead of seeking a new method, can hardly be called a creative worker. Because directors always search for new methods of interpretation required by new people and new life and on this basis create new images, they are called creative workers. The creative workers who attained worldwide renown were all pioneers who explored and created a new world of interpretation.

The director must sustain the characteristics of the dramatic genre in his creative work. An opera should taste of opera, and a drama should taste of drama. Opera and drama are the same mixed stage art, but they have different characteristics. Opera is the art of songs, whereas drama is the art of speech. If an opera is to taste of opera, its songs must be good. Likewise, if a drama is to taste of drama, its speech must be worth hearing.

The director must always use the means and techniques of interpretations to suit the characteristics of the dramatic genre. Drama is an art that effects lifelike communication between the actors and the audience through the medium of the stage. Drama was born with the stage and has developed with it. There could be no drama without the stage. Since a drama sees the light only on the stage, techniques of dramatic interpretation can be effective only when they are employed to suit the stage conditions. The dramatic stage is in a very real sense for effecting communication between the characters and the audience through dramatic life. Only through the medium of the stage can a dramatic piece describe dramatic life and realize communication between the characters and the audience.

Communication between the characters and the audience is realized through the rendering of words. Here, the key to sustaining the expression of words belongs to the actors, who directly undertake the

characterization. The words are created by the writer, but it is the actors who relate them. The director must demand the actors express the words truthfully, in accordance with each character's personality and the situation.

The director must lead the actors to speak the words of the characters from the bottom of their hearts. To this end, the director must ensure that the actors understand and experience the characters' personalities and their lives in depth and always breathe and live with the thoughts and feelings of the characters. Only the actors who are steeped in the thoughts, feelings and lives of the characters can speak their words truthfully.

Direct communication of feelings between the characters and the audience is an advantage of drama. The direct communication of feelings between them is the basic factor that enhances the dramatic force of emotional infiltration and educative influence. It is only when the audiences are steeped in the lives of the characters, breathe with them and share joy and grief with them that the drama can acquire vital force.

The basic way of effecting lifelike communication between the characters and the audience is for the director to efficiently organize emotions and guide the actors to skilfully perform their parts. The director must make sure the actors give lifelike expression to the characters' thoughts and feelings by sustaining the words to the full. The director must efficiently lead the work of artistic creation. Success in a mixed art like drama depends on how the director organizes the efforts and intelligence of the collective. Only when he leads the actors, artists, composers and other basic members of the creative staff properly can he find solutions to difficult problems, speed up creative work and produce a harmonious picture on the stage.

The director, who is to teach and lead others, needs a high sense of responsibility, a wealth of knowledge and a refined art of leadership. His responsibility is a responsibility to the collective and to the fate of works. He can fulfil his responsibility only when he has a strong determination to carry out the duty entrusted to him by the Party on the highest level. He must be versed in many fields of art, possess versatile abilities and the capability to give seasoned leadership to direct the creative work of other artists to achieve a single aim.

In the guidance of art, the director must steadily enhance the creative spirit and creative ability of the collective.

The director must ensure that the members of the creative group have a strong will to produce new images through devoting all their energies and talents. He must respect and support their creative individualities, their creative ideas and suggestions and encourage their creative imagination. Only when he respects the creative ideas and suggestions of the actors, artists and composers and puts them together properly on the basis of the orientation of creating the works can he encourage them to create new images.

The director must not only set the right orientation of creative work, but also ensure that the creative staff make it their own. The

director's creative plan can only be realized on the stage by the creative staff. The creative staff will display great enthusiasm and creativity only when they are convinced of the correctness of the creative orientation and have made it their own. A directing plan that is not understood by the creative staff cannot be put into practice. In the guidance of art, the director must refrain from an impromptu action, rule of thumb, and empiricism and ensure scientific work. Today's reality requires scientific methods and scientific practices that are based on scientific theories. Just as a soldier can be a crack shot only when he has a good command of marksmanship, a director can enjoy success only when he has mastered the laws of the art. The director must make a deep study of the laws that govern the development of art and creative work and master these. He must have the knowledge of the general theory and method of aesthetically grasping life, the principle of analysing literary interpretations, the method of recomposing them to suit the characteristics of the stage, and the knack of using a variety of means and techniques of interpretation. These are the prerequisites for him to become a talented artist capable of creating drama on a high level and in step with the developing reality and to be able to fulfil the role of the commander of his creative group.

2) ACTING IS THE ART OF CHARACTERIZATION

Drama is an art of creating images of living people.

Actors directly undertake the characterization of living people in a drama. A writer describes human images by writing, and a director leads the actor in his creative work. Nobody can take the place of the actor and create living human images directly on the stage. A human image, which has been described in the play, is brought to life by the actor on the stage. The actor embodies the soul of the character, which has been portrayed in the play, so that it lives and moves. Whether the human images are sustained or not in a drama depends on actors.

The basic duty of actors is to create truthful human images.

Truthful delineation of human beings is the basic requirement of realist art and literature. Of course, realism requires realistic portrayal of nature and society as well. Lifelike description of nature and society, along with human beings, can make the overall interpretation truthful. The need for the truthful depiction of human beings also necessitates the lifelike description of nature and society. Nature is the object of man's labour, and as such it is the material source of social life; society is where people live, work and struggle. Nature and society have a strong effect on people's lives and on the formation of their characters. This means the realistic description of nature and society makes it possible to describe human beings truthfully. However, lifelike description of nature and society is only a prerequisite for the truthful portrayal of human beings. Since man is the master of everything, art and literature should naturally subordinate the depiction of nature and society to the truthful delineation of human beings.

The truthful portrayal of people will also reflect a truthful light in incidents, situation, conflicts and plot involving them. Truthful human images alone can teach the people the truth of life and touch their hearts. Truthful interpretation of people is the lifeblood of realist art and literature and the source of their force.

An actor must correctly understand the nucleus of the character's personality and render it as a concrete and unique individuality. Correct understanding of the nucleus of the character's personality is a prerequisite for authentic characterization.

A character's personality may have various features, but there is a core to them. The thoughts, feelings and will of a character are the main features of his personality, and among these, his thoughts are of essential significance. A man's ideology is the basis of all his thinking and actions and regulates them. It controls his thinking and actions and defines their quality and direction. His personality is also decided by his ideology. The ideology is the core and hallmark of his character.

