Concluding Speech at a Meeting of Ideological Struggle of the Writers under the General Federation of the Unions of Literature and Art of Korea
September 6, 1972

The Party centre has recently put forward the policy of conduct?ing a broad ideological struggle among the workers in the field of art and literature in order to ensure that the Party someonic ideologi?cal system is firmly established and that the production of works of revolutionary art and literature is increased.

In accordance with this policy, a meeting to conduct an ideologi?cal struggle has been going on for several days among the creative workers under the General Federation of the Unions of Literature and Art (GFULA).

Through this ideological struggle we have learned that serious shortcomings exist in the ideological life and creative activities of Party members and other creative workers under the GFULA. The meeting has therefore been timely.

What, then, are the essential shortcomings that have been revealed? First, Party members and other creative workers under the GFULA have not been efficient in their efforts to establish the Party someonolithic ideological system firmly and to strengthen the unity and cohesion of their ranks on the basis of the Juche idea.

Since the 15th Plenary Meeting of, the Fourth Party Central Com?mittee, the Party organizations of the GFULA have not been orga?nizing efforts to eliminate the lingering poisonous influence of the anti-Party, counterrevolutionary factionalists, who were exposed to criticism at the Plenary Meeting. As a result, unsound ideological elements of every description, including revisionism, sycophancy towards the major powers, and feudal Confucianism and nepotism, have found expression in various forms among creative workers. Worse still, some creative workers even formed nepotistic groups and weakened the unity and cohesion of the Party 's ranks in terms of ideology and purpose.

The second essential shortcoming revealed by creative workers is that they are not enthusiastic enough to prove themselves worthy of the great leader. s consideration, nor of the high political trust he places in them in that they fail to display a high enough degree of political awareness, technical skill or loyalty.

Because they lack enthusiasm and loyalty to the leader, creative workers have failed to accept his original ideas and theories on art and literature as a guideline for and the basis of their creative work. Therefore, they fail to describe socialist reality with enthusiasm and refrain from hating outmoded and corrupt practices.

Party members and other creative workers under the GFULA do not lead a sound ideological life either, and fail to work and live with energy and passion.

At this meeting of ideological struggle, many suggestions have been made to expel from the Party those creative workers who have been guilty of serious shortcomings and dismiss them from their posts. The expulsion and dismissal of people should be handled with great prudence.

The leader has stated that while Party members who lag behind developments should be reformed through constant education, no compromise should be made with those who are ideologically cor?rupt.

We must, in accordance with the leader 's instructions and as a major matter of principle, reeducate those creative workers who have made mistakes and unhesitatingly break with ideologically cor?rupt elements.

Party members and creative workers who have been criticized at this meeting must be classified into three categories and then dealt with accordingly: in other words, into the category of people who should be forgiven for their mistakes, educated and transformed, and allowed to continue to work with us for the revolution; into the cate?gory of people who should be forgiven, but should be tested through their ideological and practical activities; and into the category of people who have become ideologically degenerate and hence should be dismissed without hesitation.

There is no cause for concern over the possible retardation in cre?ative work or over possible suspension of the production of novels, songs and paintings because we are breaking with ideologically degenerate people.

As you have unanimously agreed at this meeting, it is high time the young creative workers?products of the age of the Workers. Party?who have been trained by the great leader took their legiti?mate places. In other words, I think it is high time for the older gen?eration to give way to the younger generation. But this does not mean that old-line creative workers should all be dismissed out?right. The great leader has given detailed instructions concerning work with intellectuals. So work with old-line creative workers should be done in accordance with the instructions already given by the leader. Whether or not veteran creative workers give way to the younger generation depends on how the former work. If they have become ideologically senile and are hindering our advance, they will have to retire. If they are still working with energy and passion, they should be allowed to go with us to the end.

We can say confidently that art and literature in our country are now on the right track and that they have a solid foundation. In the past, in order to develop art and literature, we welcomed and educated people whose standpoint differed from that of our Party. Today, however, their standpoint has become different. The point is that we should prevent the emergence of ideological malingerers in our ranks.

All Party organizations of the GFULA must ensure that creative workers rectify their mistakes in their ideological life and creative work as soon as possible and bring about a revolutionary advance in the production of art and literature.

First, they must work more scrupulously to establish the Party scrupulously state of scrupulously to establish the Party scrupulously scrupulously to establish the Party scrupulously scrupulously scrupulously and transform creative workers on a revolutionary and working-class pattern.

They must, before all else, organize and develop with lightning speed the work of equipping creative workers with the great leader. s revolutionary thought and his Juche-orientated ideas on art and liter?ature.

