

**KIM JONG IL**

**THE TIMES AND THE OUTLOOK  
ON ART AND LITERATURE**

**Foreign Languages Publishing House  
DPR Korea  
Juche 110 (2021)**

WORKING PEOPLE OF THE WHOLE WORLD, UNITE!

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## EDITOR'S NOTE

In his work *On Juche Literature* published on January 20, 1992 Chairman Kim Jong Il gave comprehensive theoretical and practical answers to the mission and tasks literature has assumed for the times and the people.

The work consists of seven chapters—*The Times and the Outlook on Art and Literature*, *Heritage and Tradition*, *The Outlook on the World and the Method of Creative Work*, *Socio-political Organism and Literature*, *Life and Description*, *Forms of Literature and Creative Practice*, and *The Party's Leadership and Literary Creation*.

The editorial board publishes the first chapter, *The Times and the Outlook on Art and Literature*.

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# **1) THE NEW TIMES REQUIRE THE JUCHE OUTLOOK ON ART AND LITERATURE**

Our art and literature that greeted its heyday in the 1970s under the leadership of the Party produced many works in the 1980s and 1990s, too, works with high ideological and artistic qualities that touch the people's heartstrings, greatly contributing to our people's revolutionary cause for the complete victory of socialism and the independent, peaceful reunification of the country. Today the imperialists and reactionaries are trying more frantically than ever before to obliterate socialist art and literature and spread bourgeois art and literature, but our art and literature are thoroughly preserving their revolutionary principle and ideological purity without the slightest vacillation.

The times advance continuously, and the demand of the people for art and literature is increasing daily. Art and literature must develop with the advance of the times and lead the masses' struggle for independence. Only art and literature that lead the people's struggle for an independent life at the head of the advancing times can faithfully play their role as a valuable textbook for life and as an ideological weapon that powerfully arouses the masses to the revolution and construction. Our art and literature must fulfil their mission for the revolution by leading the

historical current of the vibrant era dynamically.

If art and literature are to fulfil their duty satisfactorily, writers and artistes must study the people of our times and their life from a fresh point of view before portraying them. The new era requires a new type of art and literature that corresponds to it, and a new type of art and literature can be created only on the basis of a new outlook on art and literature.

Ours is a new historical era, when the masses, once exploited and oppressed, have become masters of history, transforming the world according to their will and requirements, and shaping their destiny independently and creatively. Today, no country and no nation is willing to live under the subordination and domination of others. For a country or a nation to shape its destiny on the basis of its own faith and strength is the main trend of historical development which no force can check.

Our people are a heroic people who defeated two imperialisms in the period of one generation under the guidance of the great leader and the great Party, as well as a revolutionary people who have built on their land the socialist society of Korean style centred on the masses, by displaying the revolutionary spirit of self-reliance and fortitude. A fundamental change has taken place in the ideological consciousness and mental and moral traits of our people.

The noble mental and moral traits of our people find expression in their boundless trust in and unfailing loyalty to the Party and the leader, their ardent love and devoted service for the homeland and fellow people, their

indomitable will to accomplish the communist cause, their revolutionary optimism, their lofty revolutionary obligation to their leader and their warm comradeship. Today, cherishing the pride that our leader, our Party and our country are the best, they are full of a firm determination to bring nearer the complete victory of socialism and the independent reunification of the country under the revolutionary banner of the Juche idea, never changing no matter what the circumstances.

Basing ourselves on the old outlook on art and literature, it would be impossible to accurately reflect in artistic and literary works the epoch-making changes of our times and the aspirations of our people. The new historical times require a new outlook on art and literature.

The outlook on art and literature our times require is the Juche-oriented outlook on art and literature. This outlook is, in short, the view and stand that approach art and literature centring on man. It is based on the Juche idea.

The outlook on art and literature means, in general, the point from which one views and approaches art and literature. The outlook on art and literature is the starting-point in defining their nature and mission, the principles and methods of creative work and the social value of artistic and literary works. It is embodied in the works of art and literature throughout the whole process of creation—from the selection of a seed to its representation. The same subject matter of the same period is portrayed differently according to the writers' and artistes' outlook on art and literature.

The Juche-oriented outlook on art and literature is the ideal one for our times, for the creation of art and literature of genuine realism, as it produces a most truthful description of man, regards the masses as masters of the world and their own destiny, and serves them.

This outlook represents the aspirations and demands of the masses of the era of independence.

Each period of historical development requires art and literature that correspond to it. Accordingly, a correct appreciation of the historical period as well as a correct understanding of its requirements is of great significance in establishing an outlook on art and literature of the class which represents that period.

The requirements of the times are none other than those of the progressive class and the masses, who propel socio-historical development while standing at the centre of the times. In the era of capitalism, the basic requirement of the masses was to free themselves from the chains and subjugation of capital. But our era has put forward a new historical task different from that of previous times. The requirements of our times are those of the masses, who have become masters of the world and their own destiny. In the era of independence, a historical task has come to the fore, the task of achieving national, class and human emancipation, and realizing the independence of the masses throughout the world. The art and literature of today must naturally give a correct answer to the new requirements of the present times.

This task can be accomplished satisfactorily only when writers and artistes establish an outlook on art and literature



based on the Juche-oriented outlook on the world. Then, it will be possible to eradicate all sorts of reactionary art and literature and their remnants left by the exploiting class over many ages, and build true art and literature for the masses. At the same time, it will be possible to produce an image of a typical man, an independent man, whom the art and literature of previous times had never represented, bringing people to the true value of man, the most powerful and dignified social being in the world, and instil revolutionary faith and courage in the people of our times who are fighting for independence.

This outlook embodies the working-class character in its view and stand towards art and literature.

As everyone approaches man and life differently according to his social and class status, so the outlook on art and literature naturally reflects the demands and interests of a certain class. The working class has a revolutionary outlook on art and literature that serves the implementation of their historical mission. Their outlook considers that the true nature and value of art and literature are in their contribution to the struggle of the working masses for independence. But the bourgeois outlook on art and literature reflects the interests of the exploiting class, which tries to maintain the outdated social relations of exploitation and oppression, subjugation and domination. So this outlook distorts the nature of art and literature, and regards them as a means for the entertainment and profit-making of the bourgeois class. This outlook instils into people extreme egoism and the immorality of resorting to anything for the sake of indolence and luxury, and thus

plays a reactionary role of reducing people to slaves of gold, and paralyzing their revolutionary and class consciousness.

The Juche-oriented outlook on art and literature requires the embodiment of the national character in art and literature.

Each nation has its national character which has been formed historically, as well as its peculiar aesthetic sense and emotion coming from the character. The national character which no other nations have or which is distinguished from that of other nations is expressed intensively in the mode of life, language, customs, circumstances and manners of each nation. The national character produces differences in the people's cultural and emotional lives, and helps form an aesthetic view that suits the special character of the nation. The value of a literary or art work depends largely on whether it correctly reflects the character and life of that nation and whether it produces the national taste in portrayal. Our people have their own national character. No matter how good the seed it has or how important the matter in society it deals with, it will be useless if it fails to describe life to suit the taste of our people.

The kernel of the Juche-oriented outlook on art and literature is the Juche-oriented view of and stand towards the nature of art and literature as humanics.

How literature should be viewed is a fundamental question of the outlook on art and literature as well as the basis on which to clarify the view of and stand towards all problems of literature.

The Juche-oriented outlook considers Juche humanics to be the genuine literature of our times. Juche humanics is a new type of literature that contributes to carrying out the cause of independence of the masses by raising the question of independence, the question of independent man, and creating a typical man of the Juche type.

Juche humanics approaches man in the context of social relations, but it does not confine itself to this; it describes man as the driving force that transforms nature and society as required by his attribute of independence. The archetype of such a man is the independent man, the communist man of the Juche type.

Only when it raises a significant human question and finds a solution to it consistent with man's intrinsic nature, can literature have its value as humanics. A meaningful human question is a question as to what is the objective of man's life, what kind of life is the most worthwhile and valuable and which road should man follow to attain this objective. Juche humanics views the question of independence as the most significant human question, deals with it in works of art and literature, and provides a profound artistic solution to it.

An important point in the Juche-oriented outlook on art and literature is the Juche-oriented view of and stand towards beauty.

An outlook on art and literature provides a view of and stand towards the nature of literature as well as the essence of beauty. Through the portrayal of typical men and their lives, art and literary works give an answer to what is beautiful, noble or tragic and what is mean, vulgar or

comical. There is no art or literary work that does not deal with beauty.