An actor can make a lifelike and integral characterization only when he discovers the core of the character, and acts and speaks in accordance with the core. If the actor performs his part when he has overlooked the core of the character's personality or misunderstood it, the character's image will become different in every scene and obscure his identity. The actor must, therefore, stick to the core of the personality and concentrate everything on emphasizing the core.

In order to understand the core of the personality it is necessary to clearly understand his desires and interests. A man's ideology reflects his desires and interests, which find expression in the course of living in various social relationships. His desires and interests reflect his aspirations to improve his social position and transform the environment of his life. A man approaches and evaluates everything in accordance with his desires and interests. A thought that reflects the most essential aspect of his desires and interests generates the core of his personality. The same is true of the character that appears in a play.

The actor must grasp the core of the character's personality by delving into his attitudes towards work and life that reveal his personality most expressively, his way of thinking and acting, and his social relationships with other characters, on the basis of a comprehensive analysis of the play.

The actor must assimilate the character's ideas through sincere inquiry into the character's personality, thinking and acting in accordance with them.

The actor must express the nucleus of the character's personality through its concrete and unique individuality.

A man has his personality just as he has his face. Generally speaking, a man's personality means his ideological and mental traits and their individualistic expressions. These characteristic features are the most essential and durable qualities that define the person as what he or she is. A comparison of the personalities of different people who break through difficulties in their work shows that some people break

through them cheerfully, full of stamina and ardour, singing songs and encouraging fellow workers. Whereas some people overcome them silently, whether they are watched or not. They are the same in that they get over the difficulties, but they are different in the mode of their activities. This difference shows the difference in their personalities. A character on the stage should be rendered into a living image with its own particular face and distinct individuality as in real life.

In order to render the character's personality on the stage into a concrete original one, the actor must discover its individualistic features, make them his own, acquire delicate experience of the character's innermost world, and then perform his part accordingly. When acting, the actor must give life to the individualistic features in detail, thinking, speaking and acting the way the character would. In acting, there should be no bias to the individualistic aspects of the character simply because they are important. One-sided emphasis of these aspects in acting would reduce the character to a purely individual being that is separated from the times and social relationships.

A man's personality is peculiar to him, but it is not inborn. It is shaped through his social activity and social relationships formed in the course of this practical activity and restrained by socio-historical conditions. Therefore, it acquires the features common to the period, social system, social class and nation, in addition to its individualistic features. It embodies not only his individuality, but also the characteristics of the period and social system under which he lives and the general traits of his social class and his nation. Hence the need for creating the typical example of personality. The general traits of a character's personality should be expressed through his individuality. If the character has clearly revealed in the course of life the essential features of the times and society in which he lives, and of his social class and his nation, it can be said that he has become a typical example.

Only when the character is typical, can his image be realistic and vivid and represent his times and his social class. Nevertheless, if the general personality traits overshadow his individuality, his image will remain an abstract concept and lose realism.

The actor must show the character's personality in the process of ceaseless development. A personality is not immutable, but constantly changes and develops. It changes with the changing times, social system and life.

Take the process of an ordinary man growing into a revolutionary for example. At first he perceives the real nature of the exploitative society and the exploiting class, and then on this basis gradually harbours hatred for this society and class. As his class hatred grows, he resolves to carry out the revolution. Through this process he finally joins the struggle against the class enemy, learns the strategies and tactics of the revolution in the course of the struggle, accumulates rich experience, and acquires the noble mental and moral qualities of a

revolutionary.

The process of the growth of Mrs. Pak, her daughter Pok Sun, and Man Chun in the revolutionary drama *The Shrine* shows clearly how their personalities develop through their lives.

The actor must make a deep study and close analysis of the growth of the character in a particular course of life and the changes in his mental and moral qualities, the changes taking place with the development of the drama, and act accordingly. Because the character's personality takes shape and develops in a particular course of life, the actor must portray the process of growth in detail and characteristically. The new changes in the mental and moral qualities of the character must be shown vividly so as to give an impressive picture of the development of the personality. The actor must also show the changes that take place in the character's outward appearance as time passes, along with his mental growth. This will produce a realistic and vivid image that is in mental and physical harmony.

Characterization, to be realistic, must be in keeping with the context of events.

It can be said that drama is the most lifelike of all the stage arts. On the stage, pictures of life unfold as if in reality. The actor must, therefore, act realistically just as in reality, rather than "performing his part" on the stage. The actor can make a truthful characterization only when he regards the stage as reality.

It is important in creating characterization in keeping with the context of events to ensure the unity of the character, the situation and the environment. A man cannot divorce himself from nature and society. Natural surroundings and social conditions influence man's life and activities. The character on the stage also undergoes the influence of his surroundings every moment. The character and his environment are in unbreakable unity. The unity of the character, the situation and the environment alone can ensure a realistic characterization as required by life. The point in question is on what principle this unity is assured. The situation and surroundings that unfold on the stage can be significant only when they are subordinated to the need for sustaining the character's personality.

The actor should adapt himself to the surroundings and yet purposefully utilize them to give life to the personality. The actor must make active use of the environment to show the innermost world of the character and delicately reveal his psychological movements. The actor must discover the only word, the only act and the only facial expression that the character alone is capable of in any given situation. There is only one word, one act and one look that accords with the character, the situation and the surroundings.

In order to meet all the requirements for a truthful interpretation of the character, the actor must act in keeping with the characteristics of drama. In a drama, unlike in a film, the actor's performance on the stage produces its results there and then. Because the audience in the theatre see the actor's performance and its results there and then,

it is impossible to perform a trick in the drama as in a film.

Throughout the performance, the dramatic actor has to remain in character. He needs a high level of skill in acting.

The dramatic actor has to perform his part in the limited conditions of the stage with imaginary setting, whereas the cinematic actor acts in the conditions of real life in nearly all cases. Even a talented actor would be unable to sustain the image of the character unless he acts to suit the stage conditions. Just as there could be no drama apart from the stage, there could be no acting outside the stage conditions. That is why the dramatic actor must regard stage setting and furnishings as real things and handle them as real, not as imitations.

Since there is some distance between the stage and the audience and the distance cannot be adjusted as freely as in a film, the actor has to enlarge his expressions and actions in thick lines in order to lay stress on the main points in his performance. Hence the need to use the technique of artistic emphasis. However, he must not exaggerate his acting. His artistic emphasis must always aim at sustaining the character's image as true-to-life.