Arming them thoroughly with the great leader 's revolutionary thought is essential for establishing the Party sign monolithic ideologi?cal system. Equipping them with his revolutionary thought and Juche-orientated ideas on art and literature is also essential for widening their political vision and enabling them to increase the pro?duction of revolutionary works required by the Party. Many creative workers claim to know the leader. s revolutionary thought and his Juche-orientated ideas on art and literature, but in effect they have no clear understanding of them. Such being the case, one writer was going to publish his collection of poems by changing only the titles of the poems criticized at the 15th Plenary Meeting of the Fourth Party Central Committee. Another writer neglected his creative work, saying he was unable to write songs because not many of the leader 's instructions on the line of industri? alization were available. They are both extremely misguided. There is no argument about the fact that they have not acquired the Party 's monolithic ideological system. Their acts are not even worth mea?suring by the yardstick of the principles for establishing the Party s monolithic ideological system.

Some writers, on the excuse that too much speed in creative work will lower the quality of the works produced, have been reluctant to accept the policy of the speed campaign proposed by the Party.

The speed campaign in the production of works is a new Jucheorientated principle of creative work that we ourselves have estab?lished.

The people who say that high speed in creative work results in low quality are people who are steeped in revisionism, or who yearn for it. These people can be viewed only as desiring an order by which they own their individual rooms for creative work and write a work in 10 or 20 years while travelling around for pleasure. People who say that the speed campaign produces low-quality works, or that our novels are not worth reading when compared with foreign novels, are sycophants or revisionists.

Seeing that sycophancy and revisionism were widespread in the field of art and literature, I decided to create a model in the field of cinema so as to give a practical demonstration that the speed cam?paign can raise the quality of products and root out sycophancy and revisionism. That was why I made sure that a speed campaign was conducted in the production of the film The Fate of a Self-defence Corps Man.

Through the production of this film we reached the con?clusion that the quality of a work can be guaranteed by the speed campaign when the right basic idea is selected and when the essence of the work is understood.

That high quality in a work can be achieved through a speed campaign conducted on the basis of a correct original idea, and a good understanding of the essence of the work is a truth the correct?ness of which has been proved in practice. This policy is now demonstrating its great effect in film-making. Nevertheless, some creative workers under the GFULA are disputing the policy instead of accepting it.

They are behaving in this manner because the GFULA has neglected the ideological education of its writers, composers and artists in the great leader. s ideas on art and literature and in the Party. s policy on art and literature.

The basic duty of the GFULA is to educate its membership. But the GFULA has become an administrative body rather than an edu?cational institution; it is preoccupied with administrative routine, dealing only with the implementation of assignments to create works and totally neglecting the education of its members. If the GFULA had given its members constant education in accordance with the leader is instructions, these creative workers would not have become corrupt to the extent that I have just mentioned.

Party organizations and officials of the GFULA must make the main task of their federation to be the establishment of the Party s monolithic ideological system. They must imbue Party members and other creative workers with the leader s revolutionary thought and his instructions on art and literature.

A well-defined system by which the great leader is instructions are disseminated accurately and promptly must be established. In addition, Party organizations must conduct organizational work efficiently so that Party members and creative workers study the leader is instructions in depth and understand clearly their essence and the way to implement them.

Party organizations and officials of the GFULA must also control the way in which creative workers study by reviewing the results of their studies. Studying, as is the case with other work, cannot be suc?cessful if it is left to spontaneous effort. One needs to have one study controlled. Some people probably claim to be too old to study, but that is not really the case. Anyone can study well under the con?trol of the organization to which he or she belongs.

The next most important thing for creative workers in acquiring the Party s monolithic ideological system is to establish the revolu?tionary habit of unconditionally implementing the great leader s instructions and the Party s policies on art and literature. As I always say, the leader s instructions are the law, and so they must be implemented with no conditions attached. But in practice the officials of the GFULA and creative workers have not striven to implement the leader s instructions in an unqualified way, although they claimed they would do so.

In order to implement the great leader 's instructions absolutely, it is necessary to study his instructions and have the spirit of carrying them out by making every effort with no condition attached. There? fore, Party organizations in the GFULA must educate creative work? ers to acquire the revolutionary habit of carrying out the leader 's instructions by making every effort and to have the spirit of imple? menting them with no condition attached.

The spirit of unconditionality displayed by the creative workers of the April 15 Writing Group is an example that must be emulated by all creative workers. The April 15 Writing Group carried out the Party sassignment to produce new works to mark the great leader so 60th birthday, and in doing so they made no excuse or pretext. All creative workers must follow the example of the spirit of uncondi?tionality displayed by those of the April 15 Writing Group. From now on Party organizations must combat without compro?mise any trace of insincerity towards the leader sinstructions and any practice of living lackadaisically from one day to the next, and they must establish the revolutionary habit of implementing the leader sinstructions without condition.