The Juche-oriented outlook on art and literature demands that beauty be viewed, approached and portrayed from the Juche-oriented view and stand. When viewed from the point of the Juche-oriented outlook, beauty means the life and struggle of independent man. As independence is what keeps man, a social being, alive, the life of independent man, who fights for his independence, is the most beautiful. No matter which era or which society we describe in art and literary works, we must discover what is beautiful in the life of man, who fights for his independence, and create a truthful depiction of it. Of course, the struggle of the masses for independence in the exploiters' society is an arduous, bloody struggle full of trials. The struggle for independence may be accompanied by heart-rending failure and sacrifice, and unbearable agony and misfortune. But if we approach and describe such agony and misfortune, and such failure and sacrifice as futile and simply tragic, such works cannot show the real beauty of life or teach the people the true meaning of beauty. Art and literature must naturally highlight those people who fell in action in the struggle for independence of the masses as heroes of the times and portray their chequered lives in a lively way as being worthwhile and valuable, full of revolutionary optimism.

Another important thing in the Juche-oriented outlook on art and literature is the Juche-oriented view of and stand towards creative work.

The view of and stand towards art and literary creation is of great significance in guaranteeing the ideological and artistic qualities of works.

It is of first importance in creative work to have a correct view of and stand towards what kind of works we should create and for whom. The Juche-oriented outlook on art and literature requires that all problems arising in creation should be viewed and studied centring on the masses, and solved on the principle of making art and literature serve the people. The masses are the masters of art and literature, and the source of the eternal life of art and literature is in serving them. Writers and artistes must place the interests of the masses above all else, and devote themselves heart and soul to creating excellent art and literary works that can contribute to strengthening the independent driving force of revolution.

In art and literary creation, it is important to have a correct view of the motive force of creative work. The Juche-oriented outlook on art and literature regards writers and artistes as masters of creation, and finds the fundamental factor that decides the success of creation in their ideological consciousness. We hold that ideology is the first consideration in literary and artistic creation, too. As in other affairs, ideology decides everything in the creation of art and literature. The Juche-oriented outlook considers creative work as revolutionary work, not merely a job, and maintains that only true revolutionaries unfailingly loyal to the Party and the leader, ardent patriots boundlessly faithful to their motherland and people, can create excellent art and literary works which

are genuinely revolutionary and people-oriented.

The works produced by writers and artistes who lack ideological cultivation and consider creation as merely a job fail to contain the revolutionary enthusiasm burning in their hearts. Only those writers and artistes, who are equipped with the Juche-oriented outlook on the world and regard creation as revolutionary work, can produce revolutionary works of art and literature. Writers and artistes must maintain such a view and produce masterpieces which will be handed down through generations.

Writers and artistes, the masters of creative work, must have a correct outlook on art and literature; only then can they successfully produce art and literary works of great ideological and artistic qualities which the Party wants and which reflect the requirements of the times and the aspirations of the people.

In order to establish the Juche-oriented outlook, they must, first of all, equip themselves thoroughly with the Juche-oriented idea of art and literature. This idea incarnates all requirements of the Juche idea. Accordingly, when they equip themselves with this idea, they can find a solution to any problem arising in the creation and building of art and literature. Furthermore, they can establish the Juche orientation, embody the humanistic nature of art and literature, maintain the spirit of loyalty to the Party, the working class and the people, and combine ideological and artistic qualities harmoniously in their creative work.

To establish the Juche-oriented outlook on art and

literature it is important for them to be familiar with the Juche-oriented theory of art and literature. This theory clearly expounds on all problems, from the principled questions arising in the creation and building of art and literature of the era of independence to the seed as the kernel of a work, the theme, the detailed elements of delineation such as characterization and portrayal of life, as well as the methods of creation. The theory enables writers and artistes to solve in our own way all practical problems arising in the creation and building of art and literature of the era of independence, free from outdated patterns and stereotyped ideas. It also enables them to solve the question of carrying forward our Party's tradition of revolutionary art and literature, the question of inheriting the cultural heritage of the nation from a critical point of view and the question of making the broad masses actually create and enjoy art and literature. Further, it makes it possible to treat the new principle of dramatic organization whose main content is the organization of emotions, the characteristics of conflicts in the works dealing with socialist reality, and the mood of works that reveals the emotional tone of life, to suit the requirements of the times and the modern aesthetic tastes of the people.

In order to establish the Juche-oriented outlook on art and literature, it is necessary to know inside out the essence and requirements of the Juche-oriented method of art and literary activity, and observe them in practice.

The Juche-oriented method means, in a nutshell, solving all problems arising in the creation and guidance of art and literature in our own way, taking a

Juche-oriented stand. If we are to create and build art and literature that meet the requirements of the era of independence we must have an idea and theory of art and literature, and establish the theory and methodology of the Party's leadership over them. As is the case with other sectors of the revolution and construction, art and literature cannot advance even a step forward apart from Party leadership. It is only when Party leadership over art and literature is strengthened and writers and artistes are faithful to the Party's guidance that art and literature can develop into Juche-oriented art and literature, in which the Party's monolithic idea, the revolutionary idea of the leader, is embodied. As part of the Party's ideological work, creation of art and literature is an important work that deals with man's ideas and exerts serious political and ideological influences on their life; so it must be conducted under the unified guidance of the Party. Ensuring the unified leadership of the Party in the creation of art and literature makes it possible to defend and carry out the Party's Juche-oriented idea and theory of art and literature without vacillation in any adversity, and to develop our art and literature into genuine Juche-oriented art and literature that support the revolutionary cause of the Party through generations and into the model art and literature of socialism and communism.

In strengthening Party leadership over art and literature it is very important to establish a correct system and method of guidance over creative work and a correct system and method of creation. While guiding the revolution in film production in the 1960s, our Party newly



established our own style of such systems and methods in these fields, so that writers and artistes could maintain an attitude befitting masters, and display their creativeness and collective wisdom to the full in creative work. The officials in the art and literary sector, as well as writers and artistes, must faithfully meet the requirements of our style of such systems and methods, the embodiment of the great Chongsanri spirit and method and the Taean work system, in the creation and building of art and literature.

The work of establishing the Juche-oriented outlook on art and literature is inseparably related to the work of establishing the Juche-oriented revolutionary outlook on the world. As the outlook on art and literature is regulated and defined by the outlook on the world, the Juche-oriented outlook on art and literature is established on the basis of the Juche-oriented, revolutionary outlook on the world. As the process in which the people's revolutionary outlook on the world is established is not simple, so the Juche-oriented outlook on art and literature is not formed easily through one or two study sessions only or through the learning of the related theories. This outlook will only become solid when it is made part of one's unshakable faith through steady ideological cultivation and continuous creative activity.

Writers and artistes must continue their efforts to establish the Juche-oriented outlook on art and literature throughout their lives. They should pursue this work sincerely, thus preparing themselves to be ardent patriots, communist revolutionaries, worthy of standard-bearers of the times and interpreters of the human mind.

## **2) CONTRIBUTING TO THE CAUSE OF THE INDEPENDENCE OF THE MASSES IS THE BASIC MISSION OF LITERATURE**

Literature is indispensable in human life. Through revolutionary literature, people come to understand life profoundly, learn matters of social significance in many aspects, get a correct view of the world and step up the revolution and construction. The more society develops, the more affluent people's life becomes and the higher the masses' awareness of independence grows, the higher the people's demand for literature and the greater the influence of literature on life become. Being deeply aware of their honourable duty to the epoch and revolution, writers must produce many revolutionary literary works worthy of works of humanics.

The essential nature of literature as a form of humanics is to describe man and his life, and to truly serve the masses. Though it produces a vivid description of man and his life, a work is useless unless it is helpful for arming people with progressive ideas and gives them knowledge about life both in scope and depth, and provides them with noble ethics and beautiful emotions.

To contribute to the revolutionary cause of Juche, the cause of defending and realizing the independence of the masses, is the basic mission of our literature.

The revolutionary cause of Juche is an honourable work to build and accomplish communist society, the highest ideal of mankind, under the banner of the great Juche idea. This cause, initiated by the great leader Comrade Kim Il Sung, has already completed two stages of social revolution—the anti-imperialist, anti-feudal democratic revolution and the socialist revolution—and is now advancing at a new stage of modelling the whole of society on the Juche idea. Literature should naturally produce a truthful depiction of the heroic exploits and laudable deeds displayed in the struggle to accomplish the revolutionary cause of Juche, the struggle to carry out the three revolutions—ideological, technological and cultural—on a high ideological and artistic level, thus giving a correct answer to the question as to how people should live, work and fight. Only literature that gives correct answers to the questions raised by the times can serve as a powerful weapon of ideological education, a reliable means for acquiring knowledge about life, and an intimate friend of cultural and emotional cultivation.

The contribution of literature to the revolutionary cause of Juche lies in its strengthening of the independent motive force of the revolution.

Our literature must serve in every way for strengthening the unity of the leader, the Party and the masses, the socio-political organism, and helping our people to preserve eternal socio-political integrity.

In particular, it is very important to create an artistic image of the leader of the working class.