The dramatic actor must speak the words of the character in a proper way.

The words in a drama are the actor's major means of characterization. The realism and vividness of the character's image and the artistic quality of the drama depend on how the actor renders the words. It is no exaggeration to say that success in a drama depends on the actor's rendering of the words.

By the actor's skilful rendering of the words, I mean that he speaks the character's words truthfully in keeping with the personality and the situation.

If the actor is to render the character's words as true-to-life, he must recreate them artistically. No matter how good the words are that a writer writes, they will have no effect unless the actor speaks them truthfully. The art of narration is the art of conveying the meaning of words accurately and impressively. The actor must have the right attitude towards the art of narration and render every word truthfully. The actor must speak the character's words to suit the personality and situation. Because even the same word conveys different meanings according to the personality and situation, the rendering of words in accordance with the personality and situation is very important in ensuring dramatic realism.

In order to render the words to suit the personality and situation, the actor must have a deep grasp of the character's innermost world and life, experience them sincerely and sustain the manner of speech that is unique to the character. He must closely examine the character's personality, his aim of life and aspirations, the situation he is in at the moment, the incident that has brought about the situation, and his attitude towards them, and experience them to the fullest. The deeper his experience is, the stronger the feeling he can acquire of what the character has to say in that particular situation. On this basis the actor speaks the words that are suited to the occasion.

The actor needs to have a good knowledge of the advantages of our

language and render the words, drawing on these advantages. This is an important factor not only in ensuring the realistic characterization but also in preserving the popular character and national characteristics of the drama. By preserving the advantages of our language in his speech, the actor can set an example of refined speech for the people and contribute to educating them in socialist patriotism and communist morality. The actor must contribute to improving the people's linguistic practice and cultural lives and establishing a healthy social atmosphere by excellently rendering the words.

The actor, who is to create human characters and contribute to people's education by rendering words, must be an expert in language.

Truthful human images that awaken sympathetic echoes in people's hearts and linger in their memories are created by the efforts of actors. Whether an actor can become a genuine creator of human characters depends on his efforts. Only those actors who make strenuous efforts and study hard can become true creators of human characters.

3) DRAMATIC FINE ARTS ARE FINE ARTS FOR THREE-DIMENSIONAL RUNNING STAGES

The success of Sea of Blood-style opera in the fine arts for the three-dimensional running stage has been creatively adopted to suit the characteristics of drama during the revolution in drama. The three-dimensional pictures of various aspects of life running continually across the stage in step with the dramatic sequence are a novelty that the drama of the past had never shown.

The fine arts for the stage of S/zrme-style drama are truly realist fine arts for the three-dimensional running stage, which not only meet the needs of life and cater to the people's aesthetic feelings, but also accord with the characteristics of drama. The three-dimensional running stage setting has overcome the limitations of the outmoded stage setting, which only described surroundings, and represents characters and lives as if in reality. In the future, too, we must implement the creative principle of the fine arts for the three-dimensional running stage so as to raise the ideological and artistic levels of drama.

The fine arts for three-dimensional running stage require that all the pictures should actively contribute to sustaining personalities while at the same time showing the environment that surrounds the characters' lives.

The description of surroundings in works of art and literature not only shows the appearance of nature and society but also acts on characterization. Skilful description of surroundings in characterization reveals the character's innermost world in great depth and width and makes a strong impression. Novels can be said to have attained a higher level in environmental description for

characterization than other genres of art. The cinema also makes wide use of environmental description as in novels to show character's personalities. By contrast, in the past drama failed to utilize many possibilities in the description of surroundings for the purpose of characterization. Stage decor of the past was fixed and two-dimensional and, therefore, had no great effect on revealing the character's innermost world; it only served to show the surroundings, situation and atmosphere of incidents taking place in acts and scenes, which were composed with an event as a unit. In conventional drama, the stage sets and backgrounds remained fixed and static even when the character was joyful or sad. A stage setting that cannot be adapted to the changes in the character's emotions cannot meet the requirements of new drama. During the revolution in drama, therefore, we innovated the stage setting, which was confined to showing the character's surroundings, to meet the artistic requirements of the new-style drama.

Stage setting for Shrine-style drama not only arranges the environment of the character's action, but also shows his innermost world.

The stage setting for the climax in *The Shrine* is a good example. In this scene Pok Sun's mother, who, with the help of Tol Soe and other young men of the village, realizes that she has been deceived by the landowner, the village headman and the sorceress all her life, destroys the shrine, saying that she has lived in misery not because of her bad luck but because of her belief in the shrine. The moment she destroys it, the shrine, as well as the trees and rocks surrounding it, disappears and a completely new scenery unfolds. The incident, which would be impossible in reality, takes place before the audience, but they accept the miraculous change in the stage setting with deep emotion. This is because the stage is set in accordance with the logic of the woman's development into a new person who has freed herself from the fetters of superstition after having been deceived by exploiters all her life, only lamenting her bad luck in her belief in superstition. Here the stage setting clearly shows what a surprising strength a person displays when she is awakened to ideological awareness and class consciousness and acquires the desire for independence, the desire to take her destiny in her hands and shape it herself.

It is entirely up to the artist how effectively the rich artistic possibilities of the three-dimensional running stage set is made use of for the production of Shrine-style drama. In any drama, the stage setting should create the surroundings of the hero's life and show his innermost world, while consistently following the line of the hero's action. If the artist utilizes the stage set only to show the environment without subordinating it to characterization, he will have surrendered to pure objectivism. Conversely, if he uses it only for characterization, he will commit subjectivism, which ignores the objective logic of events, destroys the unity of the personality and the environment and puts forward only his own intention.

The stage setting must effect both characterization and

environmental description. By means of the stage setting, the artist must clearly show the phases of the times, social climate and natural scenery and also clarify the character's personality. The artist must desist from the conventional practice of confining environments to a few fixed acts and scenes, arrange various surroundings for the hero's life all along the line of his action, and present a variety of scenery that reveals his innermost world. He should link these pictures in a visual stream that consistently shows the process of the development of life and the hero's growth.

The three-dimensional running stage setting requires ceaseless shifts in the scenes and scenery that runs in a flow. The running and shifting scenes can ensure an uninterrupted dramatic sequence and show many events over a short period of time.