Next, Party life must be intensified among Party members. An important matter in establishing the Party s monolithic ideo?logical system among Party members and in their revolutionary transformation and assimilation to the working class is to intensify their Party life.

As the great leader Comrade Kim II Sung has said, life in a revo?lutionary organization is a blast furnace for ideological training and a school for communist education.

If Party life is intensified, mistakes committed by comrades can be corrected through an ideological struggle before it is too late, and problems arising between comrades can also be solved. Only then can Party organizations be animated, militant organizations.

Party members under the GFULA, however, have not conducted their Party life properly. As a result, they have neither noticed that some creative workers have become ideologically degenerate, nor have they criticized them on time to correct them.

This meeting of ideological struggle has not been organized by you but by the Party. This shows how deplorable the Party life of Party members under the GFULA is. Clearly, Party members under the GFULA have not even acquired the rudimentary traits of leading a proper Party life.

The primary Party committee of the GFULA must work hard, regarding the intensification of Party members organizational life as its major task.

It must discard the outmoded, administrative method of work by which it has been controlling only the carrying out of creative work?ers. production tasks; it must concentrate instead on intensifying the organizational life of Party members. All the shortcomings that have been exposed to criticism at this meeting are clearly attributable to the way in which the strengthen?ing of the organizational life of Party members has been

neglected. This is a lesson we have learned from this ideological struggle.

Party organizations in the GFULA have not worked with stami?na. Many people in the GFULA are now in their forties, fifties, and sixties, which means that if Party organizations are spiritless and dull, it will be impossible for them to guide the organizational life of Party members properly and combat negative practices. If the prima?ry Party committee of the GFULA had kept Party organizations con?stantly on their toes and intensified the organizational life of Party members, it would have been able to prevent the serious shortcom?ings exposed at this ideological struggle meeting. The primary Party committee of the GFULA must encourage Party organizations under its control to enlist members actively in Party life and conduct an ideological struggle regularly, so that their Party life is spirited and lively.

The ideological struggle must be conducted regularly, not by accumulating information on shortcomings for a year or two and then criticizing them all at once. In particular, reviews of the Party life of creative workers must be held regularly.

The experiment in film-making shows that it is advisable for the workers in art and literature to review their Party life frequently. The new system of reviewing Party life has proved its effectiveness clearly in practice.

Holding monthly reviews of the Party life of artists and of cre?ative workers in particular means too long an interval between reviews. Relatively speaking, creative workers under the GFULA are too libertarian. That is why the GFULA should hold a survey meeting on Party life frequently.

In a cell with many Party members, a review of their Party life will take a little too long at first. Since their Party life will be reviewed at short intervals, however, after about one month thirty minutes will be enough for each session.

Reviewing Party life frequently is not an excuse for holding stereotyped meetings. Party members should sit together by cells and critically examine the problems raised since the last session and any shortcomings revealed in the ideological life of the members.

The provincial branches of the GFULA must also examine the matter so that the Party life of their members is reviewed according to the new system.

To proceed, Party organizations of the GFULA must work hard to strengthen the unity and solidarity of creative workers in ideology and purpose.

An intensive struggle to strengthen their unity and solidarity in ideology and purpose is particularly important in view of the present state of affairs in the GFULA.

I have heard that in some provincial branches of the GFULA nepo?tism has emerged to reveal sectarian tendencies. This is very serious.

In order to strengthen its unity and cohesion, our Party has combatted factionalism, localism and nepotism without compromise and

eliminated them despite the fact that they persisted for so long. As a result, I rarely hear of the presence of nepotism nowadays. But in the organizations under the GFULA, nepotism is still being overlooked, and considerable harm is being done as a result.

The fact that the tendency towards nepotism has survived and grown among the workers under the GFULA is due mainly to a fail?ure to educate union members and to the neglect of ideological struggle by Party organizations of the GFULA.

The primary Party committee of the GFULA and Party organiza?tions concerned must conduct a powerful ideological struggle among creative workers and eliminate nepotism and all unsound tendencies once and for all. From now on, you must not tolerate the slightest expression of nepotism or of breaking the unity and cohesion of Party ranks in ideology and purpose by slandering comrades, but conduct a sharp ideological struggle against these practices.

Party organizations of the GFULA must also improve their work with people and their ideological education.

At the Fifth Party Congress, the great leader Comrade Kim II Sung instructed that the struggle must be intensified against the infiltration of imperialist ideology and culture and against the tendency to return to the past.