In former days a theory prevailed that, to fulfil its duty,

socialist literature must, first of all, produce images of typical communist revolutionaries. Needless to say, this is essential in socialist literature. Portrayal of typical communists makes it possible to imbue the people with the revolutionary idea of the working class and encourage them to the revolutionary struggle. From this point of view, literature in former days considered this to be the basic task of socialist literature, and directed primary concern to finding a solution to this question. However, socialist literature cannot fulfil its mission only by portraying typical communists. It is only when it produces a profound depiction of the revolutionary activities of the leader that it can show the true nature of the revolutionary cause of the working class and the law-governed process of its victory both in scope and depth, and contribute to training the people to become communist revolutionaries unflinchingly loyal to the leader.

Socialist literature must produce a truthful delineation of the correlation between the leader, the Party and the masses, who form an integral whole centring on the leader.

If it is to contribute to the cause of independence of the people, literature must improve its functions of political and ideological, and cultural and emotional education, as well as its function of supplying knowledge about life.

What is of particular importance in this regard is the function of ideological education.

Our literature is an ideological weapon under the control of the Party, and a powerful means for serving the

ideological education and transformation of the people. It is only when this function is enhanced that literature can fulfil its mission and role as an ideological weapon that truly contributes to modelling the whole of society on the Juche idea.

Literature must correctly reflect the Juche idea and its embodiment, the lines and policies of the Party, which are the only guiding principles of the revolution and construction and the starting-point of all our thinking and action. If one is to create a truthful depiction of our grand reality and the new questions arising in the present times, he needs to rely on the Juche idea and the Party's policies. Without any knowledge of them, he cannot have a correct understanding of the development of the Korean revolution, the forward movement of our people, the brilliant success of today and the bright prospects for the future, nor can he portray truthfully the struggle to defend and realize the people's independence. If literature is to delineate correctly how rapidly our revolution has developed under the guidance of the Party and the leader, and the vibrant reality, and inspire the people to the revolutionary struggle and construction work, it must reflect thoroughly the great Juche idea and its embodiment, the Party's policies. Only such literature can serve as a powerful means for training people to be communists, revolutionaries of the Juche type, who will fight on for the completion of the revolutionary cause of Juche and the independent reunification of the country.

Our literature should also contribute to boosting the Korean-nation-first spirit. This is of great significance in

enhancing the ideological and educational function of literature. Literature should produce a vivid depiction of the greatness of the Korean nation, so as to encourage our people to be more enthusiastic in the revolution and construction with the pride and dignity of being Korean, the pride of and trust in the excellent creations, the strength and resourcefulness of their nation, and firm faith in their nation's future. Education in the Korean-nation-first spirit is more urgent than ever nowadays, when the imperialists are manoeuvring ever more viciously to disintegrate the socialist system from within, and some socialist countries are trying to restore capitalism, losing faith in the revolution. Without national pride and dignity, we cannot live independently with our own principles, defend the revolutionary gains and accomplish the revolutionary cause of Juche. Literary works must profoundly portray our people as a dignified nation with a great ideology, excellent traditions and long history—a nation that has the Juche idea, the greatest idea in the history of human ideas and the guiding ideology of the era of independence, a nation with the glorious revolutionary tradition of defeating two imperialist powers in one generation, and a resourceful nation with 5 000 years of history and a brilliant culture. In particular, literary works should sing highly the praises of the idea that our leader and Party are the best. Only such works can make people feel pride in the greatness of our nation, and display peerless heroism and revolutionary optimism in the course of grand socialist construction for the accomplishment of the revolutionary cause of Juche

with a high sense of awareness and the faith to extol this greatness.

In order to contribute substantially to the cause of independence of the masses, literature must improve its function of giving knowledge about life. Only then, will it help the people understand life more deeply and turn out actively in the struggle to create a more affluent life.

Literature provides profound knowledge about human life. Through the immortal masterpiece, *The Sea of Blood*, people come to know the reality of our country in the 1930s, as if they themselves experienced it, and acquire rich knowledge. *The Sea of Blood* provides a profound knowledge of the social reality of those days full of contradictions and vices, through a comprehensive description of the life of a mother; she does not know why the Japanese imperialists invaded our country, what revolution is and why one should wage revolution, but under the influence of her husband and children, she gradually understands the revolution and joins the struggle. Commenting on *The Human Comedy* written by Balzac, Engels wrote that this work, a condensed representation of the history of French society, gives a more detailed elaboration of economic reality than all the historians, economists and statisticians in that period explained in their works. This is a good example of literature's function of providing knowledge.

When creating a work, the writer must consider everything carefully and channel diligent efforts so that the work will become a powerful means for giving knowledge about life. What is important in this regard is to show life

profoundly in many aspects. If a work is represented monotonously, in only one way, it cannot show life profoundly in many aspects as it is. The objects of description of literature include not only the masses' struggle for independence, but also all spheres of life. Even in one work, the spheres of life are not limited; they are entangled with each other in various ways. It is only when literature portrays complicated human life as it is that it can show life in a diversified and profound way.

If it is to be a powerful means for giving knowledge about life, literature must reflect the essence of life and the law of its development. The truthful depiction of life is the natural requirement of literature. Divorced from truth, it cannot explain the essence of life nor can it achieve its aim of providing knowledge. If a work is to show the life of the workers in an iron works, it should give a vivid description of the panoramic view of the life in the "city of iron," which is vibrant with the revolutionary enthusiasm and militant spirit of the working class. In this way, it must make people who have not been to the iron works, perceive the feelings of the workers as they are and take them as their life experience.

In order to contribute to the cause of independence of the masses, literature must improve its function of cultural and emotional education.

Literature is a good way to provide cultural and emotional education to the people, as well as a powerful weapon for their political and ideological education and for giving them knowledge about life. The purpose of creating literary works is not only to provide people with a correct



understanding of the world and sound ideas, but also to cultivate their emotions. Our cultural and emotional education is part of cultivating revolutionary sentiment and national emotion suited to the aesthetic feelings of the era of independence. Literature must contribute to instilling beautiful and noble emotions in the people, and improving their cultural level and human nature. Successful cultural and emotional education is of great significance in cultivating the feelings and emotions with which to acknowledge what is beautiful and noble in life and reject what is mean and lowbrow. The man of the Juche type, the communist of our times, is a man who is ideologically sound, and who has acquired high cultural attainments and rich emotions. A callous person who is ignorant of poems and never reads a novel cannot have a warm heart. This type of man cannot be popular on or off the job, or display humanity.

In order to produce a profound description of the high revolutionary spirit and warm humanity of the people of our times and use it in their cultural and emotional education endeavours, writers must not merely trot out bare political terms or slogans; they must produce detailed and vivid pictures of the ideas, feelings and life of a living man.

Writers must create more literary works with high ideological and artistic qualities that will contribute greatly to the cause of independence of the masses, thus powerfully encouraging our people, who are fighting vigorously for the completion of the revolutionary cause of Juche.

### **3) LITERATURE IN THE ERA OF INDEPENDENCE MUST BE JUCHE HUMANICS**

We have long put forward the original idea that literature in the era of independence must be Juche humanics.

Since the appearance of this idea, writers have begun to see literature in a fresh light, and changes have taken place in their creative work. With a correct understanding of literature many writers have created excellent works that meet the requirements of the new times. The novels in the cycle *The Immortal History*, such as *The Dawn of Revolution*, *The Arduous March* and *The Grim Battle Area*, the scenarios *Star of Korea*, *The Sun of the Nation* and *Guarantee*, the multi-act play *Following the Banner of Victory* and the lyrical poems *My Motherland* and *Mother*—these are all masterpieces of high ideological and artistic value that reflect the requirements of our times and the aspirations of our people. These works differ in their seeds and forms, but they all meet the requirements of Juche humanics.

While creating a new literature for the new times, we must not try to model it after classical literature. We may learn good aspects from classics, but classics can never be examples for the literature of our times, for they came into being reflecting the social reality of their days. No literary

work can go beyond the limits of its days.

New times require a new literature, and the literature of our times must be imbued with Juche humanics.

Juche humanics is a new ingredient of literature that has appeared reflecting the requirements of the era of independence. Of course, we are not the first to advocate the view that literature should be imbued with humanics. In former days, when clarifying the nature of literature, many people emphasized that literature itself is humanics. But no writer or literary theoretician in any country and in any age has explained the real essence of literature as humanics. As the Juche idea originated in our age, a correct elaboration could be given to it. Based on the Juche idea, we advanced the view that the essence of literature as humanics is to describe man and his life, and serve him.

The essential character of Juche humanics, a new literature that reflects the requirements of the era of independence, is distinguishable from that of the literature of former days in its philosophical basis. Juche humanics, based on the philosophical principle of the Juche idea, elucidates the nature of man, who regards independence as his lifeline, and deals with human questions arising from that nature, thereby highlighting man as the master of the world and his own destiny and contributing to helping him to fulfil his responsibility and role as such.

To be imbued with Juche humanics, literature must view man and describe him in a correct light.