The ceaselessly running scenery in *Blood at an International Conference* displays the complex and enormous events in the scenes of Seoul, North Jiandao, The Hague and other places only in two hours. It would have taken three to four hours to show all these scenes in a conventional drama.

The running shift in the scenes should be so natural that the audience maintains their emotional response without noticing the change in scenery on the stage. The running shift of scenes itself is aimed at consistently maintaining the natural flow of events throughout the performance without breaking the audience's emotions. Consistent maintenance of their emotions can increase the emotional penetrating force of the drama.

The scenes should be shifted by continually changing the setting and backgrounds and yet unfolding a harmonious picture. Ensuring the visual integrity of the overall scenery while shifting the scenes in an instant is a basic technique of sustaining the realism of the images on the stage and enhancing their artistic quality. From the time of planning the composition of scenes, the artist must seek the method of shifting them in a running sequence and yet achieving harmonious scenery. The artist must be able to grasp and interpret life in a constant motion, just as the film director does. When he plans the three-dimensional running stage setting, he must also fully calculate the technical conditions for changing sets and backgrounds without difficulty.

The stage setting for Shrine-style drama has to rely on the latest achievements of science and technology in finding full solutions to difficult and complex problems arising in the creative practice.

The artist should produce three-dimensional stage scenery capable of showing the character's personality not only in a state of change and development, but also broadly from different points of time. The three-dimensional rendering of stage scenery makes it possible to naturally show the events on the stage as in reality, emphasize the character's personality from various angles and draw the audience deep into the world of drama.

The artist should unhesitatingly discard the conventional two-dimensional stage setting, represent the objects freely from various

points of time, show the shapes, colours and details of the objects on the stage as if in life and realize their harmony. The formative and three-dimensional characters of artistic images can be effective only when they presuppose the real existence of the objects and base themselves on their harmony.

Various means and techniques are employed for the composition of three-dimensional running stage setting. The artist must use various means and techniques in a unified and harmonious way on the principle of realistically, vividly, profoundly and broadly describing the character's personality and life.

The three-dimensional running stage setting must be created in keeping with the characteristics of drama.

The production of running stage setting has now become a universal practice in the field of stage art. The three-dimensional running stage setting that originated from Sea of Blood-style opera has been widely adopted in drama and various other genres of stage art. In this condition, it is very important to create three-dimensional running stage settings to suit the characteristics of each genre. The solution of this problem is crucial to sustaining the effect of stage setting peculiar to each genre.

Drama and fine arts come under the same category of visual art, but they have different characteristics. Drama represents life in a comprehensive manner in changing time and space, whereas fine arts reflect one phase of life in a static form. In the drama of the past, life changed and developed with the lapse of time, but the sets and backgrounds were almost fixed. Because the sets and backgrounds failed to sustain the changing life of the character, the drama of the past was unable to naturally show life as in reality.

This problem has been successfully resolved in drama by the introduction of three-dimensional running stage setting through the revolution in drama.

The stage setting is a means of dramatic interpretation. It must meet the needs of drama and must be arranged to suit the characteristics of dramatic interpretation. The stage setting must change and develop like other elements of interpretation, which change and develop along the line of the character's action. It is the three-dimensional running stage setting that meets this requirement.

For all its advantages, the three-dimensional running stage setting for opera must not be mechanically copied for drama. Although drama and opera belong to the same category of mixed stage art, they have different characteristics and so have different requirements for the stage setting.

Drama is the most lifelike of all the genres of stage art, so that the dramatic character's speech and actions take the form of real life. The incidents that unfold on the stage also develop as in real life. Hence the need for the dramatic stage setting to be lifelike, just as other elements of characterization are, if it is to be realistic, fit in with dramatic characteristics and meet dramatic requirements.

In stage setting, the space of the stage should first be so arranged as to

be realistic and lifelike.

For opera or a song and dance tale, generally a wide space is left in the foreground of the stage, instead of placing many sets there, because dancers have to dance there and also chorus singers have to enter and leave the stage without being hindered. To offset the empty view in the front part of the stage, multiple sets with decorative effects are naturally arranged on both sides of the stage. For drama, however, there is no need to leave a wide space in the foreground of the stage for dancers' performance as in opera or a song and dance tale or to decorate both sides of the stage with beautiful flowers and other ornaments. In the arrangement of the stage space for drama, realism must be sought, avoiding abstract and formalistic patterns. The flat surface and space of the dramatic stage must be used in order to make stronger emotional impressions of their content and lead the audience to a deep dramatic sense. So there is no reason why drama, the same mixed art, should not be combined with music. On the basis of the idea of Juche-orientated art and literature we have introduced music in drama and thus improved its appearance as a mixed art and enhanced its function beyond compare. As a result music has become an indispensable element of rendition in Shrine-style drama, a powerful means of dramatic interpretation that ensures high ideological and artistic qualities and emotional response.

In Shrine-style drama, music emphasizes the hero's personality and the theme.

In drama the hero's personality finds expression mainly through his words and actions. However, a man's emotional, innermost world is much deeper, richer and much more delicate than expressed by his speech and actions. It is difficult to give full expression to a man's rich innermost world only through his words and actions. Music plays an important role in revealing the character's innermost feelings. Music can emotionally and impressively express the character's rich innermost world, which words and actions alone cannot fully express.

Into how delicate emotional relief dramatic music can bring the character's personality is illustrated by the Song of Tol Soe at the beginning of Scene 1 of the revolutionary drama *The Shrine and the Song Miserable Mother and Her Daughter Are Offering a Tearful Prayer* rendered by orchestral music and pangchang in the last scene of Scene 1. In this drama there is not a word of speech about Tol Soe's past life except for the words of song that the down-trodden boy servant has become enlightened through night school education. Just hearing the song, however, the audience instantly feels how he was able to turn the table on the landowner, village headman, sorceress, missionary and monk and ruin them. At important moments in subsequent parts of the story, the melody of this song, which is repeated with changed words, reveals in depth the personality and warm-blooded heart of the hero, who is wise, courageous, sympathetic and sensible.