If creative workers are not educated to firmly establish the mono? lithic ideological system of the Party and to safeguard its Juche-orientated policy on art and literature staunchly, reactionary bourgeois ideology and culture may infiltrate art and literature in our country and the tendency to return to the past may appear.

In the past, certain creative workers under the GFULA were not fully vigilant against bourgeois ideology and culture, and some of them even yearned for former days. This was mainly because the primary Party committee of the GFULA and its officials had not sharpened the edge of the working class and had neglected ideologi?cal education of Party members and creative workers.

The primary Party committee of the GFULA must increase the fighting efficiency of Party organizations, intensify the ideological education of Party members and creative workers and launch a strong ideological struggle against those who, in longing for former days, discredit our Juche-orientated art and literature.

In addition, Party work must be made a part of work with people. Party organizations must not usurp administrative authority, but control and guide the ideological and political life of Party members; they must not dictate administrative affairs, or deal only with paper?work. The primary Party committee of the GFULA and Party orga?nizations under it must adopt revolutionary measures to improve work among people.

From now on Party organizations of the GFULA must discuss the matter of eliminating the practice of taking administrative work upon themselves and propose many measures to achieve this end. Party organizations and officials of the GFULA must imbue cre?ative workers with the great leader 's revolutionary thought and the Party policy on art and literature, intensify the organizational life of Party

members, and strengthen the unity and cohesion of the Party 's ranks in ideology and purpose. They must completely turn Party work into work with people, and thus press ahead with establishing the Party 's monolithic ideological system firmly as well as with bringing about the revolutionary transformation of people and their assimilation to the working class. This is the number one task facing Party organizations and officials of the GFULA.

Second, you must produce numerous works of revolutionary art and literature that are capable of making an active contribution to the revolutionary transformation of society and to its assimilation to the working class.

In order to produce many works of revolutionary art and litera?ture that are excellent both in their ideological quality and their artis?tic level, it is essential, first of all, to select the right seed.

By the seed I mean the core of a work. The seed that constitutes the core of a work is a fundamental factor in defining the value of the work. It is only when the writer has selected the right seed that he can convey his ideological and aesthetic intentions correctly and ensure the philosophical depth of his work.

The novels and poems now being published by the GFULA are desultory and lack ideological substance; they seem to contain some elements of a story, but fail to affect people seemotions. This is entirely because they contain no proper central ideas.

All creative workers must make sincere efforts to select the right core for their works and develop this core artistically.

In order to do this, it is necessary to conduct a profound study of the great leader. s instructions and Party policy, for without this knowledge you can neither select the right central idea nor describe it artistically. You must not depart from the leader. s instructions and Party policy in your creative activities. When you have selected the right core, you must make every effort to con?centrate your artistic details on it so as to develop them in depth and describe them skilfully. In this way you will properly com?bine the ideological content and the artistic quality of the work you are creating.

A proper combination of ideological content and artistic quality is very important in creating works of art and literature.

Whether they are combined properly or not in creating works depends on how fully the creative workers involved are prepared.

There should be no particular bias towards either the ideological content or the artistic quality; a proper equilibrium should be main?tained, so that when the two factors are weighed against each other, the balance tips to neither one side nor the other. It is only when this equilibrium is sustained that the combination of the two factors can be considered complete.

The maintenance of balance between the ideological and artistic qualities and their thorough combination depend on how the creative workers concerned are prepared, and more importantly, on what the attitude of the creative workers is. Therefore, creative workers must equip themselves fully with the great leader. s instructions and the Party. s policies on art and literature and acquire the creative attitude

of fully embodying the Party spirit, the working-class spirit and the spirit of serving the people in the production of works.

To forge ahead, creative workers must study the current situation closely and try hard to depict life truthfully in accordance with the great leader. s instructions.

If they depart from reality, they can neither depict life truthfully nor implement in their work the principle of loyalty to the Party, to the working class and to the people. All creative workers must, therefore, explore the depths of vigorous reality in which the con?struction of socialism is taking place.

Another important matter in the creation of works of art and liter?ature is to eliminate similarity in creation and implement the princi?ple of originality, the principle of avoiding repetition. Similarity and imitation are alien to the creative methods of socialist realism. Yet while they say they are opposed to similarity and imitation in creation, creative workers have not, in practice, eliminated them.

The novels and poems which have been published recently resemble one another too much.

Similarity is in evidence not only in novels and poems but also in music. A considerable number of composers, who did not under?stand the essence of the instructions the great leader gave when praising some musical pieces, are imitating certain elements of these works or patching them together mechanically, rather than emulating their excellence.