Literature is an art of portraying man, and the portrayal of man is its face. The approach to and description of man are the criteria for deciding whether literature is humanistic

or not, and also its ideological and artistic value. The fact that literature is divided into different trends is explained by the differences in viewing and describing man. Both realism and naturalism mirror the world from an objective point of view, but they contradict each other, because they approach and describe man from different angles and on different principles. Realism considers man as a social being and produces a truthful depiction of his social character, whereas naturalism regards man as simply a natural being and portrays his animal instincts. As it is based on the Juche idea, our literature has found a correct solution to the question of viewing and describing man as an independent, creative and conscious being.

Nevertheless, some writers still describe man from an outdated point of view. Considering man merely as an ensemble of social relations, they limit their efforts to portraying the requirements of the times, the class essence and the special features of an individual man, which are embodied in his character. As a result, some characters in some literary works are not represented as men of a new style; though different in their names and images, they look similar to the characters in literary works of former days. The classical type of man portrayed in the literature of bygone days cannot always be a prototype of character representation. Contemporaries want to see in literature a man of a new type, a typical independent man who transforms nature and society creatively, consistent with his will and demands, with the consciousness of being the master of the world and his own destiny. Whether or not an artistic image of a typical man of a new type, who has

reached a level higher than the characters in the classics did, is represented depends on whether or not he is approached with a new point of view as required by the Juche idea and portrayed on the basis of a new principle.

Juche humanics requires that typification be based on the real nature of man.

In former days, too, realistic literature considered typification to be essential in portraying man, but it failed to satisfy this requirement because a scientific clarification of man's true nature was not available in those days. Typification is a question of how profoundly and truthfully man is described as an example of his class or stratum, so it cannot be said that the requirement of typification has been satisfied fully without delving into the real nature of man.

The mental and moral traits and qualifications of man as a social being are based on his true nature, and controlled by it. Literature must follow the way of creating new characters, describing the real nature of man in depth and, on this basis, realizing the unity of generalization and individualization.

In order to portray a character as a prototype, the requirement of generalization must be met correctly in literature.

Generalization of character representation must be based on the real nature of man. The real nature of man—comprising his independence, creativity and consciousness—is expressed in detail in and outside his work. The attitude befitting master of the revolution and construction is also a detailed expression of the true nature

of man. The same is the spirit of valuing socio-political integrity more than physical life and being unfailingly loyal to the Party and the leader, society and collective, the spirit of opposing sycophancy and fighting to the end to defend the independence of the country and nation, the spirit of hewing out one's own destiny with one's own efforts, the spirit of solving all problems creatively to suit one's own reality without being restricted by conventional formulae or outdated patterns, and the spirit of finding solutions to all problems arising in the relations between the collective and individuals on the principle of revolutionary fidelity and comradeship. Literature must find and delve into the aspect in which man's nature can be revealed most intensively and clearly and thus generalize in depth the true image of man, a social being.

It is a deviation in portraying positive or negative figures to think that generalization has been achieved if their class status and demands are clarified. Of course, expounding these things is a prerequisite for portraying characters. However, if they are portrayed exclusively from the point of view of their class interests, they may become deformed beings who do not possess the mental and moral traits befitting a man. Appearing now and then in some works are dry and stiff characters who lack human feeling and emotion, and are ignorant of the meaning of life. This can be explained to a large measure by the fact that the writers are inclined only to expounding the characters' class status and demands. In order to show the image of a man, a social being, satisfactorily, it is necessary to give a profound depiction of his mental and moral traits as well as

his class demands. A man's mental and moral traits are regulated by his ideological consciousness of independence. His class and national character, an important aspect of man's mental and moral traits, is also an expression of his ideological consciousness of independence. The more profound and enlarged the depiction of the character's ideological consciousness of independence is, the more clearly his class and national character is explained.

In order to portray a character as a prototype, the requirement of individualization should be met in addition to the requirement of generalization. As no one in the world has the same face as others', so no one has the same individuality as others'. In this sense, portraying people in literature means describing their personal distinctions. What matters is how to describe the personal distinctions of the figures.

At present, there appear in some works such characters as the one who has an individuality incongruous with his mental world, the one who has individuality which is not clear, the one whose individuality is too prominent in every scene and the one whose individuality is so inconsistent that he looks like this man in one scene and that man in another. The main reason for this is that the writers do not have a correct understanding of the true nature of man and his individuality.

The individuality of a man is the detailed manifestation of his nature. The people's nature is expressed differently according to their preparedness, working conditions and living environments. In general, a man with a strong spirit

of independence, creativity and consciousness reveals his individuality distinctly. It is natural that those who defend thoroughly human dignity and independent demands, and always think and act creatively in all circumstances reveal their individualities distinctly. In order to portray characters as individual beings from this point of view, their characteristic individual features must be sustained to meet their intrinsic demands. Only then can the individualities of characters, in close relation with their innermost world, give a deep impression consistently throughout the work.

To become imbued with Juche humanics, literature must correctly represent the relations between man and the world.

Literature must describe the world centring on man. This means that everything in the world is described as being valuable only when it serves man, and the changes and development of the world are explained on the basis of man's activity.

To describe the world centring on man, literature must profoundly delineate man's attitude towards the world first. In other words, it must produce a truthful description of the image of man, who approaches the world not fatalistically, but in a revolutionary way, and not passively but actively, and reshapes the world not blindly but purposefully and consciously.

To this end, it is important to correctly explain the relations between man and his environment. This matter has long been discussed as an aesthetic question which is of great significance in literary creation. Realistic literature of former days, too, raised the creation of a typical character



in a typical environment as a basic requirement. However, the process of solving this question revealed a deviation of not explaining correctly the correlations between the character and the environment. Some people emphasized the determinative role of the environment vis a vis the character, but failed to clarify the positive reaction and active role of the character towards the environment. They mainly emphasized the restriction and control by the environment of the character. In fact, many people considered the environment to be the decisive factor that regulates man's character and action. The "theory of the dominance of environment" once prevailed, considering that man is governed by circumstances, and his character and action are restricted and influenced by circumstances. This resulted in the appearance of different tendencies that bury the character in the environment. By resorting to this theory, one cannot explain man's nature correctly or create a truly realistic literature that can contribute to enhancing his position and role in the world.

Needless to say, as man lives and acts within the world, literature should describe at the proper level the different influences the natural surroundings or social conditions exercise on man's life and action. However, literature must put primary emphasis on the struggle of man, who does not merely adapt himself to surroundings or conditions, but transforms them to meet his demands through his independent, creative and conscious activities. The unity of the character and the environment in literature must be achieved with the character, not the environment, as the protagonist; then it can become authentic, and congruent

with man's nature and his position and role.

In describing the environment centring on man, it is also important to take into consideration the objective logic of the environment as well as man's demands. We must not ignore the objective logic on the plea that the natural circumstances or social conditions are controlled and transformed by man. If we ignore the objective logic of the environment out of the subjective desire to give prominence to figures, we cannot produce a truthful depiction of life and the figures, to say nothing of the environment itself, but end up spoiling the representation as a whole.

The environment in literature must be an indispensable condition for existence of the figures and the object of their activities, before being a means for showing their internal world. When literature describes the natural circumstances and social conditions to meet man's requirements and aspirations in life and his purpose for transforming them, it can show a truthful image of the man who lives and works in nature and society.

While representing the process of the transformation of nature and society by man, literature must sustain man's nature clearly, produce a profound depiction of his internal world and show his power further increasing, and his position and role as the dominator and transformer of the world being enhanced. Literature must describe the change and development of the natural circumstances and social conditions, based on the positive activities of man, who is transforming the world purposefully and consciously to meet his will and demands.

By clarifying artistically man's nature and his position and role as the dominator and transformer of the world, Juche humanics has opened a new path for showing the dignity and value of man on the highest level, and performed with credit the literary task of our times, when the masses have become masters of their own destiny and of history. This is a great exploit of Juche humanics, which no other literature has ever achieved before.

#### **4) THE JUCHE CHARACTER IS THE LIFE OF LITERATURE**

In order to build our literature into a new national literature to suit the aspirations and requirements of the era of independence, we must embody the Juche character thoroughly in literature.

The Juche character in literature is the reflection of the spirit of national independence. Reflecting this spirit in literature means embodying the aspirations and demand for independence of one's own people in the creation and building of literature and creating artistic images to suit the emotions and aesthetic feelings peculiar to the nation.

The Juche character can be said to be the face and soul of national literature. The Juche character sustains the characteristics of the national literature and guarantees a clear expression of the spirit and mettle of the nation.