Music in Shrine-style drama is a major means of emotionally

characterizing the mood of dramatic pieces. Dramatic music can sustain the mood of the work more effectively. Music, with its impressive melodies and varied harmony, reveals the real tone of life with emotional vividness, so it can help greatly towards characterizing the mood of works. In fact, the introduction of music in staging *The Shrine*, a classic masterpiece, helped us greatly in finding a solution to the problem of mood. The Song of Tol Soe, for example, rings with a sneering melody mixed with mocking tone in Scene 1, giving the audience a feeling from the start that *The Shrine* is a satirical drama, and the orchestral music and pangchang in the last scene of Scene 1 shows that the drama is not a mere satire but a piece that expresses ideas emotionally as a legitimate drama does. This is exemplified by the miserable lives of the woman Pak and her daughter, who are exploited and down-trodden, as well as their aspirations for tomorrow. The song of sneering tone and the lyrical song presented in the first part of the drama in this manner characterize *The Shrine* as a piece of peculiar mood, which combines satire and legitimate drama. By contrast, in the revolutionary drama *Blood at an International Conference*, solemn and pathetic melodies of the song *Korea, You Tell!* suggest in the first part of the work that it bears a tragic mood, which shows the fate of the hero Ri Jun dedicated to the cause of winning back lost national sovereignty. In Shrine-style drama, music emphasizes the emotional atmosphere of the drama by means of varied melodies and helps the actor to act naturally.

Creating a good emotional atmosphere in dramatic works is important in bringing the character's personality into sharp relief, deepening the theme and arousing artistic interest among the audience so that they become immersed in the dramatic world.

Supporting important dramatic moments with music, in addition to skilful rendering of words and actions, is effective in creating emotions and interest in dramatic pieces. Characteristic music capable of sustaining the character's individuality distinctly and suited to the dramatic situation can reveal the character's profound thoughts and feelings that run at the bottom of his words and actions, as well as his psychological changes, and greatly intensify emotions and interest.

Music in drama helps the actor considerably in his performance. If the actor is to properly perform his part he has to enter into the character's state of emotion. This requires that the actor sincerely accept the character's thoughts and emotions and digest them as his own. Music helps the actor to experience the character's thoughts and feelings and draws him easily into the character's state of emotion. That is why the actor can perform his part naturally and realistically by riding on the current of music.

However, if music does not follow the logical development of the personality and is presented when there is no precondition and buildup of events on the assumption that it should fill in at intervals in action and dramatic sequence, it may break the dramatic atmosphere and make it difficult for the actor to feel the experience

and emotions of the character. In drama, orchestral music should build up the dramatic situation to the full until the actor enters naturally into the state of the character's feelings, and then pangchang should be sung to suit the dramatic occasions. This is the way to ensure the realism of acting through the welding of music and the actor's performance and to create an emotionally harmonious interpretation of music and acting so as to immerse the audience in the world of drama.

In Shrine-style drama, music maintains the emotional continuance of the dramatic flow, steps up the development of drama and helps the audience to enter into the dramatic world, with intense interest at all times.

Maintaining the audience's rising emotions and interest and drawing them into the dramatic world is a basic requirement for dramatic interpretation. In order to draw the audience deeply into the dramatic world, it is necessary to keep dramatic emotions and interest running without interruption. In the past, however, dark shifts and noises of rapping and tapping were made to change the setting at the end of each scene. This broke the audience's flow of emotions and interest. To maintain the dramatic interest throughout the performance, the stage must be shifted quickly and the intervals between different scenes should be linked with dramatic emotions. The use of modern science and technology makes it possible to shift the stage quickly so as to eliminate the intervals between different scenes, but it is difficult to maintain emotions and interest. In order to keep emotions and interest running during these intervals, we must present orchestral music or pangchang to link the different scenes in keeping with the content of the scenes and the method of shifting the stage.

Linking music enables the audience to expect the incidents to be unfolded in the next scene and the fate of the character and creates new dramatic occasions, pushing forward dramatic progress. The introduction of music in drama is important in describing people and their lives, not only by dramatic method but also by lyrical and epic methods. In drama, the dramatic method is basic to the portrayal of human beings and their lives. In drama, the writer's ideas and assertions are clearly expressed only through the character's speech, and his unspeakable circumstances are conveyed to the audience through his monologue or an aside. With the introduction of dramatic music the character's mute circumstances and the writer's assertions can be freely expressed in the form of pangchang. Dramatic music has opened a broad way of portraying people and their lives by lyrical and epic methods.

Although music in drama is a very good means of interpretation, it can be effective only when it is used to suit the characteristics of drama. Music should not be employed in drama as in opera or in films. Opera and the cinema have their own characteristics and laws of description, as drama has its own characteristics and laws of interpretation. Dramatic music can prove its effect only when it is used in accordance with the characteristics and laws of its interpretation.

Music should be used in drama to sustain the advantages of drama and overcome its limitations. During the initial days of the drama revolution, some people attempted to enlist a group of chorus singers and even an orchestra in drama, while some people tried to play tape-recorded pieces of existing melodies to build up an atmosphere, by copying a foreign method. If we are to bring in a group of chorus singers and an orchestra to do the trick, we had better call it an opera rather than a drama. A few tape-recorded pieces of existing music may build up an atmosphere in some scenes, but they will not contribute much to deepening the theme, showing personalities in bold relief and giving a strong impetus to drama.

In order to employ music in drama to sustain its advantages and overcome its limitations, we must pioneer a new musical world that is suited to the dramatic genre and create a new method of composing dramatic music that is in accord with the laws of dramatic interpretation.

It is important to use pangchang in drama in keeping with its characteristics.

Pangchang is a form of vocal music that fits in with the characteristics of drama. It should be the basic form of dramatic music.

This, however, does not mean that pangchang should be presented in drama as in opera. Opera is an art that employs drama in songs and songs in drama. In opera, therefore, different forms of pangchang, such as vocal solo, small, medium and large pangchang, should be effectively used to sustain music and drama. By contrast, drama is an art that employs drama in words and actions and words and actions in drama. So, if any form of pangchang is used indiscriminately by ignoring dramatic characteristics, it will hinder the speech and actions of the character and fail to sustain drama. To maintain drama by means of speech and actions, it is good to use a short vocal solo as pangchang. If a short single-stanza vocal solo, which is in accord with the dramatic mood and the content of the scene, is given as pangchang on important dramatic occasions that continue without words, it can emphasize the character's actions and provide emotional links for the dramatic sequence.