Creative workers must follow the principle of originality, the principle of avoiding repetition; they must conduct an individualistic and original exploration of life and fully implement the principles of individuality and originality in their creative work.

In order to implement the principles of individuality and original?ity properly, creative workers must see, explore and understand life in a singular manner and with a Party eye on the basis of the great leader. s Juche-orientated ideas and theory on art and literature. They must try to generalize and individualize the events they have under?stood and make sincere efforts to describe them individualistically, to enrich them and develop them.

Early this year the great leader gave instructions on the basis of a comparison between poems written by our poets with those written by Chongryon. The leader said that the poems from Chongryon expressed the feelings of the poets skilfully in a few short stanzas, whereas the poems written by our poets resembled long sentences cut into many pieces that did not sound like poetry.

The poems carried in Rodong Sinmun nowadays, the epics pub?lished on anniversaries in particular, are all similar to one another and they do not resemble poetry. Stereotyped poems must not be written, for such poems cannot avoid similarity. To be candid, the poems written by our poets look like poems, but are in fact sentences chopped up into stanzas. If these sentences are connected they become a piece of

prose. This problem should be discussed in the future in writing poetry.

However, I do not mean that all such poems should be scrapped. Since even such poems are loved by the people, the matter of dis?carding them should be reconsidered.

I shall not give a lengthy explanation about how to write lyrics. Lyrics are written in a prosaic manner, so the words, when linked from the beginning to the end of a song, again become a piece of prose.

The great leader said that all the stanzas in lyrics nowadays end with 'subnida' or 'subnida' (prosaic predicates?Tr.) and asked why the songs are written in such a way.

If such endings are used in one song, they should not be used in other songs; however, they are frequently repeated in other lyrics. This is an example of similarity.

Similarity in the production of works must be eliminated once and for all. It must be combatted without compromise not only in the assessment of works but also among creative workers.

In addition, in order to enhance lyricism, the characteristic quali?ty of poetry, poets must experience real life, exploring it with deep emotion. Only thus will they be able to avoid reproducing what has already been produced.

In future, poetry must depict the socialist reality in great variety and from various angles.

Having been told recently to publish collections of poems, some people are intending to collect and publish even poems that have been rejected.

When collections of works are published from now on, the pro?posed submissions must be carefully examined before being pub?lished. At present, the central idea of a piece is selected by the GFULA, assistance to writing is given by the GFULA and the final assess?ment is made by the GFULA. This is not a proper way to deal with matters. A state commission must be formed for the assessment of all works, including the novels, poems and paintings that are to be printed and published.

Strenuous efforts must be made to develop children sliterature. Since the great leader gave instructions that children sliterature must be developed, many works in this field have appeared. The GFULA must continue to press ahead with the production of juve?nile literature.

To develop this kind of literature is an important matter relating to the heirs to our revolution. How we bring up and educate the younger generation has a direct bearing on the future of our revolu?tion. We must on no account slight this task, but continue to pay close attention to the production of literature for the younger generation. The creative workers in this field must, in accordance with the instructions given by the great leader early this year, continue to write fairy tales and fables, and public attention must be paid to the production of children significant significant works of children significant significant works of children significant significant works of children significant significant significant works of children significant significant significant works of children significant significa

In order to develop children, s literature, writers specializing in this field must acquire the habit of visiting children. They must not only observe their own children at home, but also visit other children and study how the children of our country are living in general. They must hold consultative meetings at school, meetings to discuss the results of their studies and meetings to publish their experiences. The matter of artistic and literary criticism needs further study. At present, this is not proceeding properly. The problem is how we should deal with artistic and literary criticism. The way in which we are dealing with this at the moment is to comment on the good points of works and criticize their shortcomings. This type of cri?tique is utterly pointless. The current method in artistic and literary criticism is dogmatic.

In our country works of art and literature are published with Party and state assurance, so it is impertinent to comment in any way on published works. Of course, at the stage of the assessment of a work its shortcomings, if any, can be criticized without restraint. Howev?er, once it has been completed and published with the assurance of the Party, it must in no way be criticized. If any mistake is found in the course of creating a work, it must be corrected through discussion before the work is published. It is seriously wrong to allow a work with mistakes in it to be published and then condemn the mistakes.

A critical essay may deal with a novel, for instance, by amplify?ing the writer s intentions theoretically so that the readers acquire a deeper understanding of the theme of the novel. I think that the cri?tique of a novel should be written like a film spectator s comments. In any case, the present concept of critique should be changed and the current method of criticism eliminated. Music in our country must be developed so that it caters to mod?ern aesthetic tastes.