Embodying the Juche character in literature is, first of all, an indispensable requirement emanating from the

humanistic nature of literature itself that portrays the people and serves them. It is only when it reflects correctly the aspirations and demands of its people, who want to live and develop independently as masters of their own destiny, that literature can faithfully show man and his life, and contribute substantially to training him to be a dignified and powerful being. Today there are many kinds of national literature in the world; this is explained by the fact that the national literature of every country reflects the national requirements and aspirations of its people. The national literature of each country is the artistic crystallization of the national aspirations and demands of its people. Where the spirit of national independence prevails, national literature always comes into full bloom. National literature devoid of this spirit is equivalent to a body devoid of its soul. After all, the destiny of national literature of each country depends on whether it maintains the Juche character or not. In this sense, we hold that the Juche character is what keeps literature alive.

Our times require that literature be developed to conform with the aspirations and ideals of the times for the enhancement of its informational and educational role, so that it can actively contribute to the cause of independence of the masses. The Juche character is a sure guarantee for developing literature as suited to the aspirations of the times and improving its militant role. The more the Juche character is enhanced, the better it develops into a revolutionary and people-oriented literature that meets the aspirations and demands of the masses, and the more powerfully it contributes to their cause of independence.

Embodying the Juche character in literature poses itself as an urgent matter, for literature develops with the country and nation as a unit. The life native to a nation is the soil and source of the national literature. The national literature of each country develops based on its native life, so it has a national and individual character. By means of this character, the literature of each nation contributes to the development of world literature. Nevertheless, the advocates of cosmopolitanism deny the national and individual character of national literature. As national literature cannot exist separated from the life native to a nation, so world literature is inconceivable separated from national literature. The only correct way for the literature of each nation to achieve its development and substantially contribute to enriching the treasure-house of world literature is to maintain the Juche character thoroughly.

The question of developing literature on the principle of the Juche character poses itself as a more urgent question in the countries which were once imperialist colonies or the countries which are located between big countries. These countries must liquidate the harmful after-effects of imperialism in the development of their national culture and reject national nihilism and sycophancy, so as to apply the Juche character in the building of national literature.

Maintaining the Juche character in literature is a basic guarantee for enhancing literature's spirit of serving the Party, the working class and the people. The Juche character and this spirit are the essential features and source of power of revolutionary literature. They are inseparably related in literature, and they are the main criterion for

deciding the social character and value of literature. The Juche character in literature is a prerequisite for its spirit of serving the Party, the working class and the people. Apart from the Juche character, this spirit is inconceivable in literature. The spirit reflects the aspirations and requirements of the masses, who are desirous of living and developing independently and creatively free from all sorts of subordination and fetters. This spirit in literature aims at embodying in it the idea and intention of the working-class Party for realizing the independence of the masses, the fundamental stand and revolutionary principle of the working class for freeing not only themselves but also all members of society from all kinds of subordination and fetters, and realizing their independence to the full and the people's aspirations for and interests in independence. As the establishment of the Juche orientation is the main thing in the masses' struggle to realize their independence, so the Juche character is the cornerstone of the spirit of serving the Party, the working class and the people in literature. The former is the basic factor that characterizes the latter. When the Juche character is emphasized, literature can be developed as the genuine literature of the Juche type for the Party, the working class and the people as required by the era of independence, and become a banner that encourages the masses to the sacred struggle to accomplish the cause of independence.

We must put stress on embodying the Juche character in literature as required by the era of independence.

What is most important here is to have a view and attitude with which to approach all the questions arising in

the creation and building of national literature centring on the revolution in one's own country, and solve them with one's own efforts in keeping with the specific reality of one's own country. The embodiment of this character in literature aims at helping literature to serve the revolution in one's own country more faithfully. Only when it contributes to the revolution in one's own country can literature maintain its life. Embodying the Juche character thoroughly is a prerequisite for developing literature into a truly Juche-style one which makes an active contribution to the revolution in one's own country.

Finding solutions to all questions arising in the creation and building of literature based on our Party's lines and policies on art and literature is the basic condition for maintaining the Juche character in its development. Our Party's lines and policies on art and literature comprehensively express our people's demands for literature and provide profound solutions to all the theoretical and practical problems arising in developing literature in our own way. Only when literary activity is guided by our Party's Juche-oriented lines and policies on art and literature, and we implement them thoroughly, can we develop literature in our own way maintaining its Juche character.

In order to embody the Juche character in literature, it is necessary to have a strong sense of national dignity and pride, know our own things inside out, and value the cultural inheritance of our nation and develop it correctly. Only when we have the dignity and pride that our nation is not inferior to others can we implant the spirit of national

independence deeply in literary works and build socialist and communist literature successfully. The stronger the national dignity and pride is, the more striking the Juche character becomes in literature; otherwise, that character cannot be sustained. Cherishing a strong sense of pride of being the resourceful and valiant Korean nation and, in particular, the revolutionary pride of being the people who are carrying out revolution under the leadership of the great leader Comrade Kim Il Sung, we must exert all our efforts and wisdom to developing our national literature in our own way. We should also be familiar with the history of our country and the valuable heritage and traditions of our nation. This is the way to solve all the questions arising in the building of a new literature of the era of independence independently and creatively to meet the aspirations and requirements of our people and the interests of our revolution.

In order to embody the Juche character in literature, it is important to sustain the national characteristics. Sustaining the national characteristics in literature means reflecting the mentality, emotions, language, customs and other unique features expressed in detail in the life of the people of a country, and this is essential for improving the Juche character of literature. For this, emphasis should be put on representing truthfully and profoundly the unique national character of our people which has been formed historically. Ours is a resourceful and civilized nation with a long history, and a homogeneous nation. From olden times, our people have demonstrated their noble mental and moral traits to the world as a diligent and valiant nation with a



strong will, excellent talents and fine emotions. Our people's national character has been elevated since liberation by continuous education by our Party and through the revolutionary struggle. Literary works must represent the beautiful and noble national character of our people profoundly, fully, truthfully and vividly. In addition to this, they must also portray realistically the laudable customs and manners formed and consolidated through our long history and the beautiful scenery familiar to our people. If we are to develop literature on a national basis, we should continue to create new and characteristic national forms suited to the tastes and emotions of our people.

In order to embody the Juche character in literature we must launch a powerful struggle against sycophancy, dogmatism, national nihilism and other outdated ideas. Sycophancy, dogmatism and national nihilism are the most dangerous poisons which can obliterate the Juche character of literature. The struggle to reject these ideas and improve the Juche character is a serious issue that decides the destiny of national literature. By waging a powerful struggle against all sorts of old ideas, including worship of great powers, and strengthening the Juche character in literature we must carry out with credit the historic cause of building Juche literature.

But we must not resort to national chauvinism, advocating that only ours is the best and rejecting others' national literature on the plea of enhancing the Juche character of our national literature. Maintaining the Juche stand, we must introduce what is helpful to the

development of our literature from among the progressive achievements made by other nations' literature. When we are introducing things from others, we must neither entertain any illusion about them nor copy them blindly. No matter how good they may be, we must introduce them with a critical point of view to suit our reality.

By embodying thoroughly the Juche character in literary creation, we must develop our literature into the prototype of the new-style literature of the era of independence and as a brilliant artistic crystallization of our people's spirit of national independence.

## **5) IDEOLOGICAL AND ARTISTIC QUALITIES MUST BE COMBINED**

Combining ideological and artistic qualities is a basic principle that must be maintained in literary creation. This is not merely a requirement arising in routine creative work, but a matter of principle arising in making our literature a revolutionary literature of the Juche type both in name and in content.

The leftist and rightist deviations in literature are expressed intensively in the view of the relations between ideological and artistic qualities.

Ignoring the artistic quality and emphasizing only the ideological quality in literary creation is a leftist deviation, while emasculating the ideological quality and giving prominence only to the artistic quality is a rightist

deviation. Both the leftist tendency to make literature a means for propagating ideology only and the rightist tendency to make it an art for art's sake separate from ideology are reactionary trends which destroy the informational and educational role of literature.

The imperialists and their stooges slander socialist literature, saying that it is fettered by politics. But this is nothing other than sophistry for hiding the reactionary nature of bourgeois literature. Some writers do not exert themselves to improve the artistic quality of their works, saying that some defects may be tolerable in their artistic description, but shortcomings must not be made in their political and ideological aspects. These works are not literature in the true sense of the word. An idea which is not represented artistically is the death of a literary work. If stress is put only on ideology, it will not only decrease the artistic quality of the work, it will also end up stirring up the abuse of the imperialists and reactionaries against socialist literature.

In literature, the ideological quality and the artistic quality are never mutually exclusive. Without the former, the latter cannot exist, and vice versa. Sustaining one at the expense of the other is the way to destroy them both.

Combining the two qualities is an indispensable requirement emanating from the essential nature of literature.

Originally, literature that reflects life artistically presupposes the unity of the ideological and artistic qualities. The combination of the two qualities decides the value of a literary work. Needless to say, the yardstick with

which to measure the value of literary works is different according to nations and time periods. Nations that have different customs, traditions, characters and hobbies do not see literature from the same angle; people perceive literature differently according to their awareness and cultural attainments, and they approach literature on different levels at every stage of social development. Also, there can be some differences in the standards of estimating the value of literary works according to class status and ideals. Such differences are revealed most clearly between the working class and the bourgeois class, and between the true revolutionaries and the opportunists.