Not only the vocal solo but also small pangchang or large pangchang may be employed as the occasion requires. In this case, the form of music should be carefully examined so as not to ignore the dramatic characteristics.

Although pangchang is a good means of interpretation, you must not attempt to use it only but combine it properly with orchestral music. Orchestral music is an excellent means of interpretation that plays an important role in building up the emotional atmosphere of drama. If orchestral music is used in an interval of dramatic sequence or at the shift of scenes, emotions and interest can be maintained and the audience will be drawn into the dramatic world with deep interest.

Conversely, if orchestral music is presented when antagonism and struggle are sharpened between characters and when the hero's thoughts and feelings grow intense, his innermost world can be revealed in depth and a strong impetus can be given to drama. The composer should skilfully compose songs for drama. If songs were slighted because speech is basic to drama, the introduction of music in drama would be meaningless. Dramatic songs should not only contribute to sustaining drama but also be good songs that can be sung by everyone with relish. If we are to produce many dramas dealing with socialist reality in future, we shall need good dramatic songs that are based on national melodies and cater to modern aesthetic tastes. Songs that are musically refined and are in accord with dramatic characteristics are good dramatic music.

Today the dramatic arts are faced with a heavy yet honourable task of contributing to modelling the whole society on the Juche idea by consolidating the success and experience in the drama revolution and on this basis producing many more works of Shrine-style drama. Now that the creative workers in the field of dramatic art have successfully re-staged the five major revolutionary dramas, the classic masterpieces produced and staged during the anti-Japanese revolutionary struggle, they should put their efforts into the creation of achieve the complete victory of socialism and hasten the reunification of the country.

Today our revolution is entering an important phase. Under the leadership of the Party, our people have fought a hard struggle and done a great deal of work in building socialism. If, through an uninterrupted, efficient struggle, we carry out the Third Seven-Year Plan successfully, we shall be able to display the superiority of our socialist system to the full and make a decisive turn in the struggle for the complete victory of socialism.

The south Korean people are now fighting strongly against the United States and for independence, against fascism and for democracy, as well as for national reunification. Young people, students and broad sections of the people in south Korea have realized the truth of the Juche idea, and the trend among them to reunify the country in cooperation with the people in the northern half of Korea is mounting as never before. This means that the situation is maturing in favour of national reunification. If, in this situation, we accelerate socialist construction and give it greater momentum, it will be a great inspiration to the fighting south Korean people and will further hasten the reunification of the country.

Today socialism and imperialism are standing in acute confrontation in Korea in all fields of politics, the economy, military and culture. With the wild dream of obliterating the cause of socialism and communism, the imperialists are making frantic moves against the socialist countries and the international communist movement. They are threatening the socialist countries militarily by their continued pursuance of power politics and are employing all sorts of cunning schemes to damage the socialist countries politically and economically, ideologically and culturally.

The US imperialists in particular are concentrating their attack on our country in league with the Japanese reactionaries and other imperialist forces of the world. The US imperialists have made south Korea their colony and nuclear war base and are trying to obstruct our people's cause of national reunification and socialist construction, defame our country and isolate it in the international arena. They are doing so because our Party and our people are firmly opposed to imperialism and are confidently following the road of socialism, with the revolutionary banner of the Juche idea always unfurled. They fear the fact that our Republic is strengthening daily to become an indestructible bulwark that thwarts their aggressive Asia-Pacific strategy. They are also afraid of our revolutionary influence on the south Korean people and on the progressive people throughout the world.

How to counter the frantic imperialist offensive against socialism is a matter of principle that affects the destiny of our revolution and socialism.

Our Party and our people have assumed a heavy responsibility to our times and to history. We must keep the banner of revolution, the banner of socialism, flying, by foiling the enemy's frenzied attacks and effecting a steady advance in socialist construction. We must never weaken, but continue to maintain the high enthusiasm being displayed in the current 200-day campaign. We must follow this campaign with a 2,000-day campaign and then a 20,000-day campaign. This is the way to carry the revolutionary cause of Juche through to the end and to discharge the heavy responsibility we have assumed before the world revolution.

This is precisely our Party's intention in convening the national meeting of heroes, that is to rouse all the Party members and other working people to a heroic struggle.

Our people have the proud traditions of fighting heroically for the fatherland and for the revolutionary cause of Juche.

The great leader Comrade Kim Il Sung began our people's heroic struggle and led this struggle to victory at each stage of the development of the revolution, and under his loving care great numbers of heroes have grown up through the generations.

The anti-Japanese revolutionary struggle was the most glorious one in which our people, under the banner of the Juche idea, defeated a formidable imperialism for the first time in their history. It was the most heroic struggle which was waged unyieldingly for a long period, despite the unprecedented arduous and harsh trials.

The anti-Japanese revolutionary fighters are the first proud generation of heroes produced by our people. With the respected Comrade Kim Il Sung as the core of unity and the centre of leadership, they displayed an incomparable heroic and self-sacrificing spirit in their fight against the Japanese imperialists, overcoming all manner of difficulty and hardship. They held the unshakable conviction that living or dying on the path of the revolution directed by the people's leader, whom our nation had acclaimed for the first time in their history of several thousand years, was the source of

honour. They never failed to fulfil their revolutionary obligations to the leader as his soldiers in any adversity, and were unfailingly loyal to the revolutionary cause. The exploits performed by the anti-Japanese revolutionary fighters in defending the leader of our revolution with their lives in the most trying conditions and in contributing to the establishment of the glorious revolutionary traditions of our Party and to the accomplishment of the cause of national liberation, hold a glorious place in the history of our revolution.

In view of both their distinguished service and their fighting spirit, they are the model of revolutionaries and the paragons of heroism whom our people must follow from generation to generation. Our Party respects and values them as the veterans of our revolution, and shows deep concern for the anti-Japanese revolutionary martyrs so that they hold a permanent place in the history of our nation. The three-year-long Fatherland Liberation War was our people's grimmest struggle after liberation.

It was a great revolutionary war of worldwide significance, a war in which our people defended their motherland and inflicted the first-ever defeat on US imperialism, the ringleader of world imperialism, by waging a national, heroic struggle. It was, indeed, a miracle that our newly-liberated people could defeat the powerful US

imperialists in this war. At the time the enemy forces were incomparably superior to ours both numerically and technologically. The US imperialists mobilized for the Korean war their vast army, navy and air force armed with modern weapons and the latest equipment as well as the armies of their 15 satellites, and conducted the most cruel and brutal warfare. The young People's Army and our people were able to defeat these enemies because they fought heroically, displaying the indomitable fighting spirit of their anti-Japanese revolutionary forerunners and trusted and united closely behind the great leader, the legendary hero of the anti-Japanese war and the ever-victorious, iron-willed, brilliant commander.