An important matter in this regard is to develop our national music and its forms along new lines.

To this end, the style and form of the songs in the revolutionary opera The Sea of Blood should be popularized.

You would be failing to meet the purpose if you were simply to pick up various elements from the songs in this revolutionary opera and then assemble them in an effort to popularize songs from the Sea of Blood-style revolutionary operas. The point is that you must acquire a full understanding of the essence of the great leader s Juche-orientated ideas on art and literature contained in such operas, and apply them to your own musical creation.

The revolutionary operas The Sea of Blood, A True Daughter of the Party, and Tell, O Forest, our three operatic masterpieces, incor?porate the content and forms of revolutionary opera as well as the principles and methods that must be adhered to in the creation of revolutionary operas.

However, the workers in the field of musical creation are not conducting properly the work of exploring and generalizing the prin?ciples and methods of creating opera in the style of the revolutionary opera The Sea of Blood. The Musicians Union has not organized the study and discussion of the revolutionary operas The Sea of Blood and The Flower Girl. Such being the case, composers do not under? stand the essence of the leader is ideas on art and literature contained in these works and cannot generalize the principles and methods of creating opera in the style of The Sea of Blood.

I have been told that operas are being created in North Phyongan Pro?vince, South Hamgyong Province and Ryanggang Province, but the situ?ation is deplorable. The low standard of the operas being created in the provinces is due to the fact that creative workers produce operas with no clear knowledge either of the leader. s instructions on the creation of operas or the principles and methods of creating revolutionary operas.

The Musicians. Union must organize the study of the leader. s instructions on the creation of revolutionary operas and of the princi? ples and methods of creating such operas established under the guid? ance of the Party. It must popularize these principles and methods by organizing the study and discussion of the revolutionary operas The Sea of Blood and The Flower Girl.

The next important matter in musical creation is to give variety to the genre and mood of the music.

This is very important in preserving and developing the charac?teristics of our music.

The Musicians. Union must work hard to overcome the devia?tions revealed in developing musical genre and mood.

The great leader has instructed that the variety of musical forms should be continuously explored.

The Musicians. Union must constantly and on a planned basis explore new forms of music, put musical productions on the stage promptly and thus popularize various forms of music.

The union must create a lot of new musical pieces, and at the same time work hard to discover and study folk songs. It must take full command on these two fronts.

Some people may question the search for and study of folk songs as being a trend towards returning to the past, but this is not so.

When the Shanghai Dance Drama Troupe from China was visit?ing our country, the great leader told them that the songs and music of the revolutionary opera The Sea of Blood were of a Korean style based on Korean folk songs. His words contain the profound mes?sage that without knowledge of our folk songs, it is impossible to compose songs and music of a Korean style.

Without knowledge of our folk songs, you cannot compose songs and music in a Korean style; without knowledge of the folk songs from the past, you cannot compose words and music that accord with the feelings of our people. However, the Musicians. Union has neglected the work of collecting and studying folk songs. This work will also be important in the future in our cultural exchange with south Korea.

The great leader has instructed that the folk songs Yangsando, Broad

Bellflowers and other similar ones should be revived. In accordance with his instructions, professional art troupes are now working to revive such songs.

The Musicians. Union, too, must work hard to collect and study folk songs.

In the field of fine arts, the variety of themes of works must be increased before anything else.

Expanding variety in themes is very important to fine arts, for without such expansion it is impossible to describe reality in great breadth.

The themes of works produced by our painters are very simple. These artists have not explored various aspects of life in their paint?ing, and that is why their works cannot mirror the various aspects of life. This shows that artists are not studying real life and are making no effort to explore their themes.

The workers in the field of fine arts must explore reality without hesitation, study it closely and build up an understanding of it with a sincere attitude so as to develop variety in their themes.

In the field of painting, efforts should be directed to the develop?ment of Korean painting.

The main deviation revealed in this field is that Korean painting is being slighted, instead of being stressed.

In future, greater importance should be attached to Korean paint?ing (ink and wash painting) than to oil painting. Needless to say, oil paintings should be produced, but Korean painting should be encouraged more than oil painting. An ideological struggle must be directed against the tendency to paint only in oils while neglecting Korean painting.

Artists must try to produce Korean paintings using Korean mate?rials and equipment. Producing such paintings with imported materi?als is an expression of a failure to have established Juche. As far as possible, Korean paintings should be drawn using local materials and equipment. Pictures produced by using foreign materials can never be called Korean paintings.

We must ensure that our artists produce excellent Korean paint?ings using our own materials by displaying to a high degree the rev?olutionary spirit of self-reliance.