Among reactionary bourgeois literary men different opinions prevail on what kind of literature should be considered excellent and ideal. Those that form the main current are advocacy of art for art's sake that pursues a "pure" formal beauty, and naturalism that copies life in nature mechanically, regardless of how the essence of social life is reflected. These views are identical in that both of them ignore the ideological quality of literary work and regard only the artistic quality as the yardstick for estimating it. They fundamentally contradict the essential nature of literature.

Ideological quality is an important attribute of literature, and the first criterion for estimating its value. Man described in literary works is none other than a social being with ideological consciousness. Man's activity for understanding the world scientifically and transforming it independently is the manifestation of his consciousness, and his role in the world is decided by his ideological

consciousness. Therefore, it is natural that ideological quality is contained in literature that portrays man's life and struggle. Depending on the writer, any phenomenon in life may be represented truthfully or in a distorted way. It may also be described in a positive way or in a negative way. A literary work is the creation of a writer who selects the object in conformity with his demand and aspirations, and portrays it to meet his aesthetic ideal.

Like all other conscious activities of man, literary creation, too, is done with a certain objective. Working-class writers produce literary works to instil the revolutionary idea in the people and give them a wide knowledge of the world, so as to help them to make greater contributions to accomplishing the socialist and communist cause. Nowadays, reactionary bourgeois writers are spreading extreme egoism and decadence among the people, with the aim of making people spiritually deformed. The objective the writer pursues in creation is naturally reflected in the ideological content of his works. As the ideological content is an essential element of literature, the ideological quality becomes an important yardstick for estimating the value of literary works.

The ideological quality of literature is decided by the writer's outlook on the world. The ideological quality of a work depends on its writer's outlook on the world. Today, our writers do their work based on the Juche-oriented outlook on the world. Creating works based on the most scientific and revolutionary Juche-oriented outlook on the world is a sure guarantee for ensuring the level of ideological quality of literary works.

Artistic quality is an attribute of literature. If a literary work has only ideological quality without artistic quality, it will lose its value as literature, and be no different from a lecture text or a newspaper editorial.

High ideological quality combined with lofty artistic quality is the one and only correct criterion for deciding the value of a literary work. Enhancing both the ideological and artistic qualities on the highest level is the objective of our literary creation.

We have the Party's correct policy on art and literature, fine model works like the immortal masterpieces and an excellent creative force prepared politically and practically. All these provide a reliable guarantee for developing the ideological and artistic qualities of our literary works to a higher stage.

We must make positive efforts to produce ideologically and artistically perfect works, bearing in mind that combining ideological and artistic qualities on a high level is an effort directed at rejecting leftist and rightist opportunism in the literary sector, and the basic task for improving the dignity of Juche literature.

Ensuring the unity of the content and form of literary works is very important in combining their ideological and artistic qualities.

In literature, ideological quality is mainly related to the content of the work, and artistic quality is mainly related to its form. The orientation of the content decides the ideological quality of the work, and the composition of the form decides its artistic quality. The more profound and revolutionary the content of a work is, the higher its

ideological quality; the more characteristic and refined its form is, the higher its artistic quality. The special feature of excellent works whose ideological and artistic qualities are combined on a high level lies in the perfect unity of noble content and refined form that conform with the requirements of the times and the aspirations of the people. Only the works which combine in harmony content about the people's heroic struggle for independence with refined national form can win the hearts of our contemporaries and encourage them vigorously to accomplish the cause of independence.

A correct solution should always be found to the relations between the content and the form in creation.

In these relations the content is decisive. A work must be implanted with a philosophically profound seed, describe a socially significant theme and idea, and portray the personality of the typical man of the times.

I have emphasized more than once that a solution to the character of a revolutionary masterpiece must be found not in its scale but in its content. The essential feature of a masterpiece is in the philosophical depth of its ideological content. This is a requirement not limited to the creation of masterpieces only. All literary works, including masterpieces, must be faithful to their content. The tendency to weave different episodes to cater to lowbrows without selecting a correct seed, the tendency to channel efforts into only making events amusing instead of delving into human characters, and the tendency to highlight human questions which everybody knows—all these are symptoms of the formalistic attitude

towards creation, which ignores the content.

In literary works the content and form are closely related to each other. As the form cannot exist without the content in literature, so the content separated from the form is inconceivable. The content decides and restricts the form, and the latter follows and expresses the former. The content can be expressed correctly only through the form suited to it. An excellent form actively reacts to the content, revealing the latter vividly and impressively. Selection of a good seed and description of a significant human question and human characters do not mean a spontaneous solution to the question of form. Writers must make use of all means and methods of representation, including language, plot, mood and form; only then can they reveal the content fully. The more various means and methods of representation are used in creation, the more substantially the content can be shown. Provided that the writer has a correct outlook on the world and a rich experience of life, he can explain the content of his work satisfactorily or not depending on how well he is versed in the means and methods and how effectively he uses them.

Ensuring the unity of generalization and individualization is an important issue arising in combining the ideological and artistic qualities.

By generalization that reveals the nature of a certain era, society, class and stratum, and expounds the law-governed nature of the development of life, a literary work is implanted with a certain ideological content; by individualization that gives a vivid description of human life through what is individual and specific, it acquires an



artistic aura. The unity of generalization and individualization is a basic requirement of typification and at the same time a principled demand for combining the ideological and artistic qualities of the work in question.

The one and only standard for finding out what are essential and lawful in our society and portraying them in literary works is the great Juche idea. The Juche idea provides the most scientific guide to all sectors of the revolution and construction. Only artistic generalization based on the Juche idea can correctly expound the quintessence of life and struggle in a literary work and ensure its high ideological quality. Man and life representing the times contain intensively the essence of society. Writers must neither be enthralled by incidental phenomena that have nothing to do with the characteristics peculiar to our society nor should they resort to trifling matters in life. They must plunge into the depths of life, where a dynamic struggle by the masses to model the whole of society on the Juche idea is being waged.

In literature the essence and law-governed nature of social life are revealed through individualistic traits. The artistic quality of literature largely depends on the level of its individualization. Writers must go deep into reality and discover characteristic phenomena that can give new impressions to the people, so as to represent, through them, the essence of the times and society vividly and impressively.

In combining the ideological and artistic qualities it is important to achieve the unity of the political character and the artistic character.

The ideological quality of literature finds intensive expression in its political character, which is the highest expression of the former. The idea of a man, a social being, reveals itself most sharply in his attitude towards socio-political problems, and the ideological orientation of a literary work is expressed most clearly in the political objective it pursues. Therefore, making the political character distinct poses itself as an important requirement in improving the ideological and artistic qualities of a work.

Literature serves politics. The former is closely related to the latter and is inconceivable apart from it. Writers reflect in their creation the political system and political ideals of the society they live in, and affirm or deny them. The stronger the writers' will to make literature a means for defending the interests of their class and their system, the more distinct the political character of their works.

In order to improve the political character of their works, writers must analyse and appreciate life sharply on a firm class stand and maintain a strict political principle in their works. The political character of a work depends on how correctly and profoundly it reflects the Party's ideas and policies. When describing a detail of life, writers must expound its ideological essence and political significance deeply; when portraying a man, they must portray his political viewpoint clearly.

The fact that literature serves politics does not mean that only a work's political character must be emphasized. Works which show only political things, with no artistic interpretation, are not literature. Politics does not exist as

an abstract concept among the people. The political view of a man is expressed constantly in his normal daily life, in his daily working life. Politics is related to the destiny of every man and embodied in the details of his life. Through the observation of the level of thought and the manner of living of a people one can fully guess the politics of their country. When creating a work, the writer must not think of the abstract meaning of politics first, but deeply study the detailed characters of people and their life, and in this process allow the political content to be revealed spontaneously.

Achieving the unity of what is philosophical and what is about life is an important requirement arising in combining ideological and artistic qualities. In its origin philosophy is closely related to literature. Of course, they are different from each other, but they have a relationship in the sense that both of them provide people with an outlook on the world and life.

As literature has to produce a full picture of man and his activities as the dominator and pioneer of the world, it cannot but explain from what angle he views the world and how he approaches human being, society and nature. Owing to the fact that it deals with questions of man's outlook on the world and life, literature inevitably contains philosophical elements. The more profound philosophy a literary work contains the richer its ideological content, and the greater its influence on the people's outlook on the world and life.

What is philosophical in literature cannot exist without what is about life. If literature pursues only logic, as

philosophy does, on the plea of containing what is philosophical it cannot sustain its artistic quality, and, what is worse, it cannot even ensure its philosophical character. The ideological and artistic level of a literary work is decided mainly by whether it is philosophical and true-to-life. A work that has these two characteristics is a success.