Our people, who had experienced a decent life and real happiness as masters of factories and land for the first time in their own liberated country, fought the aggressors self-sacrificingly, remembering that the motherland was more precious than their own lives and that it was their obligation to prove themselves, even at the cost of their lives, worthy of the benevolence shown by the leader, the leader who had won back the country for them.

In response to the orders of the Comrade Supreme Commander, the soldiers of the People's Army defended every inch of the country with their blood. They fell upon the enemy tanks and warships and destroyed them and silenced enemy pillboxes with their breasts, as if their bodies were bombs, in fierce, decisive encounters, and so ensured victory in battle. Truly, the soldiers of the People's Army fought bravely, sacrificing their youth and their lives without hesitation for the sake of the country and the people. During the war the people on the home front also fought well. Even the women, old

people and children came out in support of the battle front and produced war supplies, defended their factories and their villages and towns, and so made a great contribution to victory in the war. For their matchless mass heroism displayed during the Fatherland Liberation War, our people were called a heroic people by the world. The large numbers of heroes produced during this war are a source of pride for our people and a valuable asset of our revolution.

The anti-Japanese fighters made an immortal contribution to winning back the lost country; the heroes of the Fatherland Liberation War made a great contribution to defending the motherland from US imperialist aggression and to demonstrating the heroic mettle of our liberated people to the whole world. The war heroes, heroes of a new generation produced by the Republic, are a splendid model in educating our younger generation and the people in loyalty to the Party and the leader and in the spirit of patriotism. Our people not only fought heroically in the wars against the Japanese and US imperialists, but also performed heroic exploits in their endeavours to create a new life.

No war in history has ever devastated every town and village and reduced them all to ashes as the war did in our country. Nor is there any historical precedent for having constructed new towns and villages from the rubble and having built socialism so wonderfully in so short a time as in our country. The US imperialists have a shameful record in the history of criminal destruction, whereas our people have an honourable record in the history of fruitful construction. The fact that our people have achieved such a miraculous success in spite of the ceaseless aggressive manoeuvres and obstructive actions of the US imperialists and their minions is an eloquent demonstration of the amazing heroism they have displayed in postwar reconstruction and in building socialism.

The Chollima Movement¹ and the great upsurge in socialist construction are a clear expression of our people's mass heroism. The heroes who were produced on the great Chollima march formed the front rank in the work of re-educating the people as well as being the standard-bearers of the collective innovation movement, heroes who acquired the truth of the Juche idea that man decides everything. They educated and transformed people along communist lines so that everyone participated in making collective innovations in production and construction, helping and leading each other forward, under the slogan, "One for all and all for one!"² The heroes in the days of the great Chollima upsurge made a historic contribution to turning the work of re-educating people into the concern of the masses themselves and to ushering in the heyday of socialist construction, by carrying through the revolutionary mass line of our Party. The unassuming heroes who are being produced in large numbers from among our people today are model communists of the Juche type. They believe firmly in the Juche idea and our Party's policies, the application of this idea, and have been discharging their responsibilities and playing their roles as masters of the revolution

and construction whether they are recognized or not. Our unassuming heroes are people who have acquired the attitude of master towards the revolution and construction and made it their lifeblood.

The unassuming heroes are the heroes of a new type who represent our times, when the modelling of the whole of society on the Juche idea is developing in depth. We are trying to transform the whole of society after the Juche idea in order to train all the members of society to be communist people of the Juche type who live and work in accordance with the Juche idea, just as the unassuming heroes do. The daily-growing numbers of unassuming heroes prove the validity of our Party's consistent policy for transforming people along communist lines as well as the superiority of our socialist system. In our country there are also a large number of well-known heroes and unsung heroes who have devoted everything in their possession to the sacred causes of defending our revolutionary achievements and our people's security and of reunifying our country and making it prosperous. Our Party and our people will never forget their heroic services.

The ranks of our heroes, that were first formed during the anti-Japanese revolutionary struggle, have continued to grow, and our people's heroism, that has been carried forward and developed through the generations, has now become universal among the masses and a part of their everyday life. This means that our people's heroism has entered a new, higher stage in which every member of society is becoming a hero.

Our Party wants everyone to become a hero, and in our society everyone can become a hero.

Living and fighting like heroes means struggling with total devotion for the revolutionary cause of the popular masses, not for one's own interests and fame.

In the old society of exploiters only exceptional people with outstanding qualities were considered heroes. However, the heroes we refer to are those people who enjoy the love and respect of the people for the great services they have rendered for the good of the fatherland and the people, the society and the collective. In our society, where the people have become the masters of the country, not only those with outstanding qualities, but also the ordinary people can all become heroes. A man who is completely devoted to the common cause of the popular masses can become a war hero by silencing an enemy gun muzzle with his chest in a battle to defend the country; in socialist construction he can become either a labour hero by making innovations, or an unassuming hero by making a valuable contribution to the building of socialism while quietly carrying out his duties as befits a master.

To live like a hero and to become a hero is the most valuable and worthwhile way of life and the highest honour for an independent man.

Man does not live in isolation, but as a member of society and of the

collective. Therefore, the worth of his life is appraised by how much he contributes to the society and the collective. The greater contribution someone's life has made to the country, the nation and the revolutionary cause of the people, the more valuable that life is. Only a man who leads such a worthwhile life can feel the real value of life.

If a man was to live only for his own sake, in isolation from the society and the collective, his life would be utterly worthless. The life of such a man would be as meaningless as if he had not been born because he would neither contribute anything to the society and the collective, nor leave anything for them.

Living a worthwhile life for the society and the collective and spending one's whole life meaninglessly for one's own self-interest represent two fundamentally different attitudes towards life. A life which is spent only for the individual's sake ends with the death of the individual. His life has no future. There is an end to the life of an individual, but the society and the collective exist and develop for ever. A life which contributes to the good of the society and the collective not only benefits the person himself and his generation but also creates a lasting future for the society and the collective. Such a life, indeed, conforms to man's inherent desire for independence; it is a worthy life which enables a man to perform his duty as a member of the society and the collective.