Now that the Juche idea has been established in all fields in our country, as the great leader instructed, Korean paintings should be displayed prominently when works of fine arts are taken abroad for exhibition.

Third, creative workers must work harder to improve their quali?fications.

Our creative workers must equip themselves fully with the great leader 's revolutionary thought and the Party 's policies on art and lit? erature and, at the same time, improve their qualifications. Only then can they create works good enough to meet the requirements of the Party.

Improving their qualifications is also essential for future north-south exchange.

The great leader has said that cultural exchange should be effect?ed

between north and south in the future, but that our creative work?ers do not seem to be prepared to deal with this matter satisfactorily. Some of our creative workers are not, in fact, prepared well enough to work skilfully with south Korean cultural workers if they were to meet them right now.

We must ensure that our creative workers have a knowledge of many fields so that they can deal with their south Korean counter?parts at any time.

To this end, they must read all the books published in our country and the world so classics. In addition, exchanging experiences with film workers and plenty of other exchanges will have to be conduct?ed. In order to encourage creative workers to acquire knowledge of many fields, it is necessary to exercise tight control over how they study. From now on their knowledge of literature should be examined when their Party study is reviewed.

Writers should be encouraged to read not only revolutionary nov?els but also revisionist novels, and debates on aesthetic matters should be arranged so that they see clearly the reactionary nature of revisionism. This will prevent our writers themselves from produc?ing revisionist novels.

Creative workers must see a lot of plays and films. They must watch not only Korean films but also foreign ones.

They should see a stage play once a month and a film once a week, Korean films and foreign ones alternately. They must look at films not merely for the sake of amusement. When they see a film they must, above all else, try to understand the meaning of the instructions the great leader gives after he himself has seen it. If he has pronounced a film to be good, creative workers must study in detail why he did so.

For this purpose, demonstration lectures for seeing and studying films that the great leader has seen and commented on should be arranged. Writers may study the scripts of films already produced.

The primary Party committee of the GFULA must organize a variety of work aimed at improving the qualifications of creative workers so as to prepare them to be versatile workers.

In conclusion, I would like to speak about some questions that have been raised relating to the creation of works of art and litera?ture. First, a proper system for judging literary works must be estab?lished. The State Evaluation Commission for Works of the Ministry of Culture must not examine all literary works. It should assess only film scripts.

Novels and other literary works should be evaluated by a trio of Judges, as instructed by the great leader. In other words, the assess?ment of novels and other literary works must be undertaken by a strong state work assessment commission composed of representa?tives from the Party, the General Federation of Unions of Literature and Art, a social organization, and the Ministry of Culture, a state organ. Higher demands must be made in the judgement of literary works, and the works must be examined strictly. The great leader has pointed out the fact that since the 15th Ple?nary

Meeting of the Fourth Central Committee of the Party works have been attributed to collective authorship without the names of the individual authors being identified; he has also instructed that the names of the authors of works should be published and that royalties should be paid to them. This is another expression of his great con?sideration for creative workers.

The officials of the Party and the GFULA seem to be timid enough to think that the authors in names had better not be made pub?lic, because if something dishonourable were to happen to them, their works would have to be withdrawn. You must not work on such an assumption. You must believe that so long as one is under the leadership of the Party, one can live as an honourable revolution?ary all one is life under the guidance of the leader.

The great leader has said that we must think of reeducating even wavering and degenerate people so that they work for the revolution with us, and that we must not, out of a fear that they might become degenerate, hesitate to publish the names of writers.

He has instructed that we must educate and transform all our intellectuals and take them with us on the road to communist soci?ety, and that it would be a mistake to work on the assumption that some of them will become laggards tomorrow simply because others have become laggards today.

You comrades have already experienced and will continue to experience in your lives how warmly the great leader appreciates writers and how dear he holds them.

The Party will always trust you and guide you; it will not allow any of you to become a laggard, so that all of you will fight on in the same revolutionary ranks.

You comrades are a detachment of intellectuals who are in the hands of the Party, so you must not become slackers. The collective must grapple with the task of educating people so as to prevent the appearance of any shirkers in our ranks. For the collective to educate and transform people, it is necessary to intensify the organizational life of the Party.

It is a known fact that when Party organizations fail to strengthen the ideological education of Party members and their organizational life, laggards appear in the ranks. Party organizations must, therefore, intensify their members ideological education and their organization? all life so that not a single person of this kind appears in our ranks.

On condition that the education of creative workers is intensified in future, novels and works of fine arts should be published with the names of their creators, instead of being published only as collective works.

A literary production company must be formed to guide and con?trol the administrative aspects of writers creative activities.