The words of the song *Pyongyang Is Best*, which was recently created, are really excellent. A lot of songs which sing the praises of the motherland and the Korean-nation-first idea, have been produced so far, but few songs are as true-to-life and philosophically profound as this song. This song has neither bombastic poetic expressions nor rhetorically fine phrases. It has words like field, flower, water, spring, the sun, stars and other terms for extremely common phenomena, which any one living in this land can see, hear and feel all the time every day. However, these simple and true-to-life poetic words pluck at people's heartstrings so strongly because they show in depth the first-hand experience of the lyrical hero who felt that the flowers in the field of an alien land were not as beautiful as the flowers in his country, that a drink of water offered by foreign friends was not as sweet as the spring water of his native village, and that because he loved the melody of *Arirang*, he sang it nostalgically even in a foreign country. In its simple yet down-to-earth poetic words, the text of the song praises ardent love for the motherland and high pride in the best country, feelings only those who have lived long abroad separated from their native land or even those who have visited a foreign country can feel. The profound idea that "the world is wide

but my country is best” is not only a feeling felt by overseas compatriots or visitors to foreign countries, but a unanimous feeling of all our people. That is why the song captured the hearts of all our people as soon as it was sung. A literary work can be a meaningful and valuable one when it explains philosophy through life and expounds a philosophically profound idea through an unaffected, true-to-life artistic depiction.

Whether there is life in a work or not depends mainly on whether artistic description follows the logic of life and characterization, and whether there are accurate details that can remind people of real life realistically and idiosyncratically. The flow of any life and the activity of any man naturally have their own logic of life and logic of characterization, which are objective and independent of the subjective desire of the writer. The writer has no other way than to faithfully follow the objective logic peculiar to the personalities of his characters and the flow of life. If even an iota of the subjective desire of the writer is introduced, producing something unnatural and unreasonable, the work will be considered devoid of life.

The writer must not overstate his intention in his work. If he expresses even a trifling matter openly or tries to explain what is philosophical straightforwardly in dialogues or the narration of his emotions he cannot ensure the depth of his work. The attraction of artistic representation is in burying the writer’s intention in life and making it reveal itself naturally. Making people feel what is philosophical unaffectedly in a vivid and impressive description of life is the talent of the writer.

In achieving the unity of what is philosophical and what is about life, it is important not to place the conclusion before the artistic depiction. The conclusion must be drawn by the readers, not by the writer. Drawing a conclusion and then describing life tailored to it is equivalent to making feet to measure instead of making shoes to measure.

A literary work should not be written in a way that life begins with the beginning of the story and it ends as soon as the story ends. Life is eternal as long as mankind exists, and its range is extremely wide. Life has existed before the story began and it will continue after the story is over. The writer only includes in his work a phase or a piece of this eternal and wide-ranging life. He should explain this phase in relation to other different phases. Only then can his work show life truthfully and vividly, sustain the three-dimensional beauty of the artistic portrayal and leave a lingering effect.

In order to combine ideological and artistic qualities, deep concern must be paid to a harmonious unity of idea and emotion.

The unity of what is logical and what is sensuous is a basic attribute of artistic description. The artistic image in literary works is achieved by the unity of idea and emotion based on the writer's logical meditation and palpable feelings. In literature, emotion separated from idea is meaningless, and idea separated from emotion is nothing but a dry abstract concept. Only an idea which is revealed artistically through the flow of emotions can pluck at people's heartstrings and give a deep impression to them. The power of literature comes into being when a great idea

is supported by a noble emotion. When one sees or approaches an object or a phenomenon, one expresses a certain ideological view and emotional stand. The writer must produce a truthful and delicate depiction of the ideas and emotions, like affirmation and denial, love and hatred, and defence and denunciation, which are expressed in the characters' views and attitudes to life.

The writer can enhance the emotion of the literary work through the objective description of the ideas and emotions of the characters and at the same time through his own sentimental attitudes to them. The clearer, sharper and more ardent the writer's attitudes towards the phenomena of life unfolded in the work, the more strongly he can move the people. Of course, these attitudes can be expressed either by the writer's direct narration or indirectly by reflection in the objects of description. But, regardless of the methods of expression, a work can move the people's hearts greatly only when its writer's heart burns with an ardent affirmation of the times, a boundless devotion to the revolutionary cause, an ardent love for good people and noble life, and criticism of all sorts of outdated things.

The question of ideological and artistic qualities encompasses a vast range of content and form as a whole, so we have many points to discuss. However, if we achieve the unity of content and form, of generalization and individualization, of political character and artistic character, of what is philosophical and what is about life, and of idea and emotion, we can satisfy the requirement for combining the ideological and artistic qualities on a high level.

## **6) INFILTRATION OF ALIEN IDEOLOGICAL TRENDS INTO THE LITERARY SECTOR MUST BE PREVENTED**

Today, the imperialists are kicking up an anti-communist hue and cry more frantically, availing themselves of the complicated situation when the balance of power has been destroyed in the world. They are launching an unprecedentedly vicious ideological and cultural offensive against the socialist countries. Keeping pace with this, the renegades of the revolution are manoeuvring to obliterate socialist literature and revive reactionary bourgeois literature. In this situation, preventing the infiltration of all sorts of alien ideological trends and defending the revolutionary principle of our literature is an urgent task facing the literary sector. The prevailing situation requires us to conduct a struggle against all sorts of alien ideological trends more resolutely than ever before. Originally, fighting against the outdated culture of the exploitative society is a requirement of the law of the building of socialist national literature. The creation and building of socialist literature is accompanied by a serious class struggle to root out remnants of outmoded ideas in the literary sector and reject all sorts of alien ideological trends infiltrating from outside. Only by crushing the ideological and cultural offensive of the class



enemies within and without can socialist literature be developed in conformity with the intrinsic nature of the working class and defend the interests of the masses thoroughly.

The bourgeois trend of literary art is a reactionary ideological trend of the exploiting class. Aimed mainly at spreading the reactionary ideas of the exploiting class, it rejects a faithful representation of the people and their lives. The bourgeois trends in literature prevailing throughout the world nowadays are diversified, but all of them are based on the reactionary outlook of the exploiting class on the world, trying frantically to neglect or distort what is essential, and exaggerate or beautify what is inessential.

Naturalism is a major trend of bourgeois literature.

By copying mechanically what is incidental and inessential, it distorts the essence and truth of life. By distorting life, it aims at making people blind to the contradictions of the exploitative society, paralyzing their class consciousness and preaching the “eternity” of capitalism.

Bourgeois literary theoreticians hold that there is no difference in the creative methods of realism and naturalism, because both of them describe life objectively. Today, patchy literary works in which realism and naturalism are mixed up are produced widely in capitalist countries, and such works flow into revolutionary countries under various guises. We must approach such works with sharp vigilance.

It may be considered that realism and naturalism have a

common denominator in that both of them describe life objectively, but they are quite different in their essential natures. The most important criterion for distinguishing creative methods is the outlook on the world on which they are based, as well as their ideological and aesthetic principles. Realism is based on a progressive and revolutionary outlook on the world, whereas naturalism is based on an unscientific and reactionary outlook on the world such as positivism and social pluralism. Realism portrays an essential and meaningful life, and man's social nature, characteristically, whereas naturalism attaches absolute concern to the secondary and inessential life, and man's biological instincts. Needless to say, they are completely different not only in the outlook on the world they are based, but also in their fundamental principles for reflecting reality and their informative and educational functions. Nevertheless, the bourgeois literary theoreticians are manoeuvring to make the line between the two creative methods indistinct and mix them up. Their real intention is to paralyze the people's revolutionary consciousness, spread the bourgeois way of life and beautify capitalist society.

We must clearly see the essential difference between realism and naturalism. Our writers have a theoretical understanding of realism and naturalism, but they may commit this or that naturalistic mistake in practice. The tendency to show meaninglessly a long bloody scene of torture or execution on the plea of representing the enemy's atrocities, the tendency to distort the essence of the object by using at random inaccurate metaphors, the tendency to

try to describe the revolutionary reality of our country as sorrowful and pastoral on the excuse of sustaining lyricism in works, the tendency to delve into only love affairs and blood relations for the sake of interest, the tendency to produce a detailed description of non-essential episodes of life that cannot typify the times and society, and the tendency to produce a sentimental and mechanical picture of nature without any ideological content—all these tendencies are nothing but naturalistic methods.

The standard for distinguishing between realism and naturalism is whether a work generalizes the essence of life faithfully or distorts it. Using this standard, we defined as naturalistic tendencies such errors revealed in works as using erroneous metaphors in representation and describing the bloody atrocities of the enemy so as to produce a feeling of horror.