If a man only seeks his own comfort, irrespective of what becomes of the society and the collective, his life will essentially be no different to that of an animal. No noble self-sacrifice or heroic deed can be expected from a man who is selfish. Heroic deeds can only be performed by a man who believes the greatest value and worth in life to be to contribute to the society and the collective, which are eternal and incomparably more precious than his own individual self.

Living and fighting heroically is the way for a man to exalt his most precious socio-political integrity and make himself immortal.

Both man's physical life and his socio-political integrity are precious. A sound physical life helps in one's socio-political activities. But socio-political integrity is more valuable for a man, a social being. It is only when people form a social organism and acquire socio-political integrity that they can shape their destiny independently and live like men, as the masters of the world and of their own destiny. A man's physical life is mortal, but his socio-political integrity as part of the social organism is immortal.

Socio-political integrity is honoured in the struggle to meet the desires of the society and the collective. These desires are represented by the Party and the leader. Therefore, a man can add lasting glory to his socio-political integrity if he is loyal to the Party and the leader and fights heroically to implement the Party's line and policies.

A long life is not necessarily the measure of the value of one's life. A man ought to live like a hero even if he only lives a short while. Our Party wants everyone to live and fight like a hero because it

wants everyone to enjoy a most valuable and worthy life.

In former days, people did not know what was meant by a heroic life, and there was no one who could guide them to lead a heroic life. So there were many instances of people, in spite of loving their country and nation ardently, failing to find the right course for their struggle, shedding their blood in vain and spending their whole lives fruitlessly. Nowadays, our Party is leading our people in a heroic struggle. Anyone who follows the leadership of the Party and the leader loyally and works with devotion in carrying out his revolutionary tasks can enjoy a worthwhile life and become a hero. Today our people are living in the most glorious era of struggle in the long history of our nation.

To win the complete victory of socialism and reunify the country are our sacred duties to history and to our nation; these are urgent tasks that must be carried out by our generation.

The most difficult yet important task in accomplishing the revolutionary cause of Juche, that has been initiated and directed by the leader, is to achieve the complete victory of socialism. We must attain the goal of the complete victory of socialism and thus open up a broad path to the ideal society of communism.

At a time when the colonial system has collapsed throughout the world and when all the liberated people are following the road of independence, it is intolerable that colonial rule has been imposed on half of our country by the US imperialists for more than 40 years in the wake of Japanese imperialist colonial rule. We must, without fail, reunify the country in our generation and put an end to the history of national suffering.

Anyone who has the blood of a heroic Korean must always remember the mission entrusted to him by history and his nation, and must take part in this sacred struggle and render heroic services. If he becomes a laggard in this momentous struggle led by the great Party and the great leader, it will be a disgrace to him throughout his life and the stain will be passed down to posterity.

We must carry forward our people's glorious fighting traditions and rouse all the people forcefully to a heroic struggle to accomplish the revolutionary cause of Juche.

We must enhance the leadership role of our Party in order to press on with the heroic struggle of all the people.

All the heroic struggles of our people in the past have been conducted under the direct guidance of the great leader. He has led our people's heroic struggle personally not only during the anti-Japanese revolutionary struggle and the Fatherland Liberation War but also in the period of socialist construction. He lit the torch of the Chollima Movement and trained the working people to be Chollima riders and heroes. He has discovered unassuming heroes and led a mass movement to emulate them.

We must learn from the great examples shown by the leader, and guide the all-people, heroic struggle of today properly.

Party organizations must conduct energetic political and organizational activities to rouse all the Party members and working

people to the heroic struggle.

“Let us all live and struggle like heroes!—this is our Party’s requirement and the slogan that we must shout now. We must encourage all the Party members and working people to advance under this militant slogan so that the whole of society is imbued with heroic mettle with which all of them make continual innovations and a continuous advance by displaying boundless devotion and an indomitable fighting spirit and wiping out all indolent easygoing attitudes, conservatism and lethargy, and fight courageously, full of confidence and optimism, sweeping away cowardice and defeatism. Ours is the age of science and technology. The mass heroism of our people must be combined with modern science and technology. We must press ahead with the technical and cultural revolutions.

along with the ideological revolution, and quickly raise the working people’s scientific, technical and cultural levels so that they make greater achievements in socialist construction.

The Three-Revolution Red Flag Movement and the campaign to follow the examples of the unassuming heroes, which are developing under our Party’s leadership, are powerful mass movements to transform people along communist lines and bring about collective innovations in socialist construction. But these movements are not displaying their advantages and vitality as mass movements to the full because Party organizations do not employ a correct methodology to give efficient guidance to them. The lifeblood of a mass movement lies in its being the movement of the masses themselves. Party organizations must radically improve their guidance of the Three-Revolution Red Flag Movement and the campaign to emulate the unassuming heroes. In this way they will ensure that these movements become a powerful motive force capable of rousing all the working people to conduct heroic activities in keeping with the Party’s intention to induce them to perform great services for the country and the people and enjoy a valuable and worthwhile life; they will also ensure that these campaigns fully become movements of the masses themselves.

Party organizations should work well with heroes.

This is very important in imbuing our society with the revolutionary spirit to live and struggle in a heroic way and in expanding the ranks of heroes ceaselessly.

Party organizations must treasure and lead well our heroes who, in support of the Party, have performed exploits for the country and the people, so that they continue to flourish. They must respect the heroes and place them at the fore, and create the social climate for emulating them.

Good preparations should be made for the heroes’ meeting.

The meeting will be attended by anti-Japanese revolutionary veterans, heroes of the Fatherland Liberation War, people who have become heroes during postwar reconstruction and socialist construction and unassuming heroes, as well as people who have performed distinguished services and made innovations for the

country and the people.

We must make sure that the heroes' meeting is held on a large scale, in a grand manner and at a high political and ideological level.

It is the unshakable will of our Party to accomplish the revolutionary cause of Juche down through the generations under the revolutionary banner of the Juche idea. We must ensure that the forthcoming heroes' meeting demonstrates to the world both our Party's will to carry through the Juche-orientated revolutionary line with absolute consistency and the unconquerable might of our people who are fighting heroically, united solidly behind our Party.

Korean Friendship Association (K.F.A)

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