This organization must guide and control the writers. creative work, and the GFULA must play only the role of educating its mem?bers. We are now living in a revolutionary age. Therefore, creative workers must work in a revolutionary manner.

In order to ensure that creative workers produce works in a revo?lutionary way, it is necessary to give them assignments administra?tively and make strong demands on them. Only then will they select the right central ideas for their works and do a good job. The princi?ple of giving assignments to and making strong demands on creative workers has proved its effectiveness with the April 15 Writing Group. Good core ideas must be selected for writers, and writers must be encouraged to produce works which accord with Party poli?cy and meet its requirements. No matter how much writers may pro?duce, works which are not needed by the Party are useless. Unlike reactionary creative workers, who assert the 'ofreedom of creation' in bourgeois society, our creative workers who work for the revolution under the socialist system must produce works under state guidance and control.

Writers receive assignments from the Party and carry them out at the forefront of Party art and literature. In order to see that writers perform this role properly, the state must improve its guidance over them and tighten its control of them. Therefore, a literary production company should be organized so that it exercises unified direction and control over creative workers in their work; the GFULA should not be forced to guide creative work.

The GFULA is an organization with the function of educating its members. Therefore, it must do educational work rather than orga?nize and direct administrative work. True, in the days immediately after liberation the GFULA, a public organization, had to organize and direct creative work because writers had not yet been organized and were scattered across the country. However, now that everything is in the hands of the Party and the Ministry of Culture exists, there is no need for the GFULA, a public organization, to organize and guide creative work directly.

Other creative workers are now operating under the Ministry of Culture, so there is no reason why writers cannot write under an administrative organization.

We must, in accordance with the great leader splan, form a liter? ary production company and give it the task of producing works for which it takes responsibility before the Party and the state. The pro? duction company must also hand out creative assignments to writers and exercise legal control over creative work. The literary produc? tion company must also provide writers with central ideas for their works, assist them in their creative work, direct them and assess what they produce.

The literary production company can be placed under the Min?istry of Culture or made an independent establishment. If it is made independent, it can deal with the production of children still still

If writers belong to the administrative body, they will have better

living conditions. Because they now belong only to the GFULA, a public organization, they have not been provided with proper living conditions. If they feel discomfort in their lives, they will find it impossible to write properly about how good the socialist system is. I intend to form the administrative establishment under which writers will live so that they can receive consideration and benefits from the great leader, as other creative workers do.

After this meeting you should discuss the matter of forming the literary production company and bring the results of your discussion to my notice.

In order to ensure that writers produce good works, writing rooms should be provided for their work. I think it advisable to pro?vide these rooms in the Usanjang Holiday Home and let the writers work there.

When the literary production company has been established, those writers who are working in the provinces should be considered as having been sent there by the literary production company, and the composers who are working in the provinces should be placed under provincial art troupes or provincial houses of mass culture. In future, branches, branch heads and the like should all be abolished.

The lives of creative workers should be regulated. Their weekly routine, for instance, should be scheduled by specifying the day on which they will attend a public lecture, the day on which they will review their Party life, the day on which they will attend a film, and the day on which the collective critique of novels will take place. Such a schedule must be strictly observed.

From now on the daily work timetable for creative workers must also be tightened, with creative work as the main item in their daily routine. Eight to ten hours should be devoted to creative work each day, and the remaining hours should be spent in studying and rest?ing.

You comrades must learn a serious lesson from this meeting for ideological struggle and prepare yourselves as literary workers and artists who are unfailingly loyal to the leader.

In order to be truly loyal to the Party and the leader, you must give considerable thought to how to accept the great leader. s revolu?tionary thought and implement it. You must always think of how to be more loyal to the Party and the leader, how to improve your Party life and your ideological training. You must steadily transform your?selves into revolutionaries and assimilate yourselves to the working class.

At this meeting many shortcomings have been criticized, but this does not mean that you have been totally unsuccessful in your work. On the occasion of the great leader so 60th birthday, the day of the greatest national jubilation, our creative workers produced many pieces describing the leader, and many writers, composers and artists made strenuous efforts to carry out their revolutionary tasks. But in view of the leader so consideration and expectations, the work we have done so far is still inadequate.

You must work by displaying all your talents and enthusiasm and

prove yourselves loyal and worthy of the consideration of the great leader and the high political trust he places in you.

After the discussion of the letter from the Party Central Commit?tee, all the creative workers in the GFULA must establish the. Party s monolithic ideological system more firmly, carry out the great leader instructions and the Party s policies on art and literature, and thus bring about a revolutionary advance in the production of works of art and literature.

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