Of course, naturalistic tendencies in socialist literature are not expressed by way of distorting the essence of reality or portraying the biological nature of human beings as deliberately as in bourgeois literature. A writer commits a naturalistic error in spite of his good intentions because his outlook on the world is not firm, his philosophical thinking about life is not deep, and, in particular, he is not watchful against naturalism under the cloak of realism. Writers must bear in mind that a naturalistic element, though contained in only one part of a work, may make the whole work go against the original creative intention. We must recognize that the naturalistic elements revealed in socialist literature and naturalism revealed in bourgeois literature are essentially identical, though different in their forms and

degrees. Our socialist literature must by no means tolerate even a trifling element of naturalism.

Formalism, too, is a major trend of bourgeois literature.

Formalism separates form from content and subordinates content to form, reducing the ideological quality of literary works and damaging their artistic quality. Formalism in modern bourgeois literature separates form from content and makes it absolute, thus deforming and damaging form itself. Modernism alone, which can be said to be the peak of formalism, has various schools, but they all depict their own subjective worlds, which people cannot understand, in an abstract form. As a result, they make the ideological content of literature obscure and paralyze its informative and educational function. Formalists highlight nominal poems, a mere display of meaningless and difficult words, as a poetic acme, but in fact, this is nothing but the pursuit of form for form's sake and skill for skill's sake. Formalism in bourgeois literature considers form to be absolute and ignores content, because it aims mainly at disguising the reality of capitalist society, which is full of immorality and contradictions, and paralyzing the class consciousness of the people.

In our literary world formalism does not exist as a literary trend, but its elements may appear in different types in practice. The practice of trying to produce large-scale works, considering form before content and trying to seek fame by means of their scale without fixing the relationship between content and form in accordance with the principles of life, is an expression of formalism. A work devoid of content cannot move the people, no matter how big its scale

is. The tendency to create an artistic image only by means of a skilful plot structure and flowery words, instead of delving into the seed, theme, idea and characters' personalities of the work, and the tendency to embellish reality and idealize heroes are also manifestations of formalistic trends in creation.

We must not tolerate even a trifling expression of formalistic tendency, but launch a struggle against it so that such a tendency cannot come to the fore in the practice of creation.

The spearhead of the struggle against the infiltration of alien ideological trends in the literary sphere must be directed first at crushing the ideological and cultural infiltration of imperialism.

Ideological and cultural infiltration is one of the key methods of the imperialists' overseas invasion. At the same time as continuously resorting to military power, they are intensifying ideological and cultural infiltration under the plausible signboard of "cultural enlightenment." The fact that the imperialists consider art and literature as an important means in this regard is attributable to the characteristics of art and literature, which play a big role in the formation of man's outlook on the world. Because they act not only on logical thinking but also on man's emotions, they exert a great influence on the ideological and cultural life of people, particularly of the youth and children who are in the period of establishing an outlook on the world. The imperialists are manoeuvring cunningly to use these characteristics of art and literature in disguising their aggressive nature, making people cherish illusions

about them, paralyzing their spirit of national independence and revolution, and checking the cultural development of other nations. This can be proved by the reality of south Korea alone, where corrupt and degenerate Yankee culture is rampant. At present, owing to the US imperialists' and their stooges' policy of obliterating national culture in south Korea, the time-honoured Korean culture is being trampled upon mercilessly and corrupt Yankee culture prevails, crumbling the mental world of the people.

Today, the imperialists are resorting to every means and method to infiltrate even into the northern half of Korea reactionary bourgeois art and literature, which preach fraud and trickery, murder and robbery, and immorality and corruption, and inspire racism and misanthropy.

If we fail to prevent the ideological and cultural infiltration of the imperialists right from the start, it may have serious consequences for our revolution and construction. If we fail to do so, we cannot develop socialist national art and literature soundly, and, what is worse, we may jeopardize the socialist gains achieved at the cost of blood. This is a serious lesson drawn from the historical experience of the international communist movement. The present frustration of socialism by the counterrevolutionary offensive of the imperialists and reactionaries resulted from the fact that reactionary bourgeois art and literature is being implanted and Western culture is being spread rapidly by undesirable writers and artistes, who are lured by bourgeois "liberalization." Opening door to the imperialists in the ideological and cultural field is tantamount to suicide. We must allow no

room for bourgeois ideology and culture, a noxious plant in a medicinal-herb garden, to take root. We must root out even its trifling elements before it is too late.

It is also imperative to launch a powerful struggle against revisionism in the literary sphere.

As the great leader Comrade Kim Il Sung said, revisionism and the Western way of life are cousins. It is natural that those who follow revisionism introduce the Western way of life, and those who are imbued with the Western way of life follow revisionism. Today, revisionism goes under various names, but all of them are only varieties of bourgeois ideology. They are little different in that, as servants of imperialism, they open door to imperialism's ideological and cultural infiltration, and play the role of its mouthpiece. This can be seen clearly in the acts of the betrayers of revolution, who are introducing at random the corrupt reactionary art and literature and the capitalist way of life that paralyze the revolutionary spirit of the people and make them mental cripples, and quickly modelling art and literature on the bourgeois and "Western" pattern under the cloak of "liberalization." They advertise this as if it were ideological emancipation. Introduction of bourgeois ideology and culture, which praise the oppression and exploitation of man by man and make people mental cripples, can by no means be an ideological emancipation.

The reactionary nature of revisionist literature is also expressed in rejecting the Party spirit, the working-class spirit and the people-oriented spirit.

Modern revisionists do not draw a line between the revolutionary literature of the working class and the

reactionary literature of the bourgeoisie; they advocate cosmopolitan literature that transcends social class. They maintain that the class spirit is not necessary at all in literature.

The ideological hotbed of revisionist literature is bourgeois ideology. Because it is based on this ideology, it is no different in its essence from bourgeois literature. Both conventional revisionism and modern revisionism scheme to make working-class literature degenerate into bourgeois literature. Conventional revisionists played the role of a guide for introducing bourgeois literature invisibly under the guise of socialism, whereas modern revisionists have revealed their true colours, openly claiming bourgeois restoration and opening the door to the imperialists.

The so-called “supraclass literature” and “cosmopolitan literature” the revisionists advocate in an attempt to paralyze the social function of literature as a weapon of the class struggle is merely a smokescreen to hide their reactionary nature of betraying the interests of the working class. As man in general is inconceivable apart from class, so “cosmopolitan literature” separated from class cannot exist. The working class is the most progressive force that gradually removes the distinctions between social classes not through weakening its leadership or dissolving itself into other classes or sections, but through maintaining its stand firmly and transforming other classes and sections after its own pattern. Denial of the class nature of socialist society and clamour for “cosmopolitan literature” is, after all, a sophistry to defend and speak for the interests of the imperialists, who advocate supraclass “pure literature”



under the plausible excuse that the present is a classless era.

The reactionary nature of revisionist literature is also revealed in rejecting the guidance of the Party and the leader over literature and advocating “freedom of creation.”

What is fundamental in this regard is that it denies the role of the working-class leader and emasculates the revolutionary traditions established by him. By nature, the core of the reactionary nature of revisionism is its abuse of the authority and exploits of the working-class leader. The contemporary modern revisionists sling mud at the founders of Marxism-Leninism, attributing the causes of errors revealed in socialist construction in the past to their ideology, so as to destroy the people’s faith in the socialist cause pioneered by the leaders and justify their counterrevolutionary manoeuvres to make the people abandon socialism and return to capitalism. Proceeding from this reactionary motive, they advocate “autonomy of the arts” and “freedom of creation,” and deny Party leadership over literature as a whole, censuring this leadership as “administrative interference” in and “cruel control” of creative work. They try to weaken the control function of State administrative organs of art and literature, proletarian dictatorship bodies, and try to convert the union of art and literature, an organization of writers and artistes, into a club; meanwhile, they condemn political guidance of the creative activity of writers and artistes and try to completely liberalize literary creation.

The revisionists reject Party guidance of art and literature, and preach friendship and compromise with the imperialists, creating illusions about them. Their works

spread warphobia, war-weariness and pacifism, foster egoism and indiscipline, and propagate indolence and degeneration, inducing people to hate working, fighting and participating in revolution. In some countries, revisionist literature is causing the working people and youth to degenerate, brewing all sorts of crimes in society and making the corrupt bourgeois way of life and immorality rampant. This is a grim reality created by modern revisionists who are resorting to “restructuring” and introducing bourgeois reactionary culture recklessly.

We must not remain indifferent to such a phenomenon, regarding it as something only concerning others. Thanks to the intelligent guidance of the Party and the leader, not even a trifling element of revisionism has cropped up in our country. However, we cannot say for sure that there is no room for revisionism to strike root. In the future, too, we must remain vigilant against the infiltration of revisionism, not reducing even for a moment our efforts in the struggle against revisionism.

In order to successfully prevent infiltration of alien ideological trends in the art and literary sphere, it is important to launch a dynamic struggle against worship of great powers, dogmatism and national nihilism.

We must carry on our struggle vigorously to curb the spread of alien ideological trends of all hues in the field of literature, so as to keep holding fast to the revolutionary principles of our literature.

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**THE TIMES AND THE OUTLOOK**  